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MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

- From This Day Forward
- Little Giant
- Junior Prom
- Strange Voyage
- Open City

THE GOVERNMENT FRONT

Supreme Court upholds $360,000 damages to Chicago exhibitor

Justice Department files "model" plan for Schine divestiture

Chicago Federal court dismisses suit against local distributors

Treasury reports industry paid $147,219,000 income tax in 1944

SMPE Plans Expansion Program As Laboratory For Industry

Exhibitors Tell How They Sell Where Budgets Are Limited

—THE MANAGERS' ROUND TABLE

VOL. 162, NO. 9; MARCH 2, 1946

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Bobby-Soxers Back, Gable's Got 'Em

Frankie crooned and they swooned. Van grinned and they wanted to mother him. But ohhhh. That Gable!

Dodo Miller's dark eyes were dreamy in the dawn's early light outside Radio City Music Hall this morning.

"Oh, Frankie and Van are just kids," cried Dodo, who is 18 and lives at 308 W. 82nd St. "At least, Gable's a man!"

Hundreds in Line.

Yes, Van and Frankie. There were hundreds of these fickle femmes in line for tickets to the premiere of the Gable-Garson scorcher, "Adventure." And even though that he-man has been off the screen for three and one-half years.

"The only thing I don't like is Garson's got him. It isn't fair." That was Doris Rovinsky, 17, Washington Irving High School senior, of 1635 Union St., Bklyn., doing the wailing.

Demure little Marjorie Cooper of Butler, N. J., looked sleepy. She had been in the line since 8:30 a. m.

She's Glad.

"I'm just glad he's back," said shyly, "I worked all nigh nursing. Then I came over see Gable."

Doris Monthie, 19 W. 94th tossed her head. "He's so cas about his acting, definitely favorite actor," she observ loftily. "He's more of a man th Frankie."

One trio of giggling girls cor fided: "We're hooky players. W took off from work."

The tall blonde explained, "We don't do it often. Just to see Gable. And we don't do any of that swooning stuff. We just like him 'cause he's a wonderful actor."

Tough Guy.

Arcky Pasquarello, 17, 1354 63rd St., Bklyn., was just beside herself with anticipation. "He's tough," she said of Gable. "He's got that look. Huh?"

Gloria Constantino of 1270 54th St., Bklyn., sighed rapturously. "He can make love just like the guys I don't know."

Ex-Maj. Clark Gable, who started his 3½-year army career as a private and who flew five combat missions over Europe and won the Air Medal, was released by the Army Air Forces last May, but this is his first picture.

And it wasn't just the girls who turned out to welcome Gable back this morning.

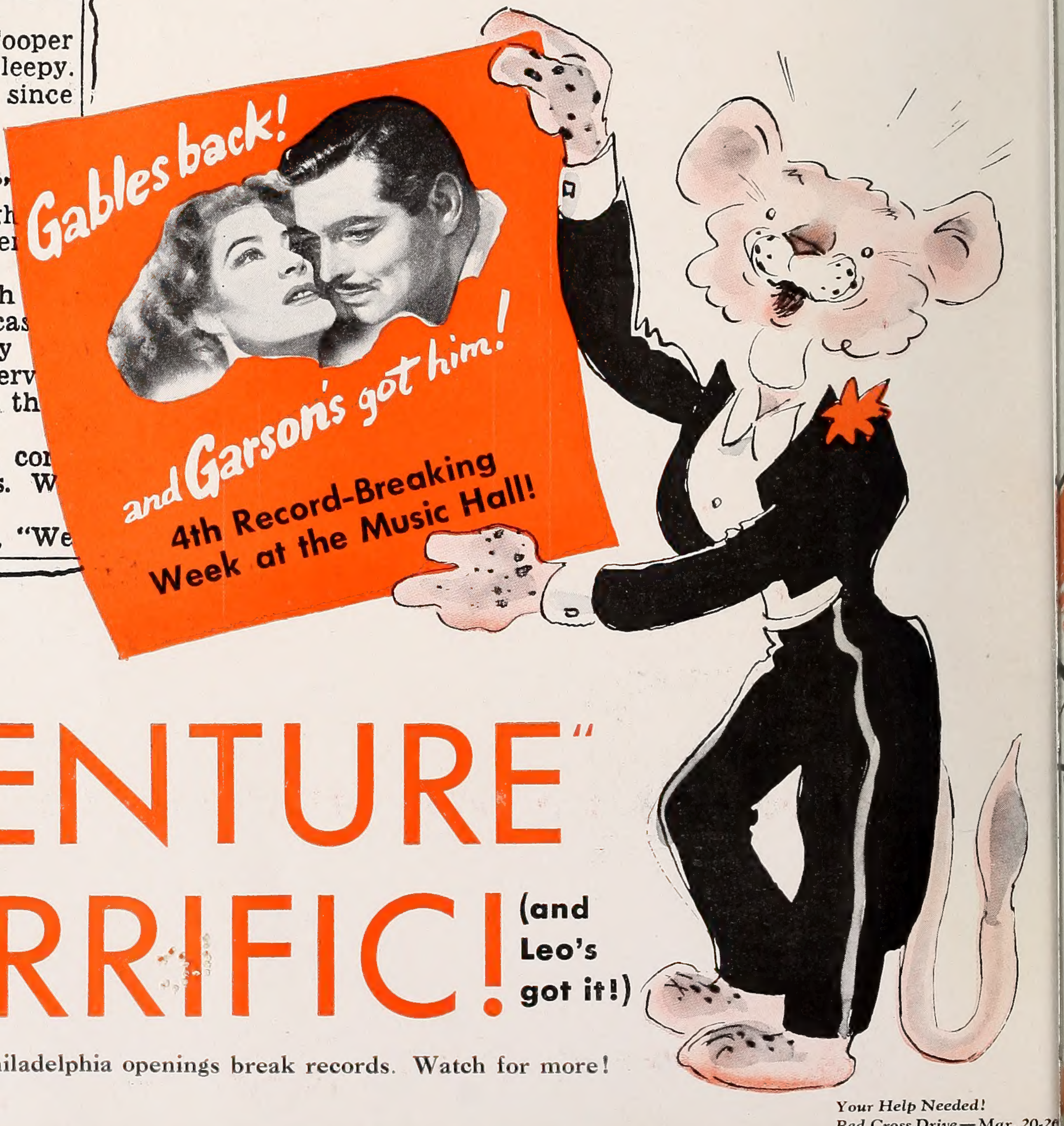
"I want to see what he's like after coming out of the Army," explained a faithful admirer, Edward Wexler, of 112 Ave. F. Bklyn

Mission for Wife.

Next to him in line was Mr. J. Goldstein, a visitor from Montreal, Canada. "My wife's still sleeping," he said sadly, "I'm to get the tickets. She wants to see Gable."

Mary Ribaudo, 17, of 361 W. 27th St., was way back in the line, stalled at Rockefeller Plaza. "For Gable," she said, "I'd stand four blocks."

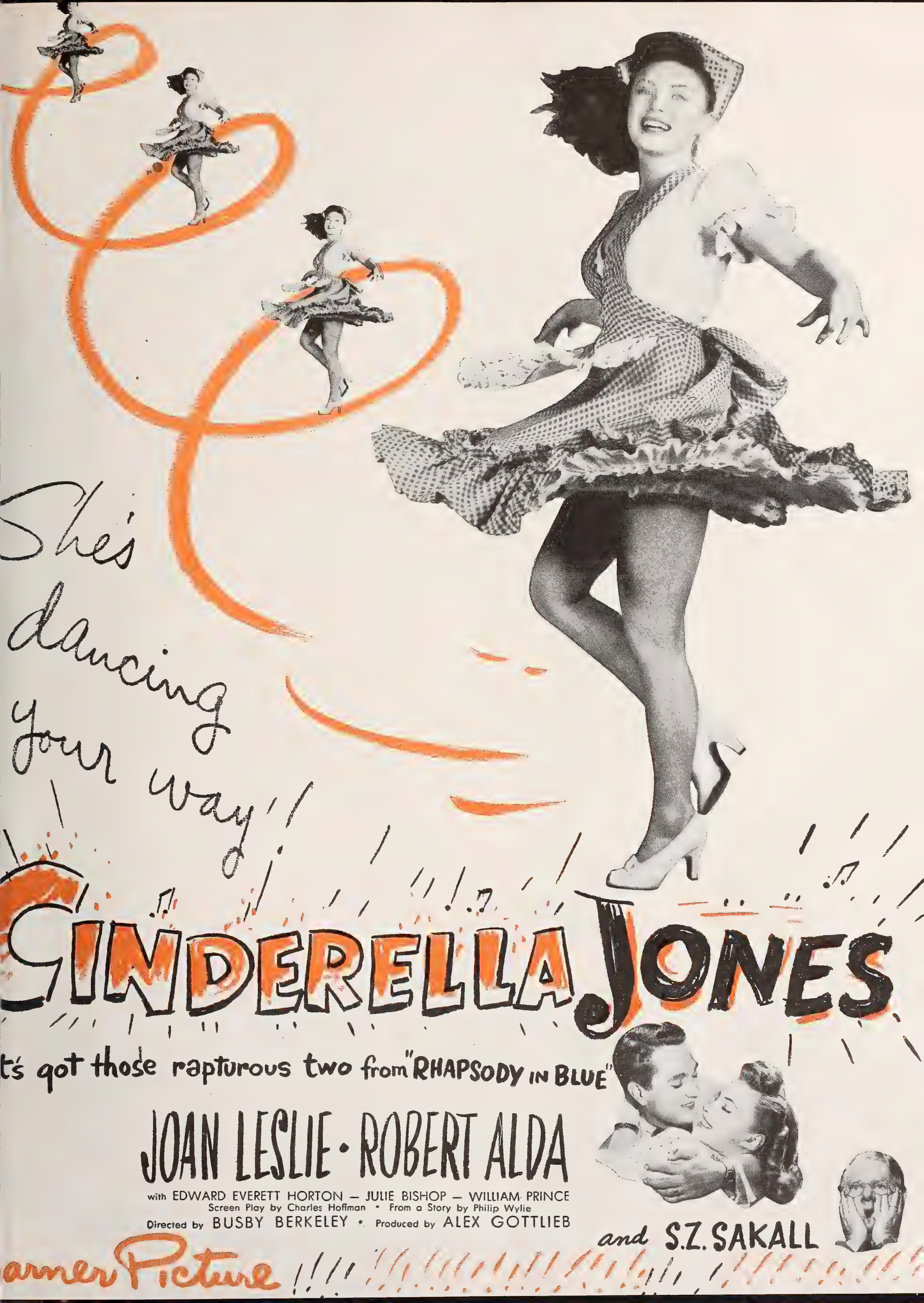
(The New York newspapers cover it like a news event. Above is a sample from N. Y. World-Telegram)


Gables back!
and Garson's got him!
4th Record-Breaking Week at the Music Hall!

"ADVENTURE" IS TERRIFIC! (and Leo's got it!)

Flash! Los Angeles, Cincinnati, Philadelphia openings break records. Watch for more!

Your Help Needed!
Red Cross Drive—Mar. 20-2


She's dancing your way!

CINDERELLA JONES

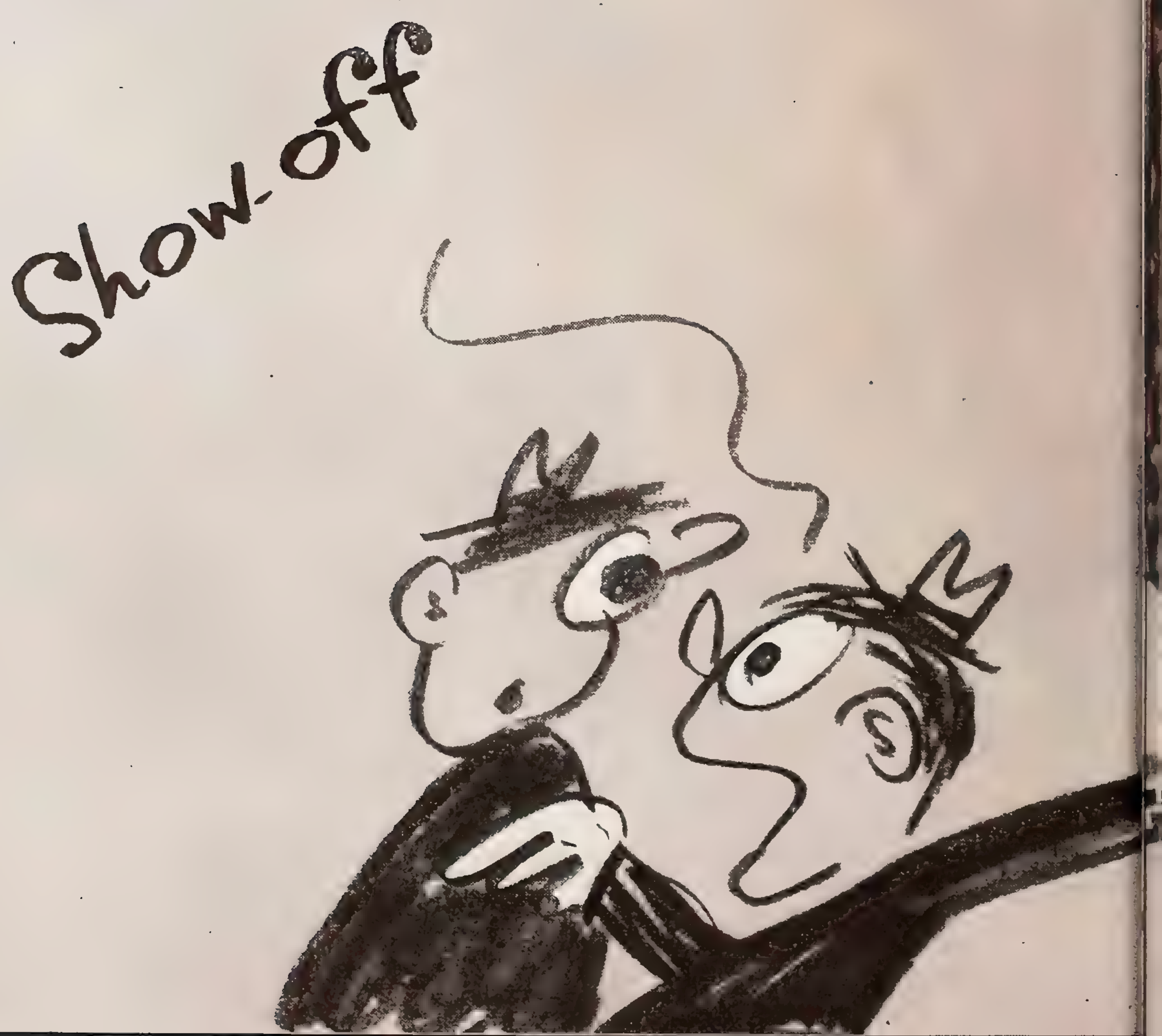
t's got those rapturous two from "RHAPSODY IN BLUE"

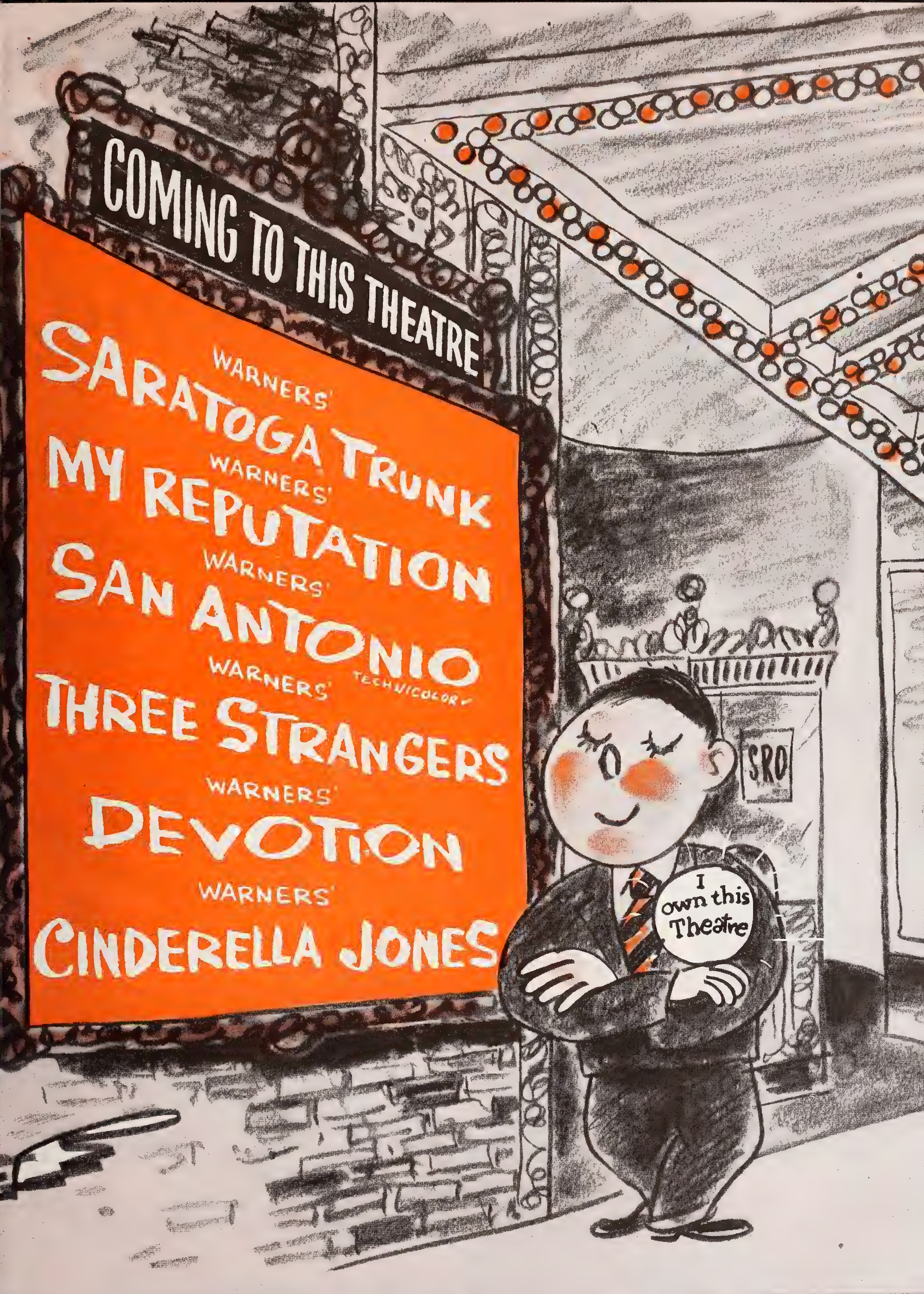
JOAN LESLIE • ROBERT ALDA

with EDWARD EVERETT HORTON — JULIE BISHOP — WILLIAM PRINCE
Screen Play by Charles Hoffman • From a Story by Philip Wylie
Directed by BUSBY BERKELEY • Produced by ALEX GOTTLIEB

and S.Z. SAKALL

arner Picture


Show-off


COMING TO THIS THEATRE
WARNERS' SARATOGA TRUNK
WARNERS' MY REPUTATION
WARNERS' SAN ANTONIO TECHNICOLOR
WARNERS' THREE STRANGERS
WARNERS' DEVOTION
WARNERS' CINDERELLA JONES
SRO
I own this Theatre

HUBBA-HUBBA! THOSE RECORDS!

A MILLION playing on radio and juke boxes . . . including the sensational "Hubba-Hubba" song!

HELD OVER—4 weeks Seattle! 3 weeks Detroit, San Francisco! Extended runs Worcester, New Orleans, Portland, Hartford, Memphis! Tops everywhere!

she's a boxoffice

Doll Face

in a boxoffice musical from 20th *Century-Fox*

VIVIAN BLAINE · DENNIS O'KEEFE · PERRY COMO · CARMEN MIRANDA in DOLL FACE with Martha Stewart Michael Dunne · Reed Hadley · Directed by LEWIS SEILER · Produced by BRYAN FOY · Screen Play by Leonard Praskins Adaptation by Harold Buchman · From a Play by Louise Hovick · Music and Lyrics by Jimmy McHugh and Harold Adamson · Dances Staged by Kenny Williams

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 9 March 2, 1946

VOICE of EXPERIENCE

VIEWING the "incredible follies" which sweep the world, Mr. Bernard M. Baruch, speaking before an audience of leaders of the United Jewish Appeal campaign in Washington last Sunday, urged the principle of the American way, the Constitution and free enterprise.

"Today we face a great political and philosophical issue—statism versus individualism," observed Mr. Baruch. "But, no matter how rigidly organized society may become, in the last analysis each one must rely upon himself for the justification of life. Let us recall that truth, particularly now, when paternalism seems so soft and beguiling.

"The process of individual effort which we call the capitalistic system may not be the ultimate, but it is the best thus far devised. It has proved itself so in peace and in war.

"I believe in trying to better that system instead of tearing it down—of repairing that which has carried us so far instead of abandoning it and striking out afoot in new directions."

■ ■ ■

COMPETITION IS NOT WAR

HELL-BENT as usual the London daily press, as typified by the dispatches to this side from Miss C. A. LeJeune, would be finding a war between Mr. J. Arthur Rank and Sir Alexander Korda. The fact seems to be that they are both engaged in picture production and distribution through competitive channels.

Meanwhile Mr. Filippo Del Giudice, of Rank affiliation by reason of his managing directorship of Two Cities Films, having had a look on this side, gets himself quoted as saying: "Sir Alexander is not a threat or a danger to Mr. Rank or the British film industry. He will help to expand it."

Plainly enough there is always quite enough competition in the production department of the motion picture. Production narrows down to individuals, not corporations, not organizations. Today's trend in production structure is evidence. The generalship of business is one thing and creative supervision is entirely another. It is probably fair to observe that it is in production, where the able individual counts most, where the most conspicuous progress of the motion picture has been made.

■ ■ ■

"FRANK MESSAGE"

AN exhibitor who conducts a group of trade publications as an incident to his theatre operation has just indulged in what he calls "a frank message" to his readers. He claims special merit in the assertion that his is "the only motion picture trade paper run by an independent exhibitor with over thirty years of operating experience in the field". That is interesting in the office of the motion picture journal with more than thirty years of experience tending to its business of editing and issuing a paper, with that function its sole and special activity, a function of service to the whole industry and all the showmen of the land. There appears to be a bit of confusion between what professes to be *the* exhibitor's paper, and what may with accuracy be said to be *an* exhibitor's paper.

The self-proclaimed exhibitor-publisher distinguishes himself and his journal in the current issue with a cover dominated by a halftone reproduction of a photogragh of two hairy-legged showmen in their shorts, with the display line "trade cheesecake". That presumably is in support of the contention "respected, by all branches of the business".

* * * *

Incidentally, the staff of the journal you are now reading includes five persons of exhibition experience covering every manner of operation from metropolitan first runs to small town nickelodeons. It also includes several persons of experience in journalism and the journalism of this business for more than three decades.

■ ■ ■

AMERICA-IN-PROGRESS note: Mr. Danny Kaye, removed from Brooklyn, resides in a twelve-room Park Avenue apartment, in which Mr. Otis L. Guernsey, Jr., of *The New York Herald Tribune* has observed an early American dining table and a volume on psychosomatic disorders.

■ ■ ■

KETTLE of FISH

RESEARCHERS into the antics of Homo Sapiens—we still like the abbreviation, H. Sap., common to scientific literature, and meaning specimens of the human race—have long admitted that the scientific research impulse is substantially at one with the play instinct. Their study is their fun. The diversity of application might be said to be demonstrated by Dr. Albert Einstein and his unified field theory on the one hand and Mr. Thomas Manville and his field theory on the other.

Anyway, it is all fun.

This pervading motivation of pure science has just been brought to mind by reports of an extraordinary impingement by appurtenances of the impending art of television on our field of entertainment interest. And it is a fish story, authenticated.

It was at the fiftieth anniversary meeting, last week, of the New York Zoological Society at the Waldorf Astoria. The Allen B. DuMont Laboratories, which have, in a fashion, a Paramount partnership, topped, and closed, a program with a tank of electric eels, *Electrophorus Electricus*, demonstrating their potency through an oscillograph and projection device on a screen.

DuMont demonstrates that the electric eel, which has been around for several million years, has always known the radar principle for locating its prey and, having located it, automatically sets off a death-ray sort of shock to kill it.

That, we submit, is a pretty kettle of fish that DuMont brings to the Waldorf, with television just around the corner.

■ ■ ■

BACK yonder in the merry days at the turn of the century, gay blades made a gesture of intimacy and intention by tossing down a toast of champagne in the lady's slipper. Last Sunday a New York department store advertised tumblers made of nylon. We like the old way best. —*Terry Ramsaye*

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THIS WEEK IN THE NEWS

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Emissaries

THREE shadowy emissaries of J. Arthur Rank of London at long last have had transportation arranged from England to the United States, Henry V, Caesar and Cleopatra.

Properly placed within quotes they are "Henry V" and "Caesar and Cleopatra," the first produced by Laurence Olivier for Two Cities Films, the other by Gabriel Pascal, out of George Bernard Shaw, both for Mr. Rank, and both now scheduled for distribution in the United States by United Artists.

There was a deal of conversation, some of it quite acrimonious, in the arranging of that distribution. There appeared to have been some doubt. Both films set substantial run records in London.

"Henry V" will be given the distinction for these days of a roadshow, reserved seat, advanced admission policy after its Boston opening early in April. It will not be placed in general release but will be played off over a period of years, United Artists has announced. "Caesar" will have the more routine handling of an opening at the Winter Garden on Broadway following the run of the current "Tomorrow Is Forever."

Both are in Technicolor, both cost considerable, "Caesar" no less than $6,000,000, and both are viewed in the industry here as Mr. Rank's most ambitious lance-tippers in the American market. The outcome is awaited.

Utopia

AN imaginary trip to the Milwaukee of 1948 was undertaken by some 500 of the city's business men in true Hollywood fashion last week. At a luncheon meeting they witnessed the first visual presentation of what the 1948 Corporation, of which Harold J. Fitzgerald, head of Fox-Wisconsin Amusement Corp., is president, contends will be the Milwaukee two years from now if plans are carried out. Unfolded against backdrops, Mr. Fitzgerald outlined plans for the city's new library, superhighways, a museum, lakefront airport, sports arena, and other civic improvements. Mr. Fitzgerald concluded his talk by asking for support of the project.

Johnston Plan

THE American form of government gives the worker "a chance to take a chance" said Eric A. Johnston, president of the Motion Picture Association of America, in an article in the magazine section of the *New York Times* last Sunday. "If they can't be in business for themselves, they can be in the business of their employers, and take chances on the profits with them," he pointed out. Mr. Johnston discussed details of the plan under which employees of his four West Coast companies shared in the organizations' profits under a multiple management program. In conclusion Mr. Johnston pointed out the benefits derived from such a program and said, "We expect to get advantage of the most alert, imaginative, resourceful workers' thinking. We have recruited, we think, an interested, aggressive and fruitful ally."

Rainbows

RUSSELL BIRDWELL, publicist, who kept the public abreast of Jane Russell's unseen screen career, this week turned his attention to the more wordly matters of the atomic bomb. In a full-page advertisement in the *New York Times* on Tuesday, sponsored by the Military Order of the Purple Heart, Mr. Birdwell condemned the proposed atomic bomb tests against naval crafts and military equipment this coming May and July in the Pacific. In his editorial Mr. Birdwell said, "The atomic explosions must not take place! They must be stopped!" He urged the readers to write President Truman requesting cancellation of the project and put an end to this "wanton waste" and save a "billion dollars' worth of ships." In conclusion he said, "Ask President Truman to advise peoples everywhere that there will be no choking, belching, clouds of death over the Bikini Atoll in May and July—but instead there will be a rainbow in the sky."

Reincarnation

THE younger generation who knew the motion picture epics of the years agone by name only will have the opportunity to catch up on their screen education. "Perils of Pauline," Pearl White serial-thriller of the early silent days, has gone before Paramount's Technicolor cameras with Betty Hutton in the starring role. Thrills which made the heart beat faster some 34 years ago will be re-enacted on locations selected because of their similarity to those used in the original film which was photographed in New Jersey. Forty miles of railroad tracks from Los Angeles to Chatsworth have been cleared with the Southern Pacific for making express train scenes with an ancient locomotive and cars. The remake will be feature length.

Alert

THE board of directors of the Associated Theatres of Indiana has drafted and sent to Eric Johnston, president of the Motion Picture Association of America, a strong letter of protest against "undesirable publicity" for the industry. Two recent instances were cited, the most flagrant being newspaper stories quoting a Hollywood dress designer as forecasting that dinner gowns of the near future would start at the waist. "Complete exposure" was the way the lady put it. Her story was widely printed along with pictures suggesting what the new gowns would look like. The second instance cited was the production of "Forever Amber."

Mistake

"OUR Association made a mistake in saying that you refused to show American films (to UNO delegates in London) and I am glad to correct it publicly," Eric Johnston, president of the Motion Picture Association of America, cabled J. Arthur Rank, British film leader, last Thursday. "Our New York office misinterpreted information received from our London representative. I deplore incidents," Mr. Johnston continued in his cable, "which mar relations between our countries and our industries. We must constantly strive to improve these relations." The MPAA, on January 21, issued a statement claiming that Mr. Rank had refused to include American motion pictures at showings for the international representatives. Mr. Rank then wrote Mr. Johnston that no one representing American distributors had "approached me personally, either verbally or by letter" on the showings.

Expanding

FULL scale operations of MGM's worldwide program for the distribution of entertainment and educational films outside the United States and Canada, is expected to get underway in the immediate future in ten countries, according to Orton C. Hicks, head of the 16mm division of Loew's International. The ten countries are France, Belgium, Argentina, Puerto Rico, Cuba, Mexico, Chile, Panama, Venezuela and the Philippines. Mr. Hicks also reported that so far no cases of 35mm opposition have come to light, and further pointed out the oft-stressed point that the narrow-gauge film would in no way afford competition to the 35mm field.

Ernie's Theatre

THE Ernie Pyle theatre, a memorial theatre for the famed war correspondent, made from a reconditioned wartime factory, has opened in Tokyo. It will sandwich in stage shows and other live entertainment between film showings, all of which are exclusively for the occupation troops.

Busy Night

THE easily excited red blood of Mexican temperament was manifested over the weekend at the premiere of Monogram's "Dillinger" in Monterey. The crowds which gathered in front of the theatre there where the film was being shown in the first midnight performance in Mexico's history became so large and boisterous that the police and elements of the Mexican Army had to be called out to quell them. The rush found the theatre personnel quite unprepared. All glass on the box office, the show case, the billboards and the candy stand was broken. More than 600 people crashed the gate, but the net receipts, after taxes, was over 5,000 pesos for the one performance. Everyone had a good time.

Type Casting

THE critics won't be able to say that the newspapermen in Warners "The Sentence" aren't true to life. Nine working members of the press in San Francisco recently appeared with Ann Sheridan and Kent Smith in scenes made in that city. Journalists taking part included Herb Caen and Fred Johnson, *The Chronicle*; Bill McWilliams, INS; Mike Musura, INP; Jerry Baulch, AP; Jack Dailey and Bell Best, UP; Seymour Snaer, *Examiner,* and James Nickle, *Call-Bulletin.*

G-Men Take Over

PLANS to set up a special unit in the Federal Bureau of Investigation to make anti-trust inquiries, heretofore conducted by the Department of Justice's anti-trust division, have been completed and will soon become effective, it was disclosed in Washington last weekend by Attorney General Tom C. Clark.

QUIGLEY AWARDS

Winners of the 12th annual Quigley Awards competition for showmanship are to be selected Monday, March 4, by leading exhibition and distribution executives who will examine campaigns submitted to the Managers' Round Table department of Motion Picture Herald during 1945.

The Silver and Bronze plaque winners will be chosen on the basis of continuing showmanship effort rather than on the merits of single campaigns. The special citation for War Showmanship will be awarded for the fourth time.

Following the submission of campaigns the juges will be the guests of Martin Quigley at a luncheon. Oscar Doob, Loew's, Inc., theatre executive, will be the principal speaker. The function will be at the Hotel Astor, New York.

PEOPLE

GERTRUDE MERRIAM was voted an honorary life member of Associated Motion Picture Advertisers in New York Wednesday. The honor was extended because of her departure a week hence from the associate editorship of the Managers' Round Table Department of the MOTION PICTURE HERALD to make a career of being Mrs. Howard Ernsthal. They were married March 25, 1945. They will live in Brooklyn.

JOHN LEFEBRE has joined 20th Century-Fox International in an executive capacity. Mr. LeFebre was recently with the Office of International Information and Cultural Affairs.

MILTON SCHOSBERG, managing director of Proctor's theatre in Troy, N. Y., has been appointed supervisor of Fabian theatres in Albany, Schenectady and Cohoes, N. Y.

IRVING SOCHIN, Cincinnati city manager for 20th Century-Fox, was given a testimonial dinner by 100 members of the city's Variety Club upon his promotion to assistant branch manager at Indianapolis.

JOSEPH SAPERSTEIN, an exhibitor and theatre manager for 40 years, has been appointed buyer and booker in the Fabian division offices in Albany.

LOUIS NOVINS, formerly assistant attorney general of Massachusetts, has joined the Paramount office in New York.

JOHN DAVIS, J. Arthur Rank representative to Canada, was feted Monday by representatives of the Canadian film industry prior to his return to London.

CARROLL J. LAWLER, former Massachusetts theatre operator, has joined the booking office of the Shea circuit and will make his headquarters in New York.

VERNON SMITH, formerly head booker of the MGM Kansas City exchange before joining the Navy, has been appointed office manager of the branch.

MARY J. ELLSWORTH, for 24 years an employee of Smalley Theatres in Cooperstown, N. Y., was feted with a dinner party upon her retirement.

WILLIAM LEVY, distribution supervisor for Walt Disney, will fly to London from New York early in March to set up distribution plans for six or seven Disney features.

HILLER INNES, former executive assistant to RUSSELL HOLMAN, Paramount's eastern production head, has been discharged from the Navy and has rejoined the company in his former position.

TOM MCMAHON, former sales representative of 20th Century Fox in Montana, who has been released from the Navy, has been appointed branch manager for Republic in Salt Lake City.

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THIS WEEK the Camera reports:

CITATION, to "Rebecca", by New York University's motion picture department, which is establishing a library of motion picture classics. At the ceremonies there last week were: Professor Robert Gessner, department head; Harold O. Voorhis, vice-chancellor of the university, and Neil Agnew, vice-president of Vanguard Films, receiving for David O. Selznick, the picture's producer.

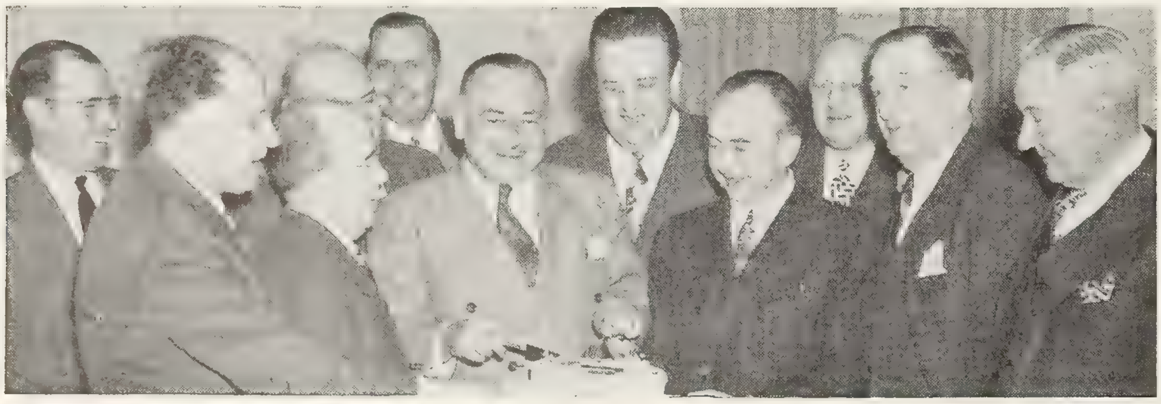
FROM THE PRESIDENT, a citation to Karl Hoblitzelle, left, president of the Interstate Circuit of Texas, for his aid to Selective Service. At the right, in the Austin ceremony, Colonel John Banister, state draft deputy director.

Loop Photo

IN CHICAGO, at the cocktail reception given Greer Garson by MGM: John Flynn, western sales manager; Miss Garson, and Colonel Robert R. McCormick, *Chicago Tribune* publisher, and his wife.

Metropolitan Photos

IN NEW YORK, at the opening of the International-RKO picture, "Tomorrow Is Forever," at the Winter Garden: those inveterate first-nighters, Jules Brulatour and his wife, Hope Hampton, at the left, and, at the right, Dr. Isador Lubin, president of Confidential Reports; his daughter, Alyce, and Jack Levin, general manager of Confidential.



Lane Brothers

BIRTHDAY, left. At the MGM Atlanta celebration for William Zoellner, branch manager there: front row, left to right, C. J. Braint, New Orleans; Ben Rosenwald, Charlotte; Mr. Zoellner; Rudolph Berger, southern division; C. E. Kessnich, Atlanta district, and LeRoy Bickel, Dallas; back row, Emery Austin, Atlanta; Jack Reville, Oklahoma City; Louis Ingram, Memphis; Burtus Bishop, Dallas; Frank C. Hensler, Kansas City.

By the Herald

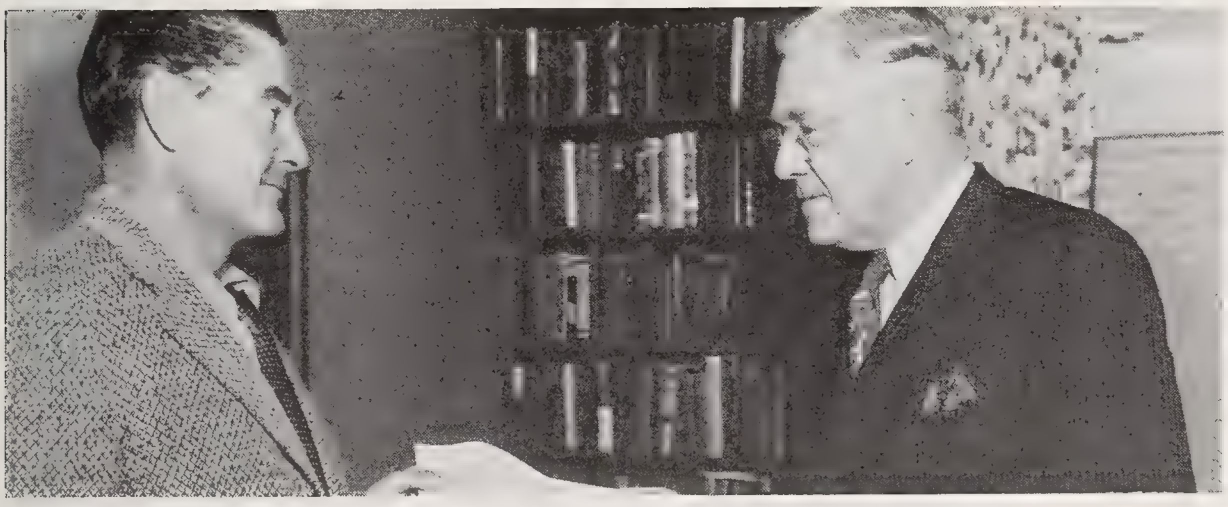
ENRIQUE BAEZ, United Artists' manager in Brazil, now in New York. Theatre prices have not risen in Brazil along with living costs, he reported.

Frank W. Cox

IRELAND receives "The Bells of St. Mary's". At the reception tendered by Robert Woolf, RKO British managing director, at the Metropole Cinema, Dublin, where the picture opened: left to right, J. Elliman, Mr. Woolf, Mrs. Fitzsimmons (mother of Maureen O'Hara), Louis Elliman, Hubert McNally and T. M. Sheehy, Motion Picture Herald representative in Ireland.

By the Herald

PLEDGE, at the officers' installation of the Motion Picture Associates, in New York, last week: Benjamin Fielding, right, standing, new License Commissioner, was guest of honor, and a simplified code governing theatres was his pledge. Others in the scene are, left to right, George Skouras, Fred Schwartz, new MPA president, and Samuel Rinzler, toastmaster.



PRODUCER LEO McCAREY, left, receives an illuminated scroll from retired Presbyterian minister Stewart MacLennan, director of the Pilgrimage Play theatre, Hollywood. The scroll gives Mr. McCarey membership in the League of Golden Hearts.

By the Herald

OTTO PREMINGER, producer and director, was a New York visitor last week.

BACK, after five years in the Navy, Douglas Fairbanks, Jr., left, confers at the RKO Radio studio with William Dozier, executive, on "Sinbad the Sailor".

FLEXIBILITY is their motif, partners of the new Liberty Films have decided. Above, left to right: William Wyler, Frank Capra, George Stevens and Samuel Briskin.

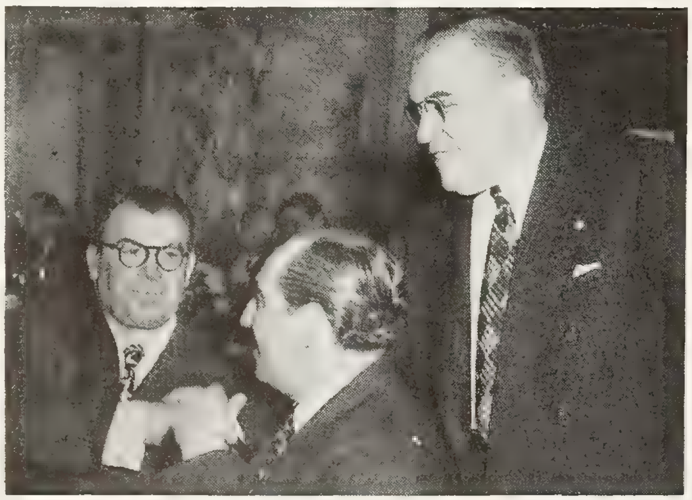
INDUSTRY PLANS DRIVE TO AID CANCER RESEARCH

EXHIBITION and trade press executives met Tuesday at the St. Moritz Hotel in New York to hear plans for a voluntary collection drive in theatres, April 21 to 28, on behalf of the American Cancer Society. National chairman will be Charles Skouras, assisted by Ted R. Gamble. National campaign director will be Frank Ricketson, assisted by Robert Selig and Senn Lawler of National Theatres.

SMILES, as a star resumes his career with the company with which he rode to fame. Gene Autry, left, signs with Republic for four high-budget musical westerns. With him is Herbert J. Yates, Sr., Republic president.

Cosmo Sileo

CONFERENCE, at the Monogram New York office: Belita, star of "Suspense"; Jack Schlaifer, sales director, and Edward Morey, vice-president.



Pictures by the Herald

Above, at the St. Moritz luncheon: George Skouras, Jules Catsiff, Harry Kalmine.

At right: Charles Skouras, Lois Maddox Miller of Reader's Digest, Frank H. Ricketson, Emerson Foote, Red Kann and Robert Selig.

Sure!
CANCER IS CURABLE
IF CAUGHT IN TIME
Percentage of CURES
SKIN 95% 25%
BREAST 75% 40%
WOMB 75% 15%
LIP
Time

COURTS DECIDE AND PLAN: SCHINE, JACKSON PARK, MURRAY, GOLDMAN

While the three expediting judges of the U. S. Federal statutory court in New York still pondered the ponderous evidence in the Consent Decree case many months out of the trial room, decisions and actions precedental in character were made by Federal courts and agencies this week.

The significant developments of the week:

1. In Buffalo in the Schine circuit case, the Government filed a plan of reorganization that would permit the circuit to keep certain of its theatres and to retain the corporate setup.

2. The U. S. Supreme Court upheld the Jackson Park theatre verdict in Chicago of $360,000 in triple damages in its suit against the major distributors and the Warner circuit, reversing the defense contention that the plaintiff had not proved legal damages because he could not determine what the theatre might have earned in an "open market."

3. Judge William J. Campbell of Federal District Court in Chicago dismissed the anti-trust case of Thomas A. Murray against a local independent film distributor and theatre operators on the ground that the states right exchange did not operate in interstate commerce.

4. The U. S. Circuit Court of Appeals in Philadelphia denied the plea of William Goldman for a writ of mandamus to compel the District court to name a jury to determine damages in the anti-trust case decided in his favor.

The plan filed in the Schine case provided flexibility that would leave the circuit in possession of a substantial number of theatres. It demanded divestment of all houses in "closed situations," towns where Schine owned the only theatres. It asked for reduction of buying power, which was termed an instrument of monopoly. It reduced circuit holdings to one theatre in each town where it owned more than one house, urged an end to all pooling arrangements and the sale of defendant's stock in such operating corporations.

"We have attempted to insure restoration of theatre operating competition in the future in the areas involved without eliminating the defendants as a substantial competitive factor in these areas," Robert L. Wright, Assistant Attorney General in charge of the film division, declared.

"Thus," he said, "in Utica, Buffalo, Glens Falls and Norwich, N. Y., and Salisbury, Md., where other existing theatres offer substantial competition, Schine's holdings would not be disturbed by this plan."

All theatres would be taken from the circuit in Bath, Carthage, Dolgeville, East Rochester, Fairport, Hamilton, Hudson Falls, Newark, Perry, Penn Yan, Saranac Lake and Tupper Lake, all in New York state, and St. Michaels, Md., and Laurel and Milford, Del.

One theatre would be permitted the circuit in each of the towns of Amsterdam, Auburn, Canandaigua, Corning, Cortland, Geneva, Gloversville, Herkimer, Ilion, Oneonta, Oswego, Salamanca, Seneca Falls and Watertown, N. Y. Also in Ashland, Athens and Bellefontaine, Del.; Bucyrus, Kent, Piqua, Ravenna, Tiffin and Wooster, Ohio; Cambridge and Easton, Md.; Lexington, Middlesboro, Maysville, Paris, Richmond, Ky.

Also to be separated from the circuit would be the following theatres, still held, but to be dropped under the terms of the Consent Decree of 1942: Strand, Cumberland, Md.; Margie Grand, Harlan, Ky.; Opera House and Ada Meade, Lexington, Ky.; Plaza, Malone, N. Y., and Memorial, Mt. Vernon, Ohio. Two of the four Rochester, N. Y., theatres—the Riviera, Liberty, Monroe and Madison—would have to be sold.

Where the circuit has more than one theatre and is forced to drop the others, it would select within 30 days the house to be retained.

The circuit would have to decide which towns to drop entirely in the nine areas where it operates in two or more towns within approximately 25 miles of each other. It would be permitted to operate only in one town in each area. The affected areas are Kent-Ravenna, Ohio; Ashland-Wooster, Ohio; Bucyrus-Tiffin, Ohio; Cambridge-Easton, Md.; Lexington-Paris, Ky.; Amsterdam-Gloversville, N. Y.; Ilion-Herkimer-Little Falls, N. Y., and Geneva-Canandaigua, N. Y.

A trustee would be named to sell the divested property as rapidly as possible, each transaction subject to court approval. Sale to anyone affiliated with production or distribution interests would be forbidden, and curbs would be set up to prohibit future expansion contrary to the purpose of the plan.

U. S. High Court Upholds $360,000 Chicago Award

The contention by the Jackson Park theatre in Chicago that it had sustained legal injury in a conspiracy of major distributors and the Warner circuit despite lack of an "open market" yardstick for the business it might have done was sustained Monday by the U. S. Supreme Court in a seven-to-one decision.

Attorney General Tom Clark said in Washington Tuesday he believed the decision would result in many more anti-trust suits.

Reversing the decision of the U. S. Circuit Court, the high tribunal held the Chicago theatre was entitled to treble damages of approximately $360,000. The defendants had contended that damages could not be determined because the theatre had operated under no system other than the one it attacked.

"There was evidence that distributors and exhibitors conspired to give the distributor-controlled or affiliated theatres preferential playing positions in the release system over the positions allotted to independent competing theatres," the court ruled. It pointed out the defendants did not deny it.

"The sole question for decision here is whether the evidence of damage is sufficient to support the verdict," the ruling held, and added: "We conclude that there was evidence to support a verdict for damages on at least one theory on which the case was submitted to the jury."

In a single dissenting opinion, Justice Frankfurter declared that "such cases are not helpful where the crucial issue is whether there is solid proof of the existence of legal injury."

The high court's ruling upheld the verdict of the jury in the Chicago District Court, which granted the Jackson Park $120,000. The figure was trebled by that lower court, an action sustained in the new ruling.

Murray Plans Early Appeal

An appeal will be taken to the U. S. Circuit Court of Appeals from the decision last Thursday of the District Court which dismissed the six-year-old anti-trust suit of Thomas A. Murray against the major distributors and independent film distributors and exhibitors in Chicago, according to Lester Murray, son and attorney of the plaintiff.

Judge William A. Campbell dismissed the

(Continued on following page, column 1)

MURRAY WILL APPEAL CASE

(Continued from preceding page)

case on the ground the court was without judisdiction. He said that the fact the motion pictures sold locally by one of the defendants were made in California did not come within the province of interstate commerce. He held that Henri Elman's Capitol Film Exchange, the only distributor involved, operated locally, and that its film contracts did not cross state lines.

In 1941, Mr. Murray, then operator of the Thalia theatre, filed an anti-trust action against all major distributors, the Balaban & Katz circuit, Capitol Film Exchange, the Milo Theatre, and John L. Manta and Van A. Nomikos, operator and booker, respectively, of the Milo.

In March, 1945, a jury awarded Mr. Murray $105,000 in damages. Judge William Holly reversed the jury's decision and dismissed the major distributors and the Balaban & Katz circuit as defendants, holding that no conspiracy to force the plaintiff out of business had been proved. He also granted a new trial to the remaining defendants.

Goldman Denied Plea for Jury

Hearings will begin shortly in Philadelphia to determine the amount of damages to be awarded William Goldman in his anti-trust suit against the major distributors.

The way for such action was cleared Monday when the U. S. Circuit Court of Appeals in Philadelphia denied Mr. Goldman's plea for a writ of mandamus to force Judge William H. Kirkpatrick of the U. S. District Court to name a jury to assess damages.

Judge Kirkpatrick previously had indicated he intended to revoke his appointment of David Bachman as special master to determine damages. He said he would hear arguments himself and rule on the subject.

As soon as the figure is determined, the major distributors will appeal.

Reade Loses Two Decisions In New Jersey Litigation

Walter Reade, a New York and New Jersey theatre operator, lost two court decisions this week. Judge Aaron Steuer in New York Supreme Court denied the motion of Long Park Theatres, a Reade affiliate, for a temporary injunction to restrain RKO Theatres from continuing the operation of the Trenton-New Brunswick Theatres pending final determination of another action. Another New York Supreme Court decision, by Judge Bernard L. Shientag, denied Mr. Reade a rejudgment in his efforts to obtain the lease on the Englewood theatre, Englewood, N. J., held by Skouras Theatres. Defendants in the action were Richard M. Huber, Frank S. Hirst and Alan L. Wolf.

NEW YORK CITY THEATRES FIGHT NEW TAX THREAT

New York City's theatre owners were organizing militantly this week in an effort to kill the proposed five per cent theatre admission tax which would be imposed under Mayor William O'Dwyer's city tax program to raise $142,000,000 for civic improvements.

At the same time reports from Albany hinted that the Mayor might scrap the bulk of his program, which would tax business, payrolls, retail sales and hotel receipts along with theatre admissions, and ask only for legislation for a one-cent additional sales tax. Additional opposition to the Mayor' plan among Democratic legislators took the form of a bill to create a New York City Transit Authority with power to operate the subways at a self-sustaining fare not to exceed 10 cents.

Plan Called Discriminatory

Theatre owners will offer no protests against certain of the suggested levies, but they will fight vigorously the proposed five per cent levy on admissions as thoroughly discriminatory, according to a spokesman for a special committee which has been formed to fight the levy. Affiliated and unaffiliated circuits and independents have joined the battle.

"The unanimous feeling of theatre owners is that the added five per cent tax on admissions suggested by the Mayor would seriously affect theatre attendance," it was said. Representatives of New York's 658 theatres met late last week and voted to pursue the fight. Joseph R. Vogel is chairman of the special committee, which includes Senator Henry Walters, Edward Rugoff and George Skouras.

Mr. Vogel has pointed out to Mayor O'Dwyer the existence of the 20 per cent Federal levy on admissions, and while it is said the Mayor was sympathetic to their problems, he told Mr. Vogel and the committee that the city needed the money to the point where the admission tax must be levied along with the other taxes.

The board of directors of the Independent Theatres Owners Association of New York formally voiced its opposition to the proposed tax as a "discriminatory levy on every man, woman and child buying a ticket to a theatre."

At a meeting in New York last Friday the committee outlined its opposition to the tax program to Governor Thomas E. Dewey. The Governor is understood to also have been sympathetic.

Attending last week's meeting of theatre owners were: Mr. Rugoff, Senator Walters, Harry Goldberg, George Skouras, Monty Salmon, Sol A. Schwartz, David Palfreyman, Charles Moskowitz, Oscar A. Doob, John Murphy, Eugene Picker, Ernest Emerling, Edward C. Dowden, Dan Terrell, Fred Schwartz, Max A. Cohen, Samuel Rinzler, Emanuel Frisch, David Weinstock, Morton Sunshine, Leo Brecher, Robert Weitman and Mr. S. Rosenzweig.

Defeat Kentucky Repeal

In Kentucky the State Senator, by a 22 to 10 vote, defeated the bill recently introduced to repeal the state admission tax, which is currently yielding approximately $1,000,000 annually, and applies to all amusements and entertainments except horse racing.

In Milwaukee the joint taxation and license committee of the Common Council, on the theory that fees should pay for the costs of issuance and inspection, has agreed to make an annual charge of 10 cents per theatre seat, with a minimum of $50 per theatre and a maximum of $300. Formerly the fee had been a flat $30.

Paid 1944 Taxes Of $147,219,000

Washington Bureau

Motion picture corporations in 1944 paid income and excess profits taxes of $147,219,000 on gross 1943 receipts of $1,387,550,000, it was reported by the Treasury Department last weekend.

More than 70 per cent of all the corporations in the industry operated in the black for tax purposes in 1943, it was shown, a much higher ratio than was reported for corporations generally.

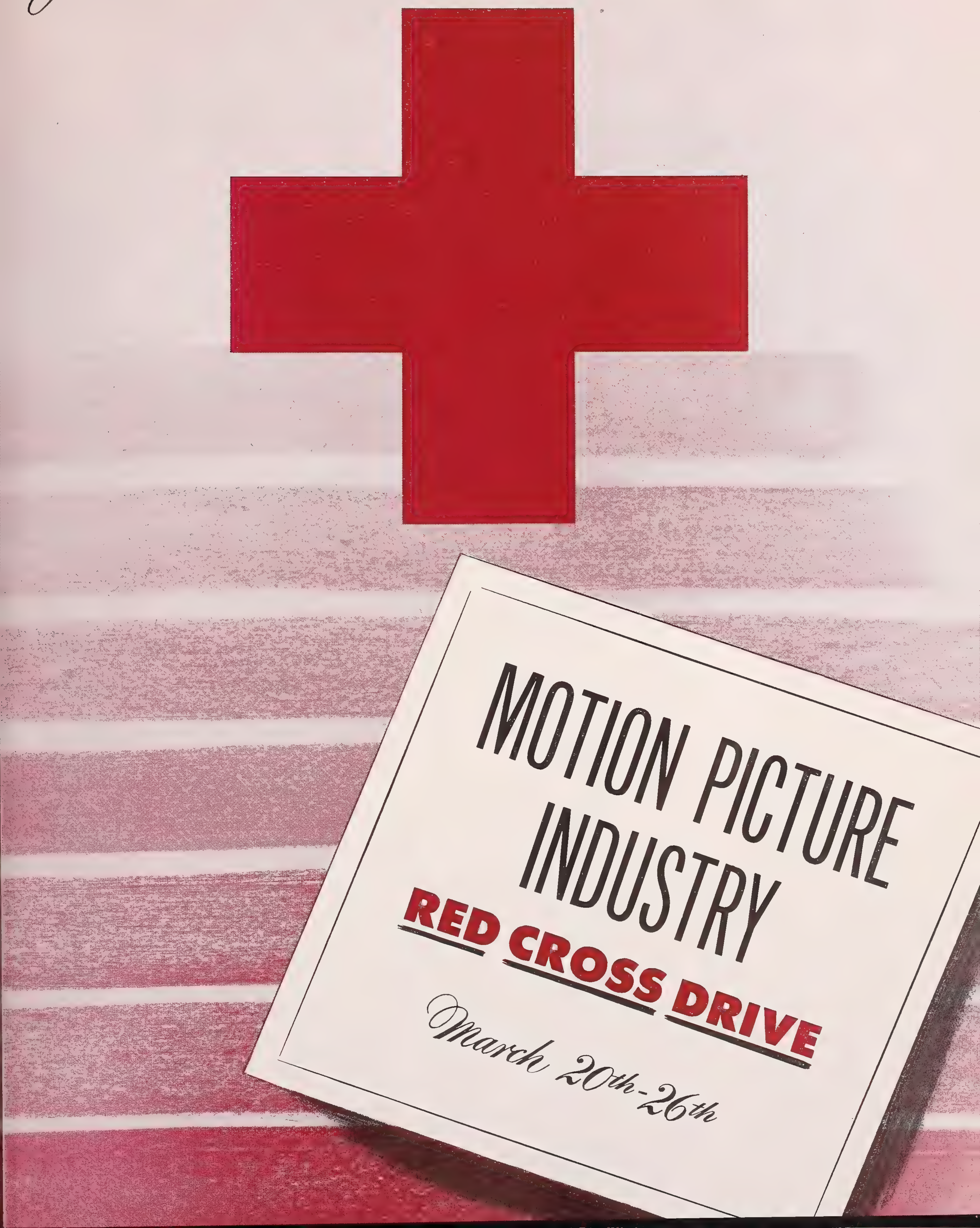
Of the 4,067 film corporations filing returns, 2,897 paid income taxes and only 1,008 reported deficits for tax purposes. The remaining 162 corporations were inactive.

The 2,897 corporations reported total compiled receipts of $1,321,536,000 and net income of $262,933,000 on which they paid a $44,366,000 income tax, a $416,000 declared value excess profits tax and a $102,467,000 excess profits tax, for a total of $147,219,000. Dividends paid in cash and assets other than their own stock amounted to $4,511,000.

The 1,008 companies which operated "in the red" had total compiled receipts of $66,014,000, but a defict for tax purposes of $5,382,000. These corporations, however, paid dividends of $53,000 in cash and assets other than their own stock.

The Treasury reported that it had received 26 consolidated returns covering the operations of 146 subsidiaries. In 21 returns, 131 companies showed total receipts of $136,884,000 and net income of $20,055,000, paying taxes of $8,334,000, and five returns covering 15 companies showed total receipts of $3,425,000, but a deficit of $774,000.

Your Most Important Peacetime Job!



MOTION PICTURE INDUSTRY

RED CROSS DRIVE

March 20th-26th

A planned campaign to COLL

March 20th-26th

Your First and Foremost Job is to

COLLECT AT EVERY SHOW!

The Red Cross Work Must Go On! Your Heart–Your Showmanship is needed!

- **Sign the Pledge Card and return it to your Area Chairman!**
- **Contact Your Local Red Cross Chapter!**
- **See your Newspaper Editors and Radio Stations at once!**
- **16 Page Pressbook and Campaign Kit with all plans now ready!**
- **FREE TRAILER will be sent you! Use it every show!**
- **Lobby Accessories Going To You!**

RALLY TO THE FLAG OF MERCY!

The American Red Cross again has called on the showmen of the motion picture industry to aid in collecting necessary funds. Never before have the needs of the Red Cross been greater than they are today and all of us must rally to the support of this great humanitarian organization in its vital post-war work. It is a challenge we must meet just as we did during the war. In those dreadful years Exhibitors all over our nation supported every worthy cause with a zeal that won them lasting admiration. They were backed-up by the men and women in our studios and in the distribution departments, and their united efforts brought successful fulfillment to every task set before our industry.

Today we must continue to carry on the patriotic work we are so well equipped to accomplish. At home we face the problem of rehabilitating our returned soldiers and bringing sorely needed help to our wounded men, bed-ridden in hospitals. All over the world millions of men, women and children, who have felt the cruel impact of war, are looking to America for relief and the Red Cross will play a big part in this important job.

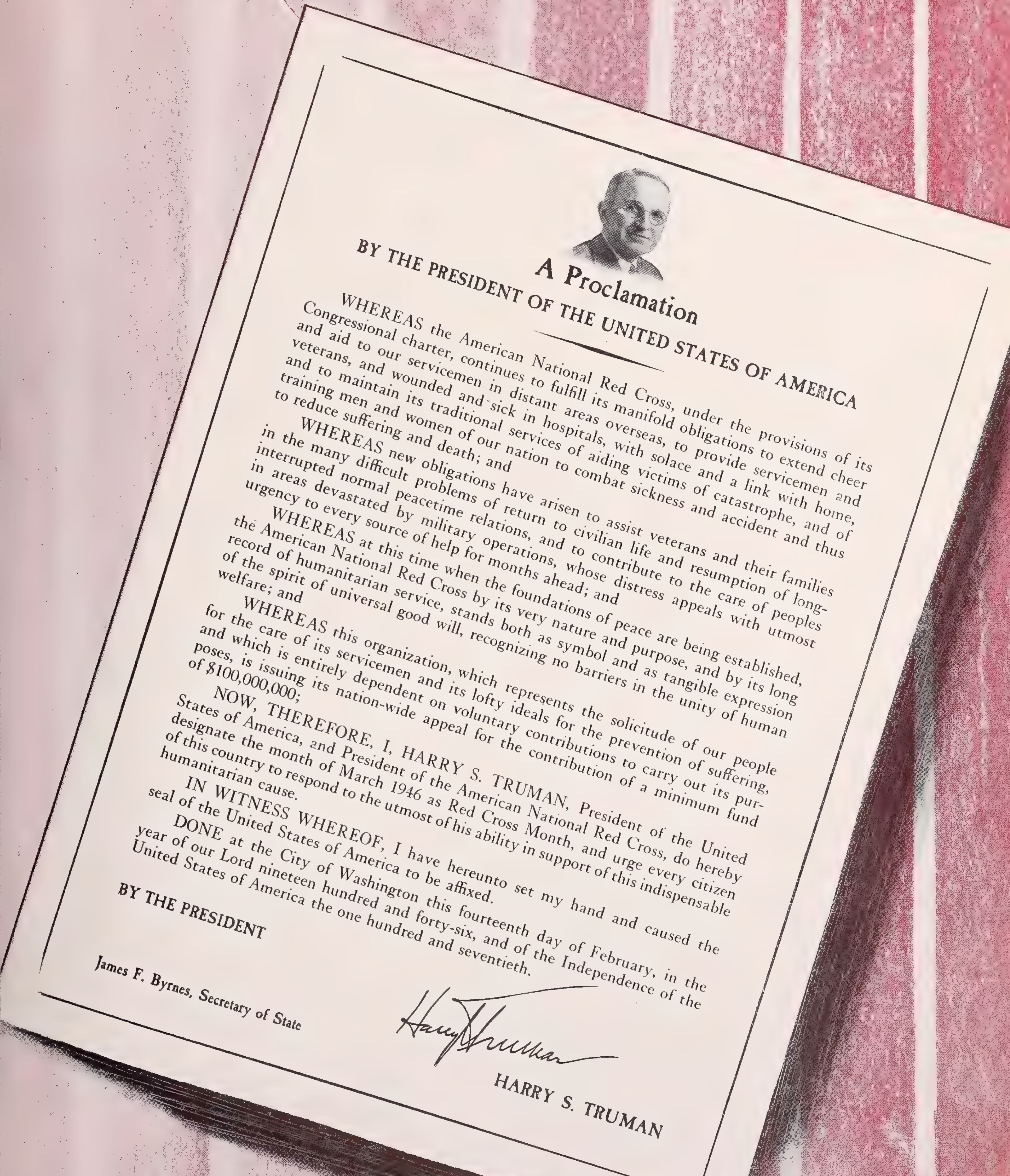
If we are to have the peaceful world we so earnestly pray for, we cannot let down the Red Cross now. Its flag is a symbol of mercy to all who behold it and for those who need food and shelter it means life and hope for the future.

Exhibitors, everywhere, organize your forces now to deliver the great sum of money so urgently needed by The American Red Cross!

The motion picture industry will not fail this great cause!

National Chairman

T- COLLECT- COLLECT!



A Proclamation

BY THE PRESIDENT OF THE UNITED STATES OF AMERICA

WHEREAS the American National Red Cross, under the provisions of its Congressional charter, continues to fulfill its manifold obligations to extend cheer and aid to our servicemen in distant areas overseas, to provide servicemen and veterans, and wounded and sick in hospitals, with solace and a link with home, and to maintain its traditional services of aiding victims of catastrophe, and of training men and women of our nation to combat sickness and accident and thus to reduce suffering and death; and

WHEREAS new obligations have arisen to assist veterans and their families in the many difficult problems of return to civilian life and resumption of long-interrupted normal peacetime relations, and to contribute to the care of peoples in areas devastated by military operations, whose distress appeals with utmost urgency to every source of help for months ahead; and

WHEREAS at this time when the foundations of peace are being established, the American National Red Cross by its very nature and purpose, and by its long record of humanitarian service, stands both as symbol and as tangible expression of the spirit of universal good will, recognizing no barriers in the unity of human welfare; and

WHEREAS this organization, which represents the solicitude of our people for the care of its servicemen and its lofty ideals for the prevention of suffering, and which is entirely dependent on voluntary contributions to carry out its purposes, is issuing its nation-wide appeal for the contribution of a minimum fund of $100,000,000;

NOW, THEREFORE, I, HARRY S. TRUMAN, President of the United States of America, and President of the American National Red Cross, do hereby designate the month of March 1946 as Red Cross Month, and urge every citizen of this country to respond to the utmost of his ability in support of this indispensable humanitarian cause.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the seal of the United States of America to be affixed.

DONE at the City of Washington this fourteenth day of February, in the year of our Lord nineteen hundred and forty-six, and of the Independence of the United States of America the one hundred and seventieth.

BY THE PRESIDENT

James F. Byrnes, Secretary of State

Harry S Truman

HARRY S. TRUMAN

Symbol of the

MOTION PICTURE INDUSTRY

–and the Drive! March 20th–26th

THIS DELIVERS YOUR FILM . . . NOW MAKE IT DELIVER FOR THE RED CROSS!

Painted White, It Makes the Perfect Collection Container!

This Advertisement Contributed by:

COLUMBIA PICTURES · METRO-GOLDWYN-MAYER · PARAMOUNT PICTURES · RKO RADIO PICTURES
20th CENTURY-FOX · UNITED ARTISTS · UNIVERSAL PICTURES · WARNER BROS. PICTURES

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SMPE EXPANDS FUNCTIONING AS INDUSTRY LABORATORY

Own Research Unit Final Goal; Financial Help Believed Assured

The expansion plan announced this week in New York by Donald E. Hyndman, president of the Society of Motion Picture Engineers, is considered another step toward the organization's goal of an adequately financed and manned industry laboratory and workshop. It is a program long nurtured by the Society, which hitherto has been supported largely by membership dues.

The announcement, released after a meeting of the board of governors and other SMPE officials at the Hotel Pennsylvania, followed by three months a proposal to Eric A. Johnston, president of the Motion Picture Association of America, soliciting the support of the distributors. The proposal asked recognition of the Society "as an industry research organization, together with the financial help that such a position would indicate."

Johnston and Selznick Confer with Officials

Although SMPE executives declined to indicate the degree of interest manifested by the distributors, it is known that they have been in conference recently with Mr. Johnston and with David O. Selznick, the latter as representative of the Society of Independent Motion Picture Producers. An announcement of financial support from the major and independent producers and distributors is expected shortly.

Such aid, Mr. Hyndman declared, would make possible the increasing number of essential projects he said the SMPE would be required to undertake in the future.

The immediate effect of the expansion will be to increase staff personnel, enlarge office quarters and intensify research on subjects now pursued by SMPE members. Staff additions will include an engineering secretary, a staff engineer, a technical librarian, a technical stenographer and more clerical help. There are no immediate plans for the establishment of a laboratory, the realization of this development admittedly hinging on the amount of financial support to be obtained from the distributors. For the present, research will continue to be handled by the members in their own organizations.

Technical Committees Will Be Enlarged

Enlargement of various technical committees will be undertaken, the purpose of which will be to correlate industry research and experimentation aimed toward improvements in cinematography, process photography, screen brightness, color, preservation of film, projection, theatre design, conservation of equipment and other relevant matters.

JOHNSTON EMPHASIZED INDUSTRY RESEARCH

An expanded industry research program was a part of the over-all prospectus presented by Eric A. Johnston when he became president of the then Motion Picture Producers and Distributors of America last September 19. He referred briefly in his formal announcement to plans for a Motion Picture Institute to cover all phases of activity. Citing the objectives of the organization, he said the research program "should be a cooperative program for the benefit of the entire industry. Such research naturally will involve countless facets to improve the film, the theatre, methods and technique." He conferred recently with SMPE officials.

The five-point program, originally announced last October, will be pushed, according to Mr. Hyndman. Its salient points are:

1. Problems and practices directly related to production, distribution and exhibition.
2. The relation of television to motion pictures.
3. Standardization procedures that will bring greater efficiency and economy in production, distribution and exhibition.
4. Supervision of worldwide standardizations to facilitate international distribution and exhibition of American films.
5. Correlation and assembling of essential reference books on production, distribution, exhibition, theatre construction, television and other subjects and practices relating to motion pictures.

Enthusiasm Expressed for Expansion Program

Enthusiasm for the expansion program was manifest among members of the SMPE group. Dr. Alfred N. Goldsmith, a past-president, characterized it as "one of the most forward steps ever taken by the SMPE, which will make it possible for the industry's engineers to fulfill the greater demands that will be made upon them in the years ahead."

An indication of the heightened stature of the organization in the eyes of the industry is seen by officials in the sharp rise in attendance at monthly meetings, with more than 400 present at the last session. They anticipate a considerable rise in membership, and the volume of inquiries from the United States and abroad has grown substantially.

Others from New York attending the meeting included Frank C. Cahill, Jr., Warner Brothers, chairman of the Atlantic Coast Section; Earl I. Sponable, 20th Century-Fox; Henry Anderson, Paramount; Arthur S. Dickinson, Motion Picture Association; W. H. Offenhauser, Columbia Broadcasting System; C. R. Keith, Western Electric; David Joy, National Carbon Company; James Frank, Jr., National Theatre Supply; J. A. Maurer, engineering vice-president of SMPE; H. E. White, Eastman Kodak, and Pierre Mertz, Bell Telephone Laboratory.

Out-of-town members included D. S. Lyman, E. K. Carver, A. C. Robertson, J. S. Chandler, and Otto Sandvik, all of Eastman Kodak, Rochester, N. Y.; Frank Carlson, General Electric, Cleveland; F. L. Brethauer, Bell & Howell, Chicago; F. T. Bowditch, National Carbon Company, Cleveland; Harold Desfor, RCA Victor, Indianapolis; D. R. White and M. R. Boyer, Dupont, Parlin, N. J.; W. B. Rayton, Bausch & Lomb, Rochester, and Paul J. Larsen, Johns Hopkins Physics Laboratory, Silver Springs, Md.

Theatre Television System Is Patented by Swiss

A large-screen theatre television system, known as the "Eidophore" system, has been patented by Professor F. E. Fischer of Zurich, Switzerland. The system, issued a patent by the U. S. Patent Office, is said to be capable of projecting a 24 by 32-foot picture on a theatre screen. About $500,000 has been spent in developing "Eidophore" since the end of the war. The patent has been assigned to the Institute for Industrial Research, reportedly owned by the Swiss Government, General Electric of Switzerland, Brown Boveri, manufacturers of electric equipment, and Paillard, film projector manufacturers.

Gelbspan Rejoins Roach

Herbert Gelbspan, recently discharged from the Army, has been appointed assistant to Grace Rosenfield, eastern representative for Hal Roach Studios. Mr. Gelbspan, a major, had been with the Hal Roach Studios in a sales capacity prior to his army enlistment.

CBS Declares Dividend

Columbia Broadcasting System has declared a dividend of 40 cents per share on the present Class A and Class B stock of $2.50 par value. The dividend is payable March 8, 1946, to stockholders of record February 21, 1946.

ON THE MARCH

CABLES UNDER THE SEA

by RED KANN

THE atmosphere is sweet again, but still sticky.

Britain may be concerned about food versus films, the Anglo-American loan and myriads of other problems piled on relentlessly in the early stretches of the post-war period. But Eric—for Johnston—has poured oil on troubled waters and once again believes it works.

He has done this by entering the public record with an item marked "Acknowledged Mistake," declaring it was born of misunderstandings over those showings of Rank—for J. Arthur—product in a Rank theatre in London for the recent edification of the UNO delegates. This was the circumstance, active memory will recall, which prompted the American industry to swing into action and to send Howard Dietz of New York and latterly of San Francisco there on a parallel activity.

Explanations now come along on the limp. Rank advised Johnston no one representing American distributors in London had "approached me personally either verbally or by letter." American film men in London, however, have been under the impression, so formally contravened now, that such an approach has been made, although admittedly by telephone. The wires evidently got mixed. At least, the conversation flowing through the wires appears to have been with results that precipitated the incident. At any rate, both theatres—one for Rank product and the other for American—drew their respective audiences and the international character of motion pictures thereby was maintained.

Then came the inevitable exchange of cables.

Johnston to Rank: "Our New York office misinterpreted information received from our London representative. I deplore incidents which mar relations between our countries and our industries. . . . I consider [cooperation between our two countries] essential to world reconstruction and peace."

Rank to Johnston, in this meaning if not in this language: "I agree. Whatever I can do to foster the idea, I am for."

No one can argue with sentiment so ardently expressed. One might with Rank's position that no one had approached him personally on behalf of American films in London.

In sharp contrast is history at the San Francisco Conference. By predetermination, the American industry wanted a representative film of one of its chief Allies to distinguish the premiere of the United Nations Theatre. That meant a tossup between Britain and Russia. The British Ministry of Information in New York was approached, asked to prepare a list, then weigh it for a first choice. BMI's selection was "The Silver Fleet."

Britain got the opening night and so did a British film.

SMPE—Expanded

IT is about time, which evidently has now arrived, that the industry pay more attention to the Society of Motion Picture Engineers—its programs, its accomplishment in the areas of technological endeavor and its hitherto restricted channel which can be charted more broadly if the industry provides a substantial assist.

This industrious organization, too well concealed in the constant rush of other matters, has nothing to do with who appears in what or who does it. There are producers for that. But the SMPE has had much to do with standards bearing on technical refinements in all branches of the industry. As such, it long has been a clearing house of valuable information, and could have been the more so if resources had allowed.

Several months ago, Donald E. Hyndman, SMPE president, did something about it. He wrote Eric Johnston on a plan for financial support from distributors. Now such support is to be forthcoming through dollars made available by major and independent producers as well as by other units of the industry, not otherwise defined.

Help from the majors traces to Johnston. Help from the independents traces to David O. Selznick. This, plus other aid, will allow the organization to expand on a program generous enough to indicate worthwhile results.

In the background, presently vague and even nebulous, of course is the Motion Picture Institute. Johnston has never clearly defined it, but so far as he has, the boundaries would be roomy enough to include an augmented SMPE which would also be lusty enough financially to suggest a more substantial contribution in technical "know-how."

■ ■ ■

SPYROS SKOURAS tells this one goodnaturedly on himself. It reverts to his last trip to Greece.

"I had been concentrating so hard on improving my diction in English I forgot my Greek. The result was I didn't do so well for a time in either."

A young Greek pressed him for American reactions. "There is no distinction in America. The Americans like Greeks as well as the people of any other nation," Skouras replied.

"But think of our contribution! We helped save civilization under terrible odds in the war against the Axis. We have made lasting cultural contributions—in art, poetry, drama and philosophy. There were Socrates, Plato, Aristotle, Aristophanes. There was also Diogenes," the other pointed out.

"I am not sure about Diogenes," answered Skouras. "You see, they say in America Diogenes was not looking for an honest man. He was looking for an honest Greek."

Distributors File Baltimore Suits On Percentage

Eighteen suits for damages resulting from alleged falsified percentage returns were filed Wednesday in Federal court in Baltimore by various distributing companies against three Maryland exhibitors by various distributing companies against three Maryland exhibitors.

Six suits were brought against Louis Tunick, operating the Brooklyn and Patapsco theatres in Baltimore and the Hollywood in Arbutus by Warner Brothers, Paramount, Twentieth Century-Fox, United Artists, Universal and Loew's. Each of these distributors, except United Artists, also filed a suit against Morris and Benjamin Flaks, operating the Roosevelt and Highland theatres in Baltimore under the circuit name of Flaks Brothers. Columbia also filed suit against this circuit. W. J. Connellee, operating the New theatres in Elkton and Aberdeen is the defendant in each of six additional actions filed by the plaintiffs in the Flaks cases.

The plaintiffs allege that the theatre records furnished by the exhibitors did not contain accurate statements of the admissions and gross receipts obtained while exhibiting percentage pictures and that the exhibitor defendants refused to furnish such accurate records to attorneys for the distributors. The briefs pointed out that Government regulations on admission taxes require that a daily record of the number of tickets sold and gross receipts obtained be kept.

Punitive damages in addition to actual loss alleged to have resulted from falsification of the records is asked by the plaintiffs.

J. Cookman Boyd, Jr., Allan Sauerwein and the firm of Tydings, Sauerwein, Archer, Benson & Boyd of Baltimore are attorneys for Loew's in the suits. The other distributors are represented by R. Dorsey Watkins, James Piper and Piper, Watkins, Avirett & Egerton, of Baltimore.

New York College Adds Three Film Courses

Three new courses in the documentary film will be offered during the spring term at the Institute of Film Techniques, of City College, New York. The courses, which will be added to the nine already given, are Motion Picture Directing, Advanced Motion Picture Photography and Films in the Classroom. Hans Richter is acting supervisor of the institute, founded in 1941 by Irving Jacoby as a workshop for professional training in documentary films.

Bader Into 16mm Field

David Bader, for the past three years trade paper contact for 20th Century-Fox in New York, resigned as of March 1 to enter the 16mm motion picture field.

22 Reissues in 55 Chicago Films

Reissues continue to play a prominent role in the general release situation in the Chicago territory, due to the shortage of new product available for neighborhood runs. For the month of March, 22 of 55 pictures on the general release schedule are revivals.

The condition is due not only to the extended first runs which delay the product to the subsequent run houses, but also to the delay in selling new product. Stiffer rental terms have been holding up negotiations, particularly among the independent exhibitors.

The shortage of sufficient first runs in the Loop is pointed up in the release of Republic's "Mexicana" to the neighborhoods without a downtown engagement. The picture had been held up for a first run since November of last year without success.

Music Scholarship Offered In Canadian Competition

The ninth annual scholarship competition for young Canadian composers has been announced by the Composers, Authors and Publishers Association of Canada, in Toronto. As in the past, this year's contest is limited to entrants still under 22 years of age on March 31, 1946, the closing date of the contest. The contest's prize winner will receive a $750 scholarship at the Toronto Conservatory of Music, and this is supplemented by other cash awards for meritorious compositions totaling $250.

Toddy Signs Markham for Four

Ted Toddy, president of Toddy Pictures Company, New York, has signed the Negro comedian, Pigmeat Alamo Markham, for four Negro cast features. The first feature, tentatively titled "House Rent Party," was completed recently. Sam Newfield directed the picture just finished and will direct the second.

Saffle Heads Northwest Club

Maurice Saffle, MGM branch manager in Seattle, has been elected president of the Northwest Film Club, Seattle. Other officers elected were: Herbert Kauffman, vice-president; Neal Walton and Keith Beckwith, trustees, and Ed Lamb, secretary-treasurer.

Bean Released from Army

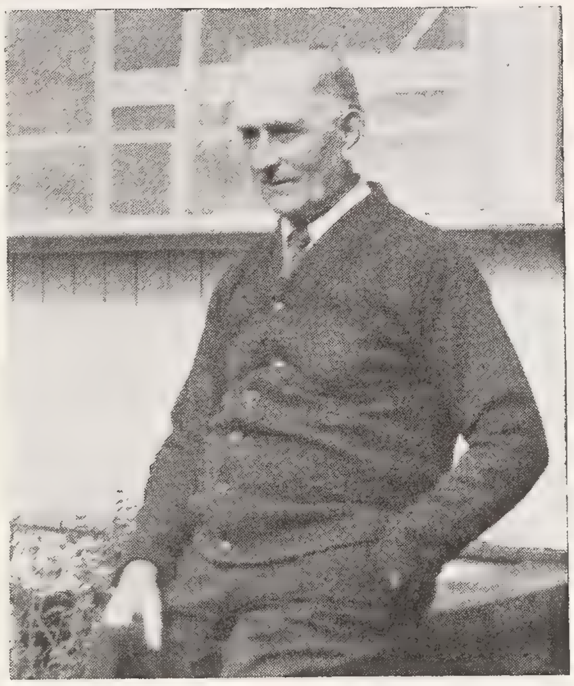
Sgt. Joseph Bean, former manager of the Center theatre, Fall River, Mass., has been released from the Army Air Forces and will join the Interstate Theatre Corporation as manager of the Revere and Boulevard theatres, both in Revere, Mass.

Red Cross Promotes Nevine

George A. Nevine, former manager of the Capitol, Danville, Pa., now serving as field director in the South Pacific for the Red Cross, has been promoted to area director for that organization.

3 Families Celebrate 300 Exhibition Years

ROY E. MARTIN



WILLIAM L. PAUL

Three families are this year celebrating more than 300 years of participation in an industry young enough to be in the middle of its "pioneer days" only 30 years ago. A total of 219 of those years are claimed by the Woodin family, active in and around Wellsboro, Pa. More than 40 of the years belong to the late William L. Paul and his son, Raymon, exhibitors, in Beaufort, N. C. Roy E. Martin, Atlanta exhibitor, has been in the business for 34 years.

In his early years, Roy Martin heeded Horace Greeley's advice and went west to seek his opportunity. Two years of working with the Union Pacific Railroad's construction crews taught him a number of lessons, one of which was that all opportunity was not in the west.

Faith Was Strong

He returned, then, to Columbia, Ga., in February, 1912, and purchased his first theatre, the Bonita. Recognizing the possibilities of the new medium he soon began plans for another theatre, the Pastime, which was built at great personal sacrifice.

But his faith in the industry was strong and he continued to extend his theatre interests when more conservative would not.

Today he has more than 100 theatres in Georgia, Tennessee, Alabama and Florida.

In celebration of Mr. Martin's 34 years, a month-long series of activities was sponsored in February in all the Martin and Thompson theatres, controlled by Mr. Martin and J. H. Thompson. The celebration will be climaxed March 6, when an anniversary dinner will be given in Mr. Martin's honor by the Atlanta Variety Club.

William Paul brought the first motion picture to Carteret County, N. C., in 1906, using a gas projection lamp in an unused hall.

In 1909 he started a theatre in Beaufort, N. C., running one show a night, and a little later established the Seabreeze theatre there which has been in continuous operation for more than 35 years. It is now managed by his son, Raymon Paul.

When Mr. Paul was a small boy his playmates called him "Squeaky, Squeaky, working in vain," because of the "contraptions" on which he was always working. When he entered exhibition his mechanical twist of mind stood him in good stead. He built his own 14-record sound effects machine in the silent film days to synchronize special music and sound to his pictures. Later he built his own "Vitaphone" machine and resynchronizing device.

When Mr. Paul died, last January, he was planning a new theatre for Beaufort.

Plan Banquet in June

On June 22 industry leaders will gather at Wellsboro for a banquet. That date marks Larry Woodin's twentieth year at the Arcadia theatre in Wellsboro. The dinner is also in recognition of the 132 years spent in the amusement industry by Mr. Woodin's father, William L. Woodin, Towanda, Pa., long affiliated with the Comerford-Publix Theatres; his wife, Mrs. Larry Woodin, and his aunt, Mrs. M. A. Kershner of Towanda. Also to be present at the banquet are Allen and Linda Kershner, Towanda, both cousins of Mr. Woodin, who have 15 and eight years, respectively, in the industry. Other members of the family, now deceased, were active in the amusement industry for many years.

BRITISH EXHIBITOR WANTS TAX RELIEF

Cites Business Decline; Government Believed Favoring Adjustment

by PETER BURNUP
in London

Exhibitors now are hopeful that the entertainment tax, increased three times during the war, at least will be "adjusted" if not reduced. They base their optimism on a deputation to W. Glenvil Hall, M.P., now Financial Secretary to the Treasury but, until the Labour Party came to power, vice-president of the British Film Producers' Association.

Mr. Hall preserved an appropriate official discretion, but there's a feeling around Whitehall circles that the Government as a whole is considerably impressed with the arguments of theatre men not only at this latest convening but in the educative campaign they ran during the General Election.

Cite Rising Operating Costs

Among considerations urged by exhibitors are:

Business in most areas is falling off; costs are rising.

Demand for cheaper seats is increasing but the popular 1 shilling 3 pence price cannot be used. In the present incidence of the tax, the theatre would receive only 7½ pence out of the 1 shilling 3 pence, whereas already it takes 7½ pence from a 9 pence seat.

The recent and considerable increase in tax-free competitive entertainment.

It is notorious that in Britain's present precarious fiscal position there can be little hope of any reduction in the total financial levy, but motion picture people as a whole believe that the Chancellor of the Exchequer, when he opens his Budget in April, may so reallocate the tax that although the total sum collected is unchanged it will fall less heavily on cheaper seats.

Family Incomes Down

In this regard exhibitors point out that since the end of the war there has been a considerable shrinkage in what is known as family income; with little or no prospect of a return to wartime levels.

Say they, as a result of the shrinkage, seats priced at 3 shilling and 3 shilling six pence, inclusive of entertainment tax, have become increasingly difficult to fill and the paying customer is already showing an urge to transfer his patronage to lower-priced seats. The range of popular prices today is 1 shilling, 1 shilling, 9 pence, 2 shilling, 3 pence, and 2 shilling, 9 pence.

There is increasing demand for seats at 1 shilling, 3 pence and 1 shilling, 6 pence, tax allocations on which are 7½ pence.

On a total admission charge of 9 pence the exhibitor now takes 7½ pence and the Exchequer 1½ pence. Justifiably, Old Joe Exhibitor points out that he nets the same amount from a 9 pence seat as he does from the 1 shilling, 3 pence, and that he cannot be expected to charge his customer 6 pence more for a place in the queue just so that the Government gets away with the whole of that sixpence. He urges strongly that that anomaly be removed forthwith.

Labor Costs Increase

On the point of advancing operating costs, exhibitors feel they have an even stronger case. During the war theatre hired help has received war bonuses ranging from 29 per cent to 45 per cent. National negotiations are now pending for further very substantial increases. Items such as theatre chairs have quadrupled in price; carpets cost seven times as much as they did in prewar days.

In most other businesses retail prices have increased by at least 100 per cent; whereas the ordinary exhibitor now receives less than five per cent per seat more than he did in 1939. He claims he will be unable to carry on if tax levies are maintained now that his business is falling to normal level.

Statistics of the country's fall in wage-earnings have a bleak appeal to theatre men. Box office takings in the aggregate still stand at a high level, but this is principally due to a revival of business in the London area, where prices in the main rule much higher than in the provinces. But portents are not lacking that even London's West End has seen prosperity's end now that the American and other overseas troops have departed and Britain's own Army is in rapid process of demobilization.

In provincial cities, where the bulk of the business lies, the situation looks grim. Apart from the fall in wages due to the cessation of factory overtime, unemployment begins to rear its ugly head.

Around the Clyde—famed Scottish shipbuilding area—there are currently 100,000 men out of work. In Cardiff, capital of Wales, some 21,000 persons are unemployed That situation, doubtless, will adjust itself if the Government's plan for the re-allocation of industry works out as they hope it will. For the time being, nevertheless, the exhibitor in those and other areas is vastly disturbed.

He has another matter of concern in the semi-official pledges which have been given from time to time to promoters of "live" entertainment (including those excessively active rivals of motion picture, the professional football clubs) that some alleviation in their tax lot may be anticipated.

Many Are Tax-Free

Already a vast volume of stage play and musical entertainment operates on a tax-free basis; the assumption being that their offerings have not only a diversionary but an educative quality. There are pessimists among exhibitors who envisage their trade as being the sole contributaries to entertainment tax.

All those arguments impressed the Government representative mightily—it was fortunate, maybe, that Glenvil Hall, well aware of the industry's trials and torments, filled the role on this occasion—but it was the closing plea of Sir Alexander Boyne King, doughty fighter from across the Scots border, which carried the heaviest guns.

Sir Alexander referred to the contribution to the nation's morale made by cinemas throughout the war; declared that the industry was prepared to make just as lively and effective a contribution in the rigours of peace.

But, said our redoubtable Scot, the Government will have no cinema exhibition industry to treat with if the imposts levied upon it are maintained at their current levels.

BRITISH GOVERNMENT TO BACK PRODUCTION

Sir Stafford Cripps, president of the British Board of Trade, questioned in the House of Commons Monday, announced an officially sponsored plan for the expansion of British production with a view to reducing the adverse dollar exchange resulting from Britain's imports of American films. Substantial progress already has been made, he told Commons. Only five per cent of wartime requisitioned studios remain in the Government's hands, and the Government is facilitating the discharge of talent and technicians from the service. It also was disclosed that most of the studio equipment required is manufactured in Great Britain, or soon will be, and import licenses are being made available for any required equipment which cannot be produced.

British and Dominions Declare New Dividend

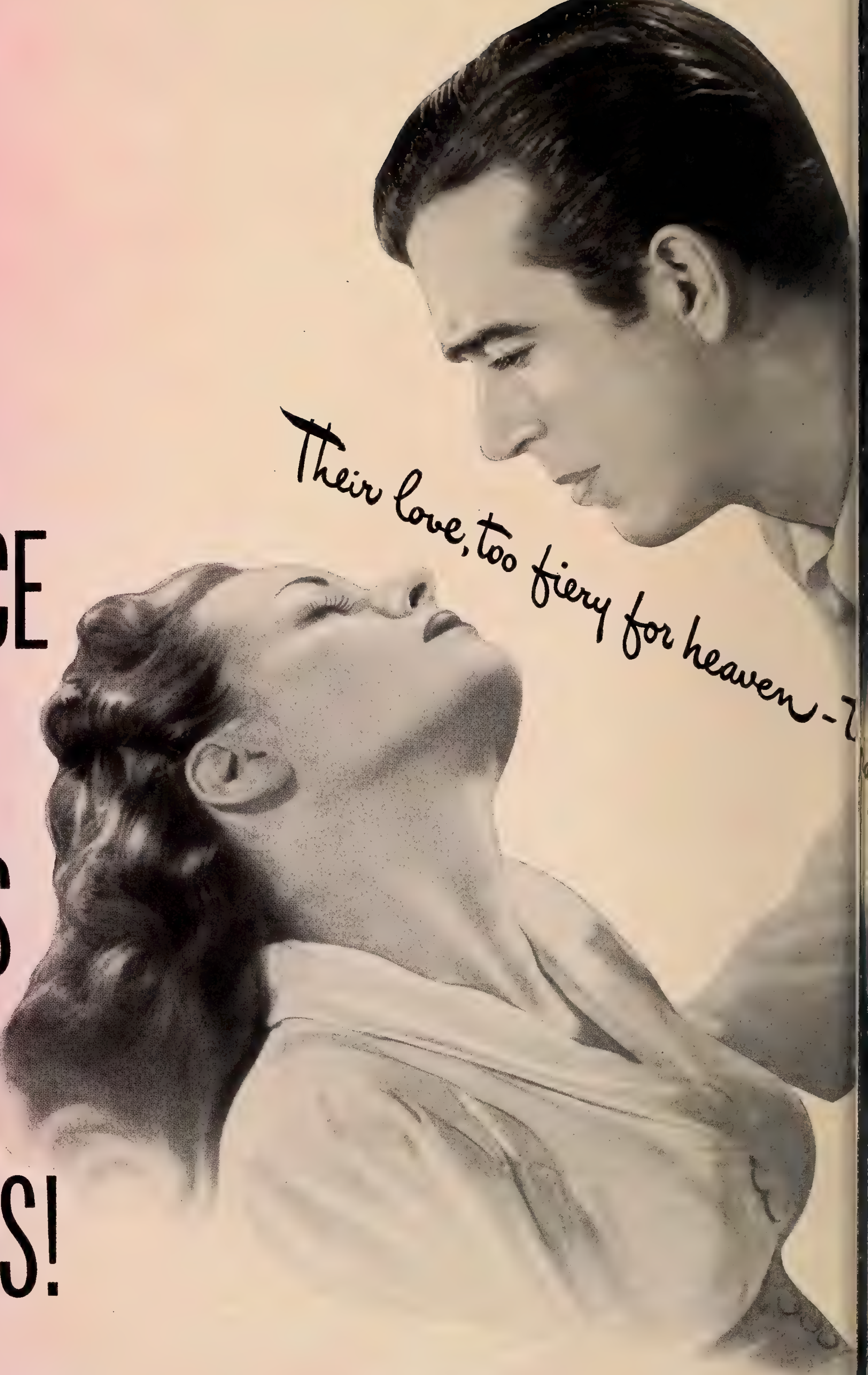
The British and Dominions Film Corporation, Ltd., London, has declared a seven and a half per cent dividend for 1945, similar to 1944, and a two and a half per cent interim dividend for 1946. J. Arthur Rank, who is now chairman, completely reorganized the finances of the company early in 1945. Twelve-shilling ordinary shares reached a new high on the market recently at 26 shillings, nine pence.

Lord Joins Audio Video

Andre Lord, former vice-president and secretary of Transfilm, Inc., has joined the Endowment Film Division of Intercontinental Audio Video Corporation as executive vice-president.

You'll wear a rose
in your lapel when
you play it!....

WOMEN—
AND THEIR
MEN—WILL
SAY IT'S
THE
ROMANCE
THAT
CROSSES
ALL
BARRIERS!


Their love, too fiery for heaven—

John Payne
Maureen O'Hara
William Bendix

Sentimental Journey

pturous for earth!...

with
Sir Cedric Hardwicke · Glenn Langan · Mischa Auer · Kurt Kreuger
Trudy Marshall · Ruth Nelson
And Presenting **CONNIE MARSHALL**

Directed by **WALTER LANG** · Produced by **WALTER MOROSCO**

Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt Based on a Story by Nelia Gardner White

Book your "Sentimental Journey" at 20th Century-Fox

"Sentimental Journey

Cuts a swath of boxoffice distinction!"

— says Red Kann in Motion Picture Daily

"Femmes will turn out en masse!"—*Film Daily*

"Full of boxoffice promise!"—*M. P. Herald*

"A boxoffice bet!"—*Showmen's Trade Review*

"New friends for theatres!"— *Boxoffice*

"Money in the bank!"— *Daily Variety*

"The very best!"— *The Independent*

PRINTED IN U. S. A.

20th Century-Fox

Czechs Sign for Monogram and Selznick Films

by J. B. KANTUREK
in Prague

The Czechoslovakian Government monopoly has signed an agreement with Miles Sherover for the purchase of 18 Monogram pictures to be selected from a total of 250 and five David O. Selznick reissues for a price of 9,000,000 Czech crowns, about $189,000 at the current rate of exchange. Six of the Monogram pictures already have been shown for a screening committee.

Monogram, which is not a member of the American industry's Motion Picture Export Association, thus becomes the first American company to deal with the monopoly, but, as reported last week, the Export Association itself has successfully concluded an agreement with the monopoly which remains to be approved by the New York offices before going into effect.

Discussions were held February 2-7 in Prague between the Association and the film monopoly. The Association was represented by Joseph Hummel of Warner Brothers, who arrived from the Paris office; the Czech side by the plenipotentiary for export and import of film, Jinrich Elbl, of the Ministry of Information. Mr. Sherover is an American businessman working for the Czech Minister of Information.

The preliminary agreement, which will be shaped into final form in New York, calls for the importation of 96 features and 96 shorts. A list of 150 features and 150 shorts will be submitted to the Czechoslovak monopoly, which will choose the films it wishes. The Export Association will have the right to establish its own supervising office in Prague and have all means to exercise control of distribution.

It is proposed that the contract run for 18 months.

The monopoly has expressed its desire to acquire 16mm rights to the pictures.

Missouri Court Dismisses 20th-Fox Infringment Suit

The Circuit Court of Appeals in Missouri has reversed the decision of the lower court in the "Alexander Ragtime Band" case with a verdict for 20th Century-Fox Film Corporation against the plaintiff, Marie Cooper Oehler Dieckhaus. The plaintiff originally claimed that the film was an infringement on her song-novel, "Love Girl." The Court of Appeals has directed that the case be dismissed.

Management Classes Offered

New York University, as it did during winter term, is offering a course in Motion Picture Theatre Management for the spring term. Students are employees of New York theatres and circuits.

Social Benefits Planned For Canadian Companies

Famous Players Canadian Corporation has inaugurated a plan for hospital and medical expenses under a group policy involving company and employee contributions. Additionally, the company will continue the group life insurance for personnel in management and similar capacities. RKO of Canada is the first among the distributing companies to adopt a participating retirement scheme.

U.S.-French Deal Still Deadlocked

by MAURICE BESSY and
ROBERT REGAMEY
in Paris

The deadlock continues in the negotiations for the importation of American films into France. The French industry now believes that ultimately the viewpoint of the American companies will prevail and a system will be adopted similar to the one in effect before the war. Each of the nine American firms doing business in France is asking for the right to import 12 films a year. This would make a total of 108 pictures from the United States.

Gaston Deferre, a Socialist, has succeeded Andre Malraux as Minister of Information. Mr. Malraux, during his term of office, had become very popular with the motion picture industry. He assisted the exhibitors in their fight against excessive taxation, and was also in favor of friendly film relations between the United States and France.

▽

Cinemonde, a leading fan magazine which suspended in June, 1940, has resumed publication. It is again under the direction of Maurice Bessy, edited by J. P. Mauclaire, who also controls *La Film Français, Le Courrier du Cinema, Les Lumieres de la Ville* and *Paris-Hollywood.*

Contest Junket to Europe Is Abandoned by MGM

MGM has called off its proposed trip to Europe for 13 branch and district managers and salesmen in the efficiency-of-operation contest now under way. Instead the trip will be replaced by a "Quint-City Jubilee Tour" of the U. S. Although William F. Rodgers, vice-president and general sales manager, intended to follow up the "On to Rio" trip which 12 branch managers are now on as a result of their showing in the first contest, with a European jaunt, it has been impossible to get definite assurances of transportation and hotel reservations.

Lightman Buys Building

M. A. Lightman, Sr., president of Malco Theatres, Inc., has purchased a three-story brick building in Memphis to be used for storage, shipping and servicing of supplies to his 80 theatres.

British Officer Lauds Industry For Aid in War

Brig. N. M. Carstairs

"I thank the American motion picture industry for what it has done during the war. Its generosity is without parallel. No other industry gave so generously of its wares as did the motion picture industry."

This praise came from Brigadier N. M. Carstairs, of the British Army Kinema Service, in charge of all film entertainment and instruction for British troops. He was sent by the British Army to deliver the message, and to ask them to continue supplying entertainment films to the British soldier. He spoke last week in New York to foreign sales executives at a special meeting in the Motion Picture Association of America offices, presided over by Governor Carl Milliken, executive of the organization.

Brigadier Carstairs' film service during the war entertained 2,000,000 soldiers monthly, in installations on land and sea everywhere except in India. The shows were in 16 and 35mm, in the ratio of four to one, and their entertainment film content was supplied through the efforts of the Kinema Rental Society of London, in which Joseph Friedman, Columbia European manager, was MPA representative.

The films were obtained on a flat rental basis—"virtually given away," in the words of Brigadier Carstairs. Their supply on that basis was ended December 31; and he was endeavoring to obtain from the major distributors here pledges to continue the supply on a different financial basis.

Found Films Invaluable

The British Army during the war found film entertainment invaluable. From the very beginning, he stressed, it found films most effective in training men. "That, you might say, was a conceded factor," he said; "what had to come later was the recognition of the entertainment film."

"I appreciate, of course," he added, "that the war is over, and that sentiment must be replaced by business; but we need those films.

"And we need also," he said, "to obtain some help in overcoming the rapacity of exhibitors especially in the Far East. While recognizing that we do not want to show American films in competition to the customers of American film companies in the East, we also want to protect our soldiers from charges which are exorbitant in view of their limited salaries and limited entertainment facilities."

Producers Open Negotiations on New Contracts

An annual expenditure of several millions of dollars was the subject of avid discussion at midweek between producers and representatives of two Hollywood union groups, the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees.

Last Wednesday, the day that Herbert K. Sorrell, CSU president, entered Los Angeles County jail to begin a 16-day sentence for contempt of court, the IATSE and its 14 studio craft unions began their long-delayed contract negotiations with the producers' labor committee.

The CSU, temporarily baffled when its head was jailed, dropped negotiations for a time and sent CSU counsel Frank Pestana flying to San Francisco to appeal to the State Supreme Court for Mr. Sorrell's release. The court dismissed the appeal, and Mr. Sorrell leaves the jail only to attend the daily hearings in the Burbank court trial on the strike-rioting charges growing out of Hollywood's hectic days last October.

Carl Head, Mr. Sorrell's alternate, did substitute work and the CSU committee resumed conferences last weekend with the producers. Some progress was made, according to Byron Price, vice-president of the Motion Picture Association, who heads the producer negotiators.

Now, with Pat Casey, labor contact, back in Hollywood from New York, the producers face a long series of negotiations with labor leaders.

Roy M. Brewer, international representative, and Carl Cooper, vice-president of the IATSE, resumed their meetings the first of the week on behalf of 14 IATSE studio unions.

2,309 Army-Navy Films Handled by News Pool

A total of 2,309 subjects on the war were cleared by the Army and Navy and released through the American newsreel, it was revealed last week by Claude R. Collins, wartime co-ordinator of the newsreel pool at the official closing of the Washington, D. C., office of the pool and the War Activities Committee. Mr. Collins also said that a total of 126 subjects were simultaneously released by all of the newsreels on behalf of the government and semi-governmental agencies in support of the war effort.

Miss Dupuy Edits Televiser

Judy Dupuy, television and radio writer, has been named editor of *Televiser Magazine*, Irwin A. Shane, publisher, has announced. Miss Dupuy, whose book, "Television Show Business" has just been published, was formerly radio editor of *PM*, and prior to that was associated with WNEW, New York.

Loew's Percentage Suit Names Boston Theatre

The alleged refusal to permit auditing of percentage films shown at the Beacon and Bowdoin Square theatres, Boston, requested by Loew's, has resulted in the filing of a percentage fraud action in the U. S. District Court for Massachusetts against Benjamin Welansky, Beacon Amusement Company, Inc., and the Bowdoin Amusement Company, Inc., by Loew's. It is alleged that Mr. Welansky furnished false box office reports on percentage pictures to induce Loew's to take less rental in percentage films and to give lower rental terms on future deals.

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2 Pictures Still Censor-Ridden

Walter Wanger's "Scarlet Street" and Howard Hughes' "The Outlaw" this week were continuing to run afoul of censors.

The deleted version of "Scarlet Street" passed by the New York censors was banned Tuesday by the Milwaukee Motion Picture Commission. In January the same group banned the original uncut version. Members of the censor group said the picture "portrayed about everything sordid in life" and "from beginning to end is full of evil."

Meanwhile, court action to enjoin the Atlanta censor board from prohibiting the exhibition of the picture is understood to be in preparation by Universal, the distributor, and may be filed within the next few days.

The company used full page advertising in both the Atlanta *Journal* and the *Constitution* Sunday to say that the picture has been seen by 5,000,000 persons in 200 cities, many of them in the South. It poses the question, why can't Atlanta see it?

In Memphis, Tenn., "The Outlaw," distributed by United Artists, has been banned. Claiming that it has "too much shooting in it to be a good example for boys and girls," Lloyd T. Binford, chairman of the censor board, forbade its exhibition.

The Chicago Police Censor Board has passed "The Outlaw," provided cuts in the film are made of some of the shootings and "some of the dialogue," according to Lt. Timothy Lyne, head of the board.

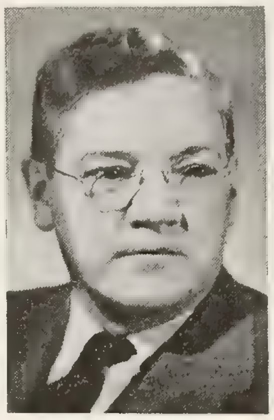
Kerman and Felder Form Favorite Films, Inc.

Favorite Films, Inc., a new distributing company with home offices at 630 Ninth Avenue, New York, has been formed by Moe Kerman, president; J. J. Felder, vice-president, and Leo Seligman, secretary and treasurer. The company is currently in the process of closing deals with franchise holders in key cities which will represent Favorite Films in distributing 20 pictures set for release during 1945-46.

Join Atlanta UA Exchange

H. C. Phillips and William Keith, recently released from the army, have joined the United Artists sales staff in Atlanta.

James Brennan, RKO Theatres Executive, Dies



James M. Brennan

James M. Brennan, in charge of RKO Metropolitan New York and New Jersey theatres, died Tuesday evening, February 26, in the Fifth Avenue Hospital in New York. He was 59 years old. Death was due to a heart attack. Mr. Brennan joined RKO in 1919, and rose from the position of manager in Trenton, N. J., to the executive position he held at the time of his death. For 13 years Mr. Brennan was in charge of RKO Trenton theatres, and then was appointed division manager for New Jersey and Washington. In May, 1944, he was placed in charge of RKO Metropolitan New York and New Jersey theatres and that same year celebrated his 25th anniversary with the company.

Born in Syracuse, N. Y., Mr. Brennan's connection with the amusement industry goes back to the time when he was 10 years old. His first job was with Klaw and Erlanger as a program boy at the Weiting Opera House in Syracuse.

He is survived by his widow, Helena Fulmer Brennan, a son and a grandson. Services were to be held in Trenton on Friday and interment will be in Syracuse.

Charles Davis

Charles Davis, 52, transportation manager for Warner Bros., died suddenly of a stroke February 26. He had been with Warners for 15 years.

Irving Fleischer

Funeral services for Irving Fleischer, who established the restaurant at the Warner home offices, were held February 27 at Riverside Memorial Chapel, New York, followed by burial in Mt. Lebanon Cemetery. Mr. Fleischer died February 25 following a long illness.

Alf T. Wilton

Alf Thompson Wilton, 77, former vaudeville actor and booking agent, who later became prominent in show business, died February 18 at his home in Newark, N. J. He is survived by his wife.

Paul C. Yecker

Paul C. Yecker, 51, former operator of the Fulton theatre, Lancaster, Pa., with his father, the late Charles A. Yecker, died February 20 in Lancaster. Prior to his death he was with the General Outdoor Advertising Company.

Kirsch Is Named Campaign Head For Red Cross

Jack Kirsch, newly-elected president of Allied States Association of Motion Picture Exhibitors, has been named associate national campaign director of the industry's Red Cross Drive, March 20 to 26, it was announced this week by Spyros P. Skouras, national chairman of the campaign. Mr. Kirsch will work in conjunction with Harold J. Fitzgerald, national campaign director.

Of Mr. Kirsch's acceptance, Mr. Skouras said: "We are fortunate to have a man of Mr. Kirsch's leadership and experience working with us. The industry can be grateful to Mr. Kirsch for accepting this responsibility."

For the Metropolitan New York district, Sam Rinzler, of the Randforce Amusement Corporation, and George P. Skouras, president of Skouras Theatres, New York, have been named chairmen. Both men have been active in all the industry's charitable and patriotic activities the past 10 years. Mr. Rinzler was chairman of the Metropolitan War Activities Committee for many years, in addition to being one of the leaders in industry drives. Mr. Skouras has done notable work in the War Loan drives and his Skouras Community Service Department has gained recognition as an important exhibitor contribution.

Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, will produce the special trailer for exhibition in the nation's 17,000 theatres during the drive.

Francis Harmon, vice-president, has been appointed Motion Picture Association liaison for the drive, while Richard F. Walsh, president of the IATSE, will be national chairman of the labor division for the industry's drive.

Petrillo Bill Is Passed by House; Senate Studies It

Legislation aimed at curbing the activities of James Caesar Petrillo, president of the American Federation of Musicians, was passed by the House of Representatives, 222 to 43, last Thursday and sent to the Senate. However, immediate passage of the bill may be delayed, some Government quarters feel, while Senate committees study the legislation, which may take some weeks. The House bill would make unlawful the use of violence, force or threat against radio stations and broadcasters.

Ordered to Move

Columbus, Hollywood and Capital exchanges in Philadelphia have received 90-day removal notices from the State of Pennsylvania. The notices were the first sent out in connection with the state's plan to widen Vine Street in Philadelphia, which houses many film exchanges and allied industries.

Atlas Holds Film Stocks Valued at $25,700,002

The Atlas Corporation, headed by Floyd Odlum, holds securities of RKO, Paramount and Walt Disney Productions valued at $25,700,002. According to the annual Atlas report, issued in New York last week, the company holds 1,329,020 shares of RKO common, valued at $21,762,702, based on market quotations of last December 31; 327,812 RKO option warrants listed at $2,417,613; 5,000 shares of Paramount common quoted at $277,500; and $964,537 in Disney common shares, and $277,650 in Disney debentures.

Indicated asset value of the Atlas common stock December 31, 1945, was $34.14 a share, an increase of $12.16, or 55 per cent in 1945. Total assets at the close of 1945 were $90,490,598 after payment of $6,698,414, to retire outstanding stock, including $5,500,000 for retirement of 100,000 shares of preferred stock.

Mitchell Again Will Head New England Exhibitors

Walter E. Mitchell has been reelected president of the Independent Exhibitors of New England. Reelected also were E. Harold Stoneman, vice-president; Kenneth Forkey, secretary; W. Leslie Bendslev, treasurer; Raymond E. Feeley, business manager.

The executive committee includes: Nathan Yamins, Leonard Goldberg, J. E. Charbonneau, Richard Flora, Allard M. Graves, Fred L. Greene, Francis C. Lydon, Joseph Mathieu, Daniel Murphy, Francis M. Perry, Morris Pouzzner, George Ramsdell, Samuel Resnick, Philip Smith, Meyer Stanzler and William Viano.

The unit voted to hold periodic product surveys and film forums in conjunction with the surveys.

Eric Johnston to Leave Commerce Post May 1

Eric Johnston, president of the Motion Picture Association of America and president of the U. S. Chamber of Commerce, does not plan to resign from the Commerce position now but will wait until May 1, when he will retire without seeking reappointment. After May 1, Mr. Johnston will maintain headquarters at the MPAA building in Washington. The New York office will be unaffected by the move. Mr. Johnston will leave Washington March 5 to attend the Academy Awards dinner in Hollywood March 7.

List Republic Stock on New York Exchange

Stock of Republic Pictures Corporation has been listed on the New York Stock Exchange, both common and cumulative convertible preferred. Ticker symbols are RPT and RPT PR. The company's listing on the Stock Exchange comes as an aftermath of the merger and capital reorganization last year of Republic, Setay Corporation and Consolidated Industries.

Nathanson Quits As President of Canadian Odeon

by W. M. GLADISH
in Toronto

Paul Louis Nathanson has resigned as president and managing director of Odeon Theatres of Canada, Ltd., because of ill health. Named to succeed him is J. Earl Lawson, K.C., of Toronto, who became a member of the Odeon board last year.

In a brief official statement Friday the directors said they reluctantly accepted the resignation. The Nathanson resignation was a sensation in Canadian film circles.

Only 10 days previously, John Davis, J. Arthur Rank's representative, arrived in Toronto from England and disclaimed any knowledge that Mr. Nathanson, who spent last autumn in Florida and California on advice of his physician, would retire.

Expected to Assume Control

It had been predicted that Mr. Rank, a partner with Mr. Nathanson, would assume control of Canadian Odeon and other Canadian interests if the resignation were announced. This, however, did not prove to be the case. Mr. Lawson, who succeeded, has wide industrial interests in the Dominion. He made a start as a suburban exhibitor in Toronto prior to World War I and has for a long time held executive positions in the film trade as counsel.

He was elected to the House of Commons for several terms, representing Toronto. Eventually he became Minister of Trade and Commerce, but has retired from politics. Recently he was elected to the directorate of the Canadian Picture Pioneers. Film circles regard him as a capable business administrator, one widely acquainted with the industry.

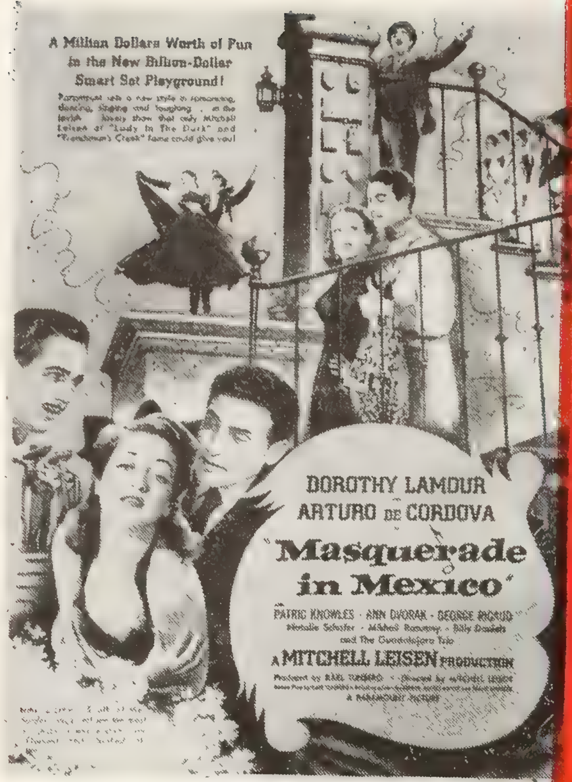
Further trade developments are rumored brewing in other Nathanson-controlled companies in Toronto, as witness the recent visit here from New York of F. J. A. McCarthy, Canadian sales manager for Universal, and the recent trip to New York of W. A. Perry, head of Empire Universal Films, Ltd.

To Release Some U. S. Product

John Davis, top trouble-shooter for the Rank interests, said that Eagle-Lion Films of Canada would distribute some Hollywood product in addition to British and French films, and this development may possibly link with the rumored Empire-Universal setup.

Other rumor has it that Famous Players Canadian Corporation has acquired a 50 per cent interest in Canada Odeon, although this has been denied by a Famous Players spokesman.

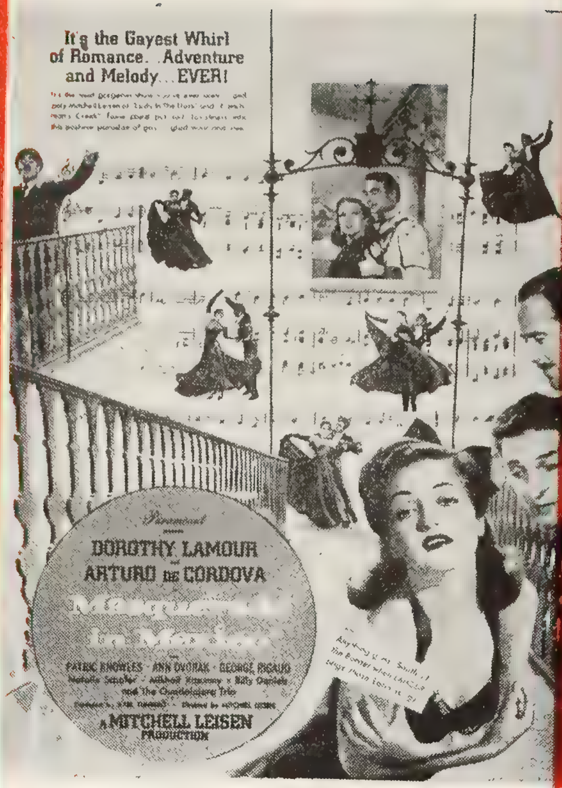
Mr. Nathanson's sale of his interest in British-Lion to Sir Alexander Korda was the first indication that he was curtailing his activities.



A Million Dollars Worth of Fun in the New Billion-Dollar Smart Set Playground!

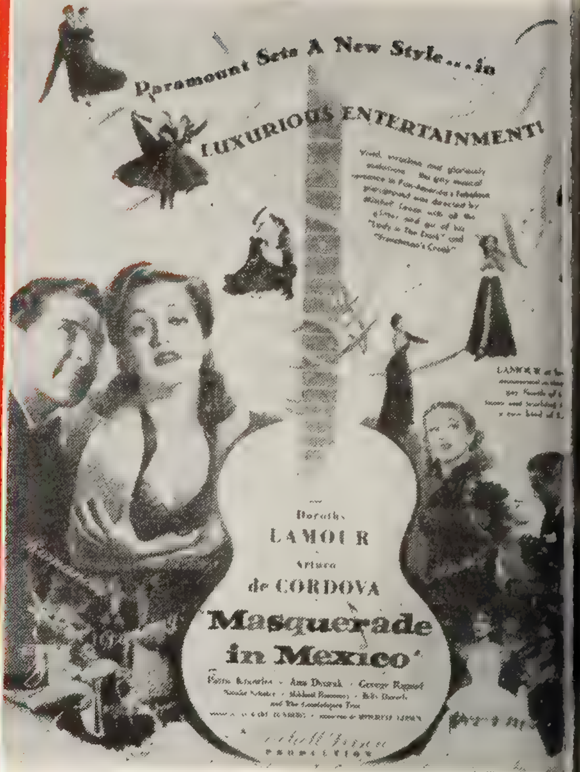
Paramount sets a new style in romancing, dancing, singing and laughing ... at the lavish ... lovely show that only Mitchell Leisen of "Lady In The Dark" and "Frenchman's Creek" fame could give you!

DOROTHY LAMOUR
ARTURO DE CORDOVA
"Masquerade in Mexico"
PATRIC KNOWLES · ANN DVORAK · GEORGE RIGAUD
Natalie Schafer · Mikhail Rasumny · Billy Daniels
and The Guadalajara Trio
A MITCHELL LEISEN PRODUCTION
A PARAMOUNT PICTURE



It's the Gayest Whirl of Romance...Adventure and Melody...EVER!

Paramount
presents
DOROTHY LAMOUR
and
ARTURO DE CORDOVA
"Masquerade in Mexico"
with
PATRIC KNOWLES · ANN DVORAK · GEORGE RIGAUD
Natalie Schafer · Mikhail Rasumny · Billy Daniels
and The Guadalajara Trio
A MITCHELL LEISEN PRODUCTION

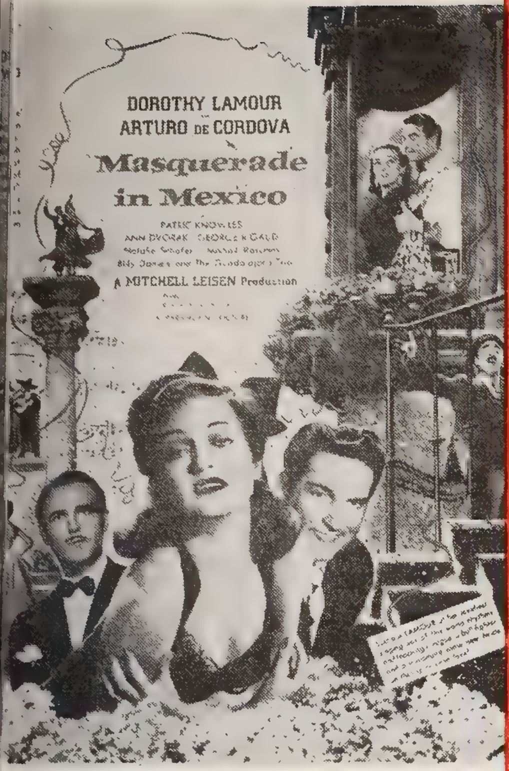


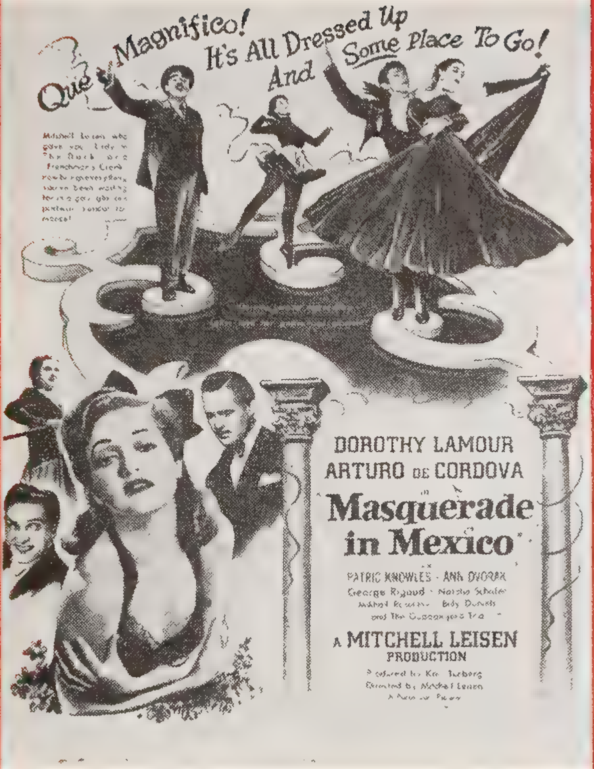
Paramount Sets A New Style...in LUXURIOUS ENTERTAINMENT!

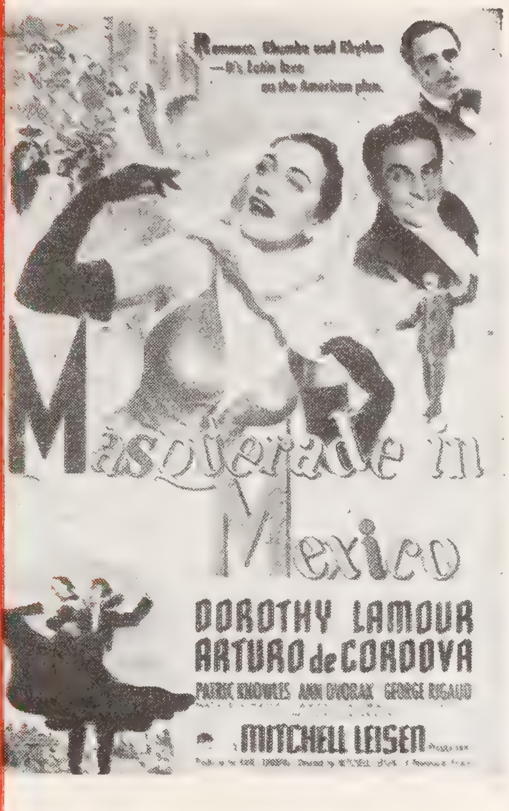
Dorothy
LAMOUR
Arturo
de CORDOVA
"Masquerade in Mexico"
Patric Knowles · Ann Dvorak · George Rigaud
Natalie Schafer · Mikhail Rasumny · Billy Daniels
and The Guadalajara Trio

Big Ads Breaking Now On Dottie's New Show Have Millions of Reader

* The Readers Of LIFE—WOMAN'S HOME COMPANION—GOOD HOUSEKEEPING—TIME—AMERICAN—LOOK—COLLIER'S—TRUE STORY—LIBERTY—And Leading Fan Magazines.


DOROTHY LAMOUR
ARTURO DE CORDOVA
Masquerade in Mexico
PATRIC KNOWLES
ANN DVORAK · GEORGE RIGAUD
A MITCHELL LEISEN Production


Que Magnifico! It's All Dressed Up And Some Place To Go!
DOROTHY LAMOUR
ARTURO DE CORDOVA
Masquerade in Mexico
PATRIC KNOWLES · ANN DVORAK
A MITCHELL LEISEN PRODUCTION


Romance, Rhumba and Rhythm —it's Latin love on the American plan.
Masquerade in Mexico
DOROTHY LAMOUR
ARTURO de CORDOVA
PATRIC KNOWLES ANN DVORAK GEORGE RIGAUD
MITCHELL LEISEN

. . Rarin' To Go . . . . . . To Gay "Masquerade In Mexico"

"Frenchman's Creek" Class . . .

"Lady In The Dark" Lavishness . . .

From Leisen!

Paramount's Musical

"Masquerade in Mexico"

starring

DOROTHY LAMOUR and **ARTURO DE CORDOVA**

with

PATRIC KNOWLES · ANN DVORAK · GEORGE RIGAUD

Natalie Schafer · Mikhail Rasumny · Billy Daniels and The Guadalajara Trio

A **MITCHELL LEISEN** PRODUCTION

Produced by KARL TUNBERG · Directed by MITCHELL LEISEN

Screen Play by KARL TUNBERG • Based on a Story by EDWIN JUSTUS MAYER and FRANZ SPENCER

Reciprocity Is Great Need Now, Says Fredman

"More concrete" evidence of reciprocity of which Eric Johnston, president of the Motion Picture Association of America, has spoken, is needed, in the estimation of a visiting Briton, Captain Eric Fredman, representative of Herbert Wilcox, British producer.

Seen at the St. Regis, New York, where he is staying, and functioning as liaison between Mr. Wilcox and Twentieth Century-Fox, Capt. Fredman, son of Ernest Fredman, editor of the British trade paper, *The Daily Film Renter,* observed that he hoped for better first run release in New York for a "A Yank in London" than the small World theatre, which is not even on Broadway, he remarked. "A Yank in London," Capt. Fredman pointed out, was made for American distribution as well as British. It stars Anna Neagle, Rex Harrison, signed by Darryl Zanuck recently, and an American actor, Dean Jagger.

Wants to See Action

"It is all very well for Mr. Johnston to talk," Capt. Fredman said—"but we'd like to see reciprocity in action."

Of "A Yank in London," he said he hoped it would be placed in the Roxy theatre, Twentieth Century-Fox's New York show window. He remarked: "We have in this picture—irrespective of the fact that it was highly successful in England, where it will gross not less than $1,000,000— a design for Anglo-American relations. Even from a sordid business viewpoint, the picture, all Americans in Great Britain who saw it agree, was made for this market."

Of the food-versus American films issue recently in the House of Commons, Capt. Fredman said he believed it a "political thing sponsored by the Conservative Party." However, he thinks the issue has a real base. "Really, we're not begrudging you the money but we do feel in view of the vast amounts of money your films take out of the country, that there is that need for reciprocity. Based, however, on quality; we're not asking you to take poor pictures to be good chaps."

Wilcox Not with Rank

The Wilcox production group is "outside the Rank fold, strange as that seems," Mr. Fredman stressed, pointing out that Mr. Wilcox recently joined Sir Alexander Korda as part of the latter's plans for an organization of independent producers.

Mr. Wilcox's last picture for Associated British Picture Corporation will be "Piccadilly Incident," now going into production, Mr. Fredman said. This picture, too, is slanted for American consumption.

Variety Club Gets Fund

The Variety Club of Baltimore has received $1,000 from the estate of the late J. Louis Rome, charter member of the club.

By the Herald

CAPTAIN ERIC FREDMAN

Italians Study Production Code

From Rome by Cable

Plans for the immediate application of the Italian Production Code were considered at a convention of all Italian producers and distributors held February 23 in Rome. The Italian Production Code is based on the Code established by the American motion picture industry. Alfredo Proia is president of the Italian Association of Producers and Distributors, and Eitel Monacoa is general counsel.

Last spring, Martin Quigley, Jr., proposed in Rome to leaders of the Italian industry the project of drawing up a Production Code. The document was published in Rome in August under the title of "Codice Per La Cinematografia."

MGM Investigating Product Delay at Holyoke Theatre

Following an appeal to the Holyoke, Mass., Chamber of Commerce, MGM representatives are investigating conditions to aid in getting more rapid film deliveries to the Holyoke theatre. At present the theatre, which is supposed to play pictures 14 days after Springfield, Mass., is delayed as much as two months, according to executives of Western Massachusetts Theatres which operates the Holyoke. J. Edward Renick, MGM sales representative, and Maurice N. Wolf, New England district manager, are studying the situation.

Murray Returns to Albany

William Murray has returned to his post as assistant booker for Twentieth Century-Fox in Albany after more than two years of army service.

School Back with MGM

Charles School, recently discharged from the Army, has rejoined MGM as field auditor under Alan F. Cummings, head of exchange operations and maintenance for the company.

Rank Plans to Make Pinewood Best in Britain

London Bureau

J. Arthur Rank is determined to make his Pinewood Studios, now in process of derequisitioning and slow reconditioning, the most efficient in Britain, if not in the world.

Pinewood has five sizeable floors. During the war it housed several of the Government's film units and the evacuated office staff of an insurance company. Those Governmental limpets held on grimly to the last, but it looks as though Mr. Rank will shortly have his whole property back.

Plan is to devote Pinewood exclusively to the activities of the Rank independent producers. Purchase of equipment proceeds apace—refitting Pinewood was the primary object in Norman Walker's trip to America—and Board of Trade officials have, for once, been far from niggardly in their issue of import licenses.

▽

Ever provocative of speculation among the groundlings, Sir Alexander Korda's deal by which he obtained control of British Lion is the occasion of a spate of rumor and misstatement. Plausibility is lent thereto by the circumstance that Arthur Jarratt, who has spent a lifetime as a theatre executive, has gone over to distribution, becoming managing director and deputy chairman of British Lion. On the one hand we have such headlines as "Korda versus Rank—New Film War"; on the other, statements that Sir Alexander is planning a mighty British United Artists by uniting independent producers.

It is a pretty legend, but devoid of truth, British Lion is a comparatively modest affair. The studio, like the controlling body, is a modest business consisting of one floor only. Anything less likely to be implemented into a grandiose combat with Mr. Rank could not possibly be conceived. Nevertheless, British Lion's controlling shares are a sound buy. Sir Alexander has so far refused to disclose what kind and how many pictures he proposes to make.

▽

Brightest break of recent weeks came with the disclosure by the Board of Trade that Gevaert's Antwerp plant is now in a position to supply raw stock to the British industry. Details of the deal will be settled at early conferences.

▽

Robert T. Kane, formerly in charge of 20th-Fox's British production, is planning a picture with Laurence Stallings. He probably will go to America for consultations in the near future.

To Remodel Theatre

T. G. Castles, operator of the Republic theatre in Great Falls, S. C., has obtained a long term lease on his present location and will remodel the theatre.

THE *HOLLYWOOD SCENE*

COMPLETED

MONOGRAM
In Fast Company (formerly "In High Gear")
PARAMOUNT
Perfect Marriage
RKO RADIO
Double Trouble
Crack Up
REPUBLIC
Inner Circle
Man from Rainbow Valley
20TH CENTURY-FOX
Shocking Miss Pilgrim
UNIVERSAL
Love Takes a Holiday
Dressed to Kill

STARTED

RKO RADIO
Sinbad the Sailor
Child of Divorce
REPUBLIC
Twisted Circle
UNIVERSAL
Little Miss Big

SHOOTING

COLUMBIA
One Life Too Many
Story of Jolson
Devil's Mask
INTERNATIONAL
Dark Mirror
MGM
Show-Off
You Were There
Fiesta
Till the Clouds Roll By
PARAMOUNT
O. S. S.
Danger Street (Pine Thomas)
PRC
Avalanche (Imperial)
RKO RADIO
A Likely Story
Desirable Woman
REPUBLIC
My Pal Trigger
Ghost Goes Wild
20TH CENTURY-FOX
Margie
It Shouldn't Happen to a Dog
Three Little Girls in Blue
UNITED ARTISTS
Mr. Ace and the Queen (Bogeaus)
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)
UNIVERSAL
Fandango (formerly "Shahrazad")
WARNERS
Very Rich Man
Sentence
Humoresque

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29 Films Now Shooting; Fairbanks in "Sinbad"

Hollywood Bureau

Unless the beginning of negotiations between the IATSE and the major studios, with increased wage scale the principal issue, is regarded more apprehensively than anyone in authority has chosen to indicate, the week's curtailment of production activity must be ascribed to coincidence. Or perhaps the studios had anticipated more realistically than was professed at the advent of the Conference of Studio Unions strike which didn't materialize. In any case, only 29 features were in the shooting stage last weekend, this figure contrasting with the 34 of the week before. Nine features were completed and four started during the period.

The standout among the new undertakings is the RKO Radio Technicolor production of "Sinbad the Sailor," in which Douglas Fairbanks, Jr., resumes the screen career he interrupted to fight in his country's war. Stephen Ames is producing the picture, one of the biggest the studio has turned out, with Richard Wallace directing. The cast includes Maureen O'Hara, Walter Slezak, George Tobias and Mike Mazurki, the towering, powerful former athlete, who came to important notice as an actor in "Farewell, My Sweet." RKO Radio's experience with the likewise Technicolored "Spanish Main" is assurance that no expense will be spared to make "Sinbad the Sailor" a whopping production.

RKO Also Starts Work On "Child of Divorce"

The same studio, taking things a little easier this time, started "Child of Divorce," a Sid Rogell production directed by Richard Fleischer and with Sharyn Moffet, Regis Toomey, Madge Meredith and Walter Reed in the cast. In the light of N. Peter Rathvon's recent personal statement to the press that, "We will continue to make 'B' pictures—and you can quote me," there appears no reason for refraining from designating this undertaking as a "B."

Universal started "Little Miss Big," with Beverly Sue Simmons, Dorothy Morris, Fay Holden, Frank McHugh, Fred Brady and Milburn Stone in the cast. Stanley Rubin is associate producer of the picture, and Erle C. Kenton is directing.

Republic, which finished "The Inner Circle," started "The Twisted Circle," which is not meant to suggest that the studio is going around in circles, but does suggest a change of one or the other titles one of these days. The new enterprise is a mystery melodrama, produced by William J. O'Sullivan and directed by Phil Ford, with Adele Mara and William Frawley the first players to be cast.

There Shall Be Pictures, Come Strikes or What

The week's decline in the number of pictures shooting was not reflected in the story departments, where the purchasing of properties for filming went forward at its usual and sometimes (when one reflects on how many more stories are bought than are produced) surprising rate.

Perhaps the most impressive buy of the week was Universal's acquistion of "Up in Central Park," the Broadway musical, which will be filmed in Technicolor as a starring vehicle for Deanna Durbin, who is expected to return to the studio in July. Universal also bought "Mexican Hayride" for Abbott and Costello. Both are Michael Todd shows.

Liberty Films, now getting ready to implement its commitment to RKO Radio, purchased "One Big Happy Family," an original screenplay by Joseph Fields, for production and direction by George Stevens. Mr. Fields has such Broadway credits as "Junior Miss," "Louisiana Purchase" and "My Sister Eileen," and this original of his is described as "a romantic comedy set in the background of the governor's mansion of a famous state." (Louisiana, maybe?).

On the unique side is Samuel Goldwyn's purchase of James Thurber's *New Yorker* magazine short story, "The Catbird Seat," which the author is to elaborate for screen purposes, and which is to have another title ultimately.

Reeves Espy Says March To Be PRC Peak Month

Back from executive conferences in New York and Florida, Reeves Espy, president of PRC Pictures, informs that March will be "the most active month in the history of the studio, with six pictures scheduled for shooting." The plant has been operating at minimum while tax inventory and other processes of seasonal nature were in progress.

The first PRC undertaking for March will be James S. Burkett's initial Philo Vance melodrama, not yet titled, which Lew Landers is to direct. Two Alexander-Stern productions, "Queen of Burlesque" and "Sorority Girl," are to follow. Josef Berne will produce and direct "Missouri Hayride," starting March 20, and Sig Neufeld, producer, is down for two pictures, a Buster Crabbe Western and "Crime on My Hands," an item in the Michael Shayne series, both to be directed by Sam Newfield.

Hollywood Phenomena Or Man Bites Dog

Tay Garnett, who sailed his own boat around the world before the war and got some remarkable shots of China and Japan he wanted to use in a picture but couldn't get a producer to make it, gets his chance, now that the bombs have erased the scenes his camera caught, under a permanent producer affiliation with Hunt Stromberg, and will call the picture "White Jade." . . . Paramount is shooting "O.S.S." on a closed set, with even the studio publicists sworn to reveal nary a detail about what's going on there, whereas the Army, Navy and Marine Corps set up its own press departments to keep people told about what was going on.

Man bit dog, so to speak, when *Look* Magazine, bestowing its annual awards, bought out Ciro's for the night and invited all the studio publicity directors in town to be its guests (along with all the top-ranking production executives, stars and other professionals) with the sky the limit; but it was just the old story of dog biting man when 41 guests (unindentified) pocketed bottles of Scotch on their way out.

Paramount'

Hal Wallis' Production "THE STRANGE LOVE OF MARTHA IVERS" starring Barbara Stanwyck, Van Heflin, Lizabeth Scott, with Kirk Douglas, Judith Anderson. Directed by Lewis Milestone.

"OUR HEARTS WERE GROWING UP" starring Gail Russell, Diana Lynn, Brian Donlevy with Billy De Wolfe, William Demarest, James Brown, Bill Edwards, Directed by Wm. D. Russell.

"TO EACH HIS OWN" starring Olivia DeHavilland with Mary Anderson, Phillip Terry, Bill Goodwin, Virginia Wel and introducing John Lund. Directed by Mitchell Leisen.

"HOT CARGO" starring William Gargan, Jean Rogers, Philip Reed with Larry Young, Harry Cording, Will Wright, Elaine Riley. Directed by Lew Landers.

TRADE SHOWINGS

5th Block for 1945-46

MARCH 11th and 12th

CITY	PLACE	"TO EACH HIS OWN"	"HOT CARGO"	"OUR HEARTS WERE GROWING UP"	"STRANGE LOVE OF MARTHA IVERS'
ALBANY	FOX PROJECTION ROOM 1052 Broadway	MON. MAR. 11 2:30 P.M.	MON. MAR. 11 11 A.M.	TUES. MAR. 12 2:30 P.M.	TUES. MAR. 12 8 P.M.
ATLANTA	PARAMOUNT EXCHANGE 154 Walton Street, N. W.	MON. MAR. 11 10 A.M.	MON. MAR. 11 2:30 P.M.	TUES. MAR. 12 10 A.M.	TUES. MAR. 12 2:30 P.M.
BOSTON	PARAMOUNT EXCHANGE 58 Berkeley Street	MON. MAR. 11 2:30 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 2:30 P.M.
BUFFALO	FOX PROJECTION ROOM 290 Franklin Street	MON. MAR. 11 2:30 P.M.	MON. MAR. 11 1:30 P.M.	TUES. MAR. 12 1:30 P.M.	TUES. MAR. 12 3:00 P.M.
CHARLOTTE	PARAMOUNT EXCHANGE 305 South Church Street	MON. MAR. 11 1:15 P.M.	MON. MAR. 11 3:20 P.M.	TUES. MAR. 12 1:15 P.M.	TUES. MAR. 12 2:45 P.M.
CHICAGO	PARAMOUNT EXCHANGE 1306 South Michigan Avenue	MON. MAR. 11 1:30 P.M.	MON. MAR. 11 3:30 P.M.	TUES. MAR. 12 3:25 P.M.	TUES. MAR. 12 1:30 P.M.
CINCINNATI	PARAMOUNT EXCHANGE 1214 Central Parkway	MON. MAR. 11 3 P.M.	MON. MAR. 11 1:30 P.M.	TUES. MAR. 12 1:30 P.M.	TUES. MAR. 12 3 P.M.
CLEVELAND	PARAMOUNT EXCHANGE 1735 East 23rd Street	MON. MAR. 11 2 P.M.	MON. MAR. 11 11 A.M.	TUES. MAR. 12 11 A.M.	TUES. MAR. 12 2 P.M.
DALLAS	PARAMOUNT EXCHANGE 412 South Harwood	MON. MAR. 11 2:30 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 2:30 P.M.
DENVER	PARAMOUNT EXCHANGE 2100 Stout Street	MON. MAR. 11 2:30 P.M.	MON. MAR. 11 1:30 P.M.	TUES. MAR. 12 1:30 P.M.	TUES. MAR. 12 3 P.M.
DES MOINES	PARAMOUNT EXCHANGE 1125 High Street	MON. MAR. 11 12:30 P.M.	MON. MAR. 11 2:35 P.M.	TUES. MAR. 12 12:30 P.M.	TUES. MAR. 12 2 P.M.
DETROIT	PARAMOUNT EXCHANGE 479 Ledyard Avenue	MON. MAR. 11 2 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 2 P.M.
INDIANAPOLIS	PARAMOUNT EXCHANGE 116 West Michigan Street	MON. MAR. 11 1 P.M.	MON. MAR. 11 11 A.M.	TUES. MAR. 12 11 A.M.	TUES. MAR. 12 1 P.M.
KANSAS CITY	PARAMOUNT EXCHANGE 1800 Wyandotte Street	MON. MAR. 11 2 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 2 P.M.
LOS ANGELES	AMBASSADOR HOTEL Ambassador Theatre	MON. MAR. 11 1:15 P.M.	MON. MAR. 11 3:15 P.M.	TUES. MAR. 12 1:15 P.M.	TUES. MAR. 12 2:45 P.M.
MEMPHIS	PARAMOUNT EXCHANGE 362 South Second Street	MON. MAR. 11 2:30 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 2:30 P.M.
MILWAUKEE	PARAMOUNT EXCHANGE 1121 North 8th Street	MON. MAR. 11 3 P.M.	MON. MAR. 11 2 P.M.	TUES. MAR. 12 1:30 P.M.	TUES. MAR. 12 3 P.M.
MINNEAPOLIS	PARAMOUNT EXCHANGE 1201 Currie Avenue	MON. MAR. 11 1:30 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 1:30 P.M.
NEW HAVEN	PARAMOUNT EXCHANGE 82 State Street	MON. MAR. 11 1:30 P.M.	MON. MAR. 11 3:30 P.M.	TUES. MAR. 12 1:30 P.M.	TUES. MAR. 12 3:30 P.M.
NEW ORLEANS	PARAMOUNT EXCHANGE 215 South Liberty Street	MON. MAR. 11 10 A.M.	MON. MAR. 11 1:30 P.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 1:30 P.M.
NEW YORK CITY	NORMANDIE THEATRE 51 East 53rd Street	MON. MAR. 11 10:30 A.M.			TUES. MAR. 12 10:30 A.M.
NEW YORK CITY	FOX PROJECTION ROOM 345 West 44th Street		MON. MAR. 11 2:30 P.M.	TUES. MAR. 12 2:30 P.M.	
OKLAHOMA CITY	PARAMOUNT EXCHANGE 701 West Grand Avenue	MON. MAR. 11 1:30 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 1:30 P.M.
OMAHA	PARAMOUNT EXCHANGE 1704 Davenport Street	MON. MAR. 11 1:30 P.M.	MON. MAR. 11 3:35 P.M.	TUES. MAR. 12 1:30 P.M.	TUES. MAR. 12 2:55 P.M.
PHILADELPHIA	PARAMOUNT EXCHANGE 248 North 12th Street	MON. MAR. 11 2 P.M.	MON. MAR. 11 11 A.M.	TUES. MAR. 12 11 A.M.	TUES. MAR. 12 2 P.M.
PITTSBURGH	PARAMOUNT EXCHANGE 1727 Boulevard of Allies	MON. MAR. 11 2 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 11 A.M.	TUES. MAR. 12 2 P.M.
PORTLAND	PARAMOUNT EXCHANGE 909 North West 19th Avenue	MON. MAR. 11 2:30 P.M.	MON. MAR. 11 11 A.M.	TUES. MAR. 12 11 A.M.	TUES. MAR. 12 2:30 P.M.
ST. LOUIS	PARAMOUNT EXCHANGE 2949 Olive Street	MON. MAR. 11 2 P.M.	MON. MAR. 11 10 A.M.	TUES. MAR. 12 10 A.M.	TUES. MAR. 12 2 P.M.
SALT LAKE CITY	PARAMOUNT EXCHANGE 270 East 1st South Street	MON. MAR. 11 1 P.M.	MON. MAR. 11 3 P.M.	TUES. MAR. 12 1 P.M.	TUES. MAR. 12 2:30 P.M.
SAN FRANCISCO	PARAMOUNT EXCHANGE 205 Golden Gate Avenue	MON. MAR. 11 1:30 P.M.	MON. MAR. 11 3:35 P.M.	TUES. MAR. 12 3:30 P.M.	TUES. MAR. 12 1:30 P.M.
SEATTLE	PARAMOUNT EXCHANGE 2330 First Avenue	MON. MAR. 11 2 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 2 P.M.
WASHINGTON	PARAMOUNT EXCHANGE 306 H Street N. W.	MON. MAR. 11 2 P.M.	MON. MAR. 11 10:30 A.M.	TUES. MAR. 12 10:30 A.M.	TUES. MAR. 12 2 P.M.

State Department Asks Speed on MPSA Decision

Film executives were asked for a speedy decision on the future of the Motion Picture Society of the Americas by John Begg, motion picture head of the State Department's new International Information Service, at a meeting of the Motion Picture Association of America in New York last Wednesday.

Mr. Begg pointed out that statutory authority for the MPSA would lapse at the end of this month, unless a further extension is asked by the State Department. It is difficult for the Department to find the money to keep the MPSA going, however, he said, and urged the industry to take it over. The State Department's contribution to the upkeep of the MPSA amounts to about $50,000 a year.

The formation of a new advisory group, including industry, Army and State Department members, to review the entire question of how films for occupied and liberated territories should be handled also was proposed by Mr. Begg.

"I recommend we review and reconsider the arrangements for the film work done by the old Office of War Information in Germany, Austria, Japan and Korea," Mr. Begg said.

This program calls for a new arrangement permitting the practical withdrawal from participation in distribution of entertainment films in these areas by the State Department, which has taken over the OWI duties. Mr. Begg would have his part in the dealings purely advisory, with actual authority restricted to the Army, the industry, and the economic division of the State Department.

Meanwhile, organization of affiliated circuits and large independent circuits for the distribution and screening of special subjects to aid in government campaigns has been proposed by Government film officials in Washington. It has been proposed that Francis S. Harmon, vice-president of the Motion Picture Associates, call together representatives of the major affiliated circuits to discuss with them the entire question of how Government subjects should be handled.

Files Plagiarism Suit

A suit alleging plagiarism of the film, "Gaslight Follies," and registered trade mark infringement has been filed in New York Supreme Court by Joseph E. Levine, distributor, against Ben Brodie of the Latin Film Company and owner of the Miami theatre, New York, which has presented a film called "Gaslight Cavalcade."

Zanuck Writes on Films

Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, has written the section on "Free Speech in Films," which is included in "Treasury for the Free World," released for publication this week by Arco Publishing Company.

FROM READER

HAM BONE, SALT PORK AND FRESH CORN MEAL

To the Editor of the Herald:

Your pea soup recipe stamps you as a man of wholesome tastes and a good upbringing.

As to the choice of either a ham bone or salt pork, both are good. But, I prefer using a slab of hickory-cured bacon. This supplies that tang which puts pea soup served in a deep earthen crock 'way, 'way up on the list of great dishes. (None of your fancy china or silver tureens; they seem to put a psychological damper on it.)

How about favoring us with a treatise on corn bread? Are you a white or a yellow meal man? And where can one buy water ground yellow corn meal (fresh!)—*L. A. ("Charlie") Bonn, Brulatour, Inc., New York*

[*The Herald's corn department reports that meal is ground from yellow grain by stone and sold at the Old Hook Mill, a windmill built in 1750 and now owned and operated by the Board of Trustees of the Village of Easthampton, Long Island.*—The Editor]

Chicago B'nai B'rith Will Install Officers April 28

The installation ceremonies of the officers of the newly-organized Chicago Cinema Lodge of B'nai B'rith will be held at the Congress Hotel April 28, in conjunction with a social program. At that time, the membership committee hopes to announce the completion of its drive for 1,000 members.

The officers are Louis H. Harrison, honorary president; Jack Kirsch, president; Manny Smerling, Sam Levinsohn and E. L. Goldberg, vice-presidents; Louis L. Abramson, recording secretary; I. J. Silverman, treasurer; Harris Silverberg, chaplain; Albert Bartelstein, warden, and Lester Simansky, guard.

The following were elected to the board of directors: M. M. Gottlieb, Robert Hirsch, Edward Wolk, Benjamin Banowitz, Irving Mack, Henri Elman, Herman Busch, Sam Honigberg, Jack Irving, Ralph Berger, Ben Lourie, Charles Gross, Jack Shumow, J. J. Levinson, Al Simon, Arthur Davidson, Herbert Lustig, Harry Mandel, Morton Van Praag and Morrie Bers.

PRC Opens Exchange Building in Albany

The new PRC exchange building was opened in Albany Monday, with Harry Thomas, president, and others attending. The one-story building cost $50,000. The company's first Albany exchange was constructed almost 20 years ago. PRC will use the building as its Albany and Buffalo exchange, with Joseph Miller as district manager, and as Cleveland and Cincinnati headquarters, with Jack Armm as local manager.

Argentina Seen New Competitor In Uruguay

by PAUL BODO
in Montevideo

The United States industry will meet with stronger competition in Uruguay from now on from Argentine films, since Argentina has found a solution to its serious raw stock problem.

The Argentine is receiving shipments of raw stock from Belgium and enough has been received to ease the situation. Further shipments are expected to end the shortage entirely.

The effect is already apparent here for local representatives of the Argentine companies have succeeded in obtaining more release dates in first run houses. The first contract closed with Cinematografica Glucksman, which has signed for the whole output of Estudios San Miguel of Buenos Aires. Bernardo Glucksman, president of Cinematografica and United Cinema, jointly operating 25 theatres in Montevideo and 15 houses in the interior, foresees excellent business for Argentine pictures in next season.

▽

Employees of Uruguayan theatres, who won increases three years ago, again are demanding increased wages. If the demands are met admissions at all houses will be raised.

▽

Twentieth Century-Fox del Uruguay S.A. has been organized and registered in Montevideo and, accordingly, the local branch of Fox Film de la Argentina, which formerly distributed 20th-Fox films here, has ceased to function.

△

MGM's "Bathing Beauty," titled here as "Escuela de Sirenas," is making long-run history. The picture, dubbed in Spanish, was first presented late in 1945 with outstanding success and held for eight weeks. In January it was brought back and was still running late in February.

20th-Fox Sets Dividends

The board of directors of Twentieth Century-Fox last Thursday declared three dividends: $1.12½ per share on the outstanding prior preferred stock, payable March 15; 37½ cents per share on outstanding convertible preferred stock, payable March 29, and 75 cents per share on the outstanding common stock, payable March 29.

UA Gets Crosby Film

United Artists will distribute Crosby Productions' "Abie's Irish Rose," under terms worked out in Hollywood with Edward C. Raftery, UA president, and Gradwell L. Sears, distribution vice-president. The film will be produced and directed by Edward Sutherland from a script by Anne Nichols.

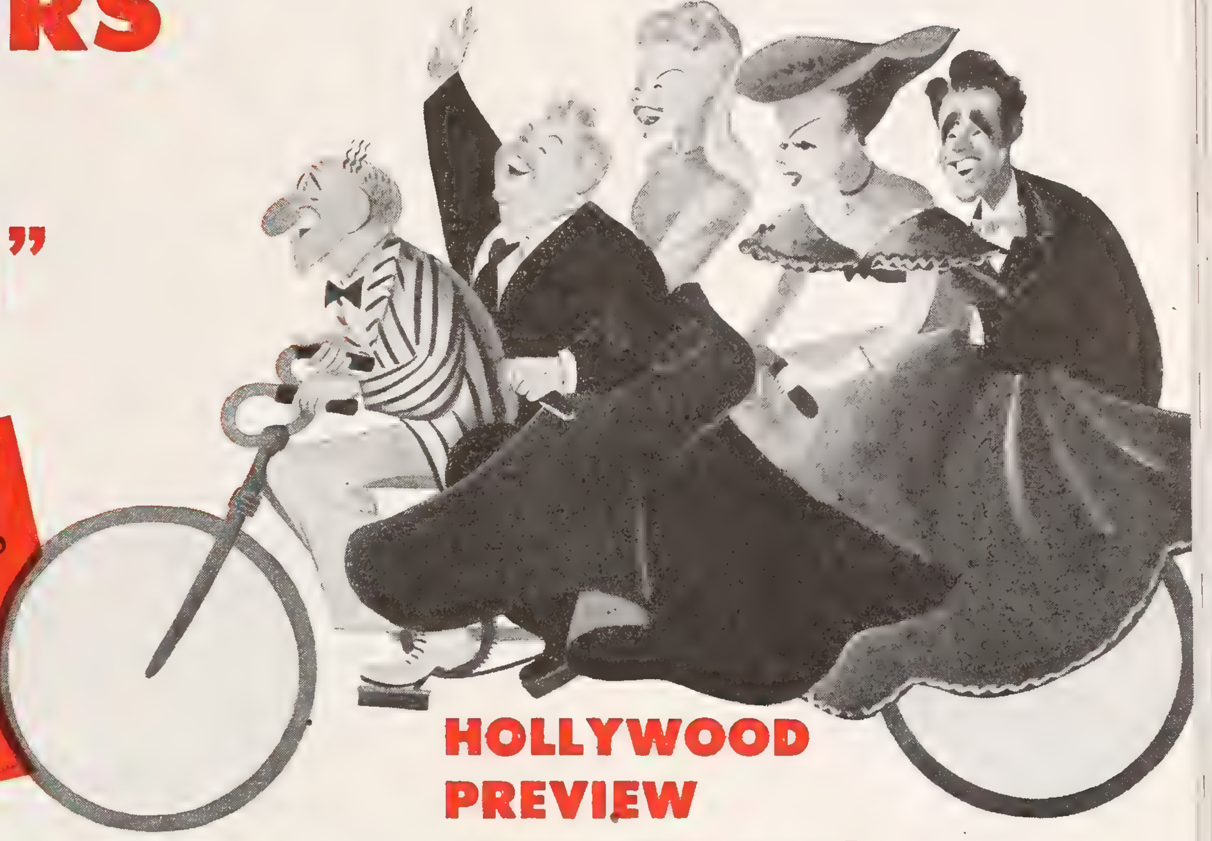
TRADE SHOW

M-G-M's ROMANTIC MUSICAL

"TWO SISTERS FROM BOSTON"

Cosmopolitan

TIP-OFF!
LOUELLA PARSON'S CITATION IN COSMOPOLITAN FOR PICTURE OF THE MONTH!



HOLLYWOOD PREVIEW SENSATIONAL!

ALBANY	20th-Fox Screen Room, 1052 Broadway	WED. 3/6	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	WED. 3/6	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	WED. 3/6	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	WED. 3/6	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	WED. 3/6	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	WED. 3/6	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	WED. 3/6	2 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	WED. 3/6	1 P.M.
DALLAS	Paramount Screen Room, 412 So. Harwood St.	WED. 3/6	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	WED. 3/6	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	WED. 3/6	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	WED. 3/6	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	WED. 3/6	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	WED. 3/6	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So Vermont Ave.	MON. 3/4	10:30 A.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	WED. 3/6	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	WED. 3/6	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	WED. 3/6	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	WED. 3/6	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	WED. 3/6	2:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 3/4	10:30 A.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	WED. 3/6	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	WED. 3/6	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	WED. 3/6	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	WED. 3/6	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	WED. 3/6	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	WED. 3/6	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	WED. 3/6	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	WED. 3/6	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	WED. 3/6	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	WED. 3/6	1 P.M.

KATHRYN GRAYSON
Better than in "Anchors Aweigh"

JUNE ALLYSON
America's New Star at her best

LAURITZ MELCHIOR
("Thrill of a Romance")

JIMMY DURANTE
("Music For Millions")

PETER LAWFORD
("Son of Lassie")

A HENRY KOSTER Production • Screen Play by Myles Connolly • Additional Dialogue by James O'Hanlon and Harry Crane

Directed by
HENRY KOSTER

Produced by
JOE PASTERNAK
Maker of Hits!

Warner to Hold Five Regional Sales Meetings

Five regional sales meetings, attended by branch managers, field men and district managers, will be conducted by Warner Bros. division sales managers following the three-day conference of district managers and home office executives held this week at the Hotel Blackstone in Chicago. Ben Kalmenson, vice-president in charge of sales, presided.

The main purpose of the country-wide meetings is to launch the annual Warner sales drive, March 31 through July 27.

Mr. Kalmenson outlined the drive to district managers at the opening session Thursday, pointing out that another new record in sales was possible this year because the company was prepared to release as many pictures as the market could absorb.

Mort Blumenstock, vice-president in charge of advertising and publicity, discussed the merchandising aspects of forthcoming product, citing not only intensified national campaigns but also the greater attention now given to helping the local exhibitor get the most out of his engagements.

Instead of merely supplying exhibitors with press books and letting them do their own exploitation, Mr. Blumenstock said, the company has now embarked on a policy of "applied showmanship" which is being carried out through an enlarged staff of field public relations men.

Norman H. Moray, short subject sales manager and designated by Mr. Kalmenson as captain of the sales drive, also spoke and will talk at each of the regional meetings. The district managers' meeting was to continue until Saturday, when the first of the regional sessions was to get under way at the Blackstone with Roy Haines, western and southern division sales manager, holding a two-day conference.

The four other sessions are scheduled for Pittsburgh, March 5-6; New York, March 9; Memphis, March 15-16, and San Francisco, March 22-23.

RCA Reports Net for 1945 of $11,317,068

Net earnings of Radio Corporation of America in 1945 amounted to $11,317,068, equivalent to 58.8 cents per share of common stock, it was disclosed in the RCA 26th annual report released Wednesday by David Sarnoff, president. This compares with $10,263,291 in 1944, when earnings after payment of preferred dividends were equivalent to 51.2 cents per share. Total gross income from all sources amounted to $279,503,615, compared with $326,421,913 in 1944, a decrease of 51.2 cents per share. The total earned surplus at December 31, 1945, amounted to $49,038,127, an increase of $4,393,040, over surplus at the end of 1944.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 51—Canadian expedition "invades" Arctic. . . . New Cardinals meet in Rome . . . Banquet for UNO members. . . . U. S. UNO delegates return. . . . Woman of the year. . . . Greek war heroes. . . . New passenger giant. . . . Sports: Golden Gloves, bobsled racing, diving.

MOVIETONE NEWS—Vol. 28, No. 52—New Cardinals receive their hats.

NEWS OF THE DAY—Vol. 17, No. 249—UNO ends first session. . . . U. S. Cardinals in Rome. . . . Swedish Prince weds. . . . The housewife speaks. . . . Ski thrills. . . . New sky giant. . . . Women of the year.

NEWS OF THE DAY—Vol. 17, No. 250—Pope Pius elevates Cardinals. . . . General Eisenhower visits G. I. hospital. . . . Cutting down the Navy. . . . Rickshaw derby. . . . Tobogganing.

PARAMOUNT NEWS—No. 52—New sky giant. . . . UNO delegates back home. . . . Housing—action for vets. . . . Five die in blast. . . . Canada probes Arctic wastes. . . . Golden Gloves.

PARAMOUNT NEWS—No. 53—New Cardinals elevated. . . . India brideless wedding. . . . Taxi trouble. . . . More war brides. . . . Bobsled champions.

RKO PATHE NEWS—Vol. 17, No. 54—UNO delegates home. . . . Bradley urges action on vet problems. . . . Task force in Arctic. . . . First jet squadron in flight. . . . Find missing Italian royalty. . . . Royal opera opens in London.

RKO PATHE NEWS—Vol. 17, No. 55—Taxi drivers drive on Washington. . . . Richelieu home to France. . . .China celebrates new year. . . . Cardinals receive hats.

UNIVERSAL NEWSREEL—Vol. 19, No. 479—UNO delegates back. . . . New airliner. . . . Arctic expedition. . . . Three trains in crash. . . . Floods in Britain. . . . Prince weds . . . Golden Gloves.

UNIVERSAL NEWSREEL—Vol. 19, No. 480 — Cardinals elevated. . . . Chinese new year. . . . Reunion in Honolulu. . . . Bobsledding.

Quebec Ban on Children Again Is Under Attack

Quebec's Motion Picture Act of 1928, which bans children under 16 from theatres again is under attack, this time by the Youth Bureau in Montreal, which believes the act "deprives children of enjoyable recreation and wholesome education, and encourages disrespect for the civil law."

A resolution drawn up by the Youth Bureau has been forwarded to Premier Maurice Duplessis requesting that specially selected theatres be allowed to admit children nine years of age and over on Saturdays and specified holidays between 9 A. M. and 6 P. M. The Bureau also has asked other organizations in the city to back their move.

The Motion Picture Act came into effect shortly after the disastrous Laurier Palace theatre fire of 1928. Children are still admitted to films in church halls, community centers and hall basements, but the Youth Bureau maintains many of these lack proper safeguards and supervision, thus endangering lives,

Use Radio Widely to Promote "Tomorrow"

An extensive radio advertising program was used to launch "Tomorrow Is Forever," the International-RKO Radio picture, which had its premiere last week at New York City's Winter Garden. In addition to 932 paid day spots and 300 after-midnight spots contracted for the film, several contests were staged. Stars Claudette Colbert and Orson Welles made guest appearances on several interview programs.

60,000,000 Feet Of Stock Shipped In Lend-Lease

Under lend-lease agreements, the United States shipped more than 60,000,000 feet of 35mm raw stock abroad during the war, it is shown by figures now being compiled by the Department of Commerce.

The figures also show that large quantities of 16mm raw stock were shipped for the filming of military and related activities.

During the period between the beginning of lend-lease, in 1941, and September, 1945, a total of 22,742,800 feet of positive and 784,400 feet of negative 35mm film was shipped to Russia. The United Kingdom acquired 3,883,500 feet of positive and 1,488,700 feet of negative, while Australia got 2,840,700 feet of positive and 720,000 feet of negative.

Other shipments included 31,600 feet of positive and 201,600 feet of negative to China, 6,864,000 feet of positive to Egypt, and 51,700 feet of positive to New Zealand; 14,468,700 feet of positive and 3,936,600 feet of negative to India, and 496,025 feet of positive to the Union of South Africa. Smaller quantities went to other countries, including 330,000 feet of positive to Ceylon. A total of 129,046,000 feet went to Brazil, and 5,600 feet to Malta.

The figures will cover only lend-lease and will not include purchases by countries not entitled to aid, such as Argentina, which sought, but did not get, considerable quantities of raw stock.

Academy Award Theatre Radio Series Is Set

A weekly half-hour dramatic radio show to be built around motion pictures that have won or been nominated for Academy awards will be broadcast over CBS beginning March 30. Jean Hersholt, Academy president, has announced that a 15-year contract for use of the name of the Academy of Motion Picture Arts and Sciences has been signed with E. R. Squibb and Sons. The program, to be known as the Academy Award Theatre, will in some instances feature film players who have won or been nominated for Academy "Oscars." The Academy will not assist in producing or casting the programs.

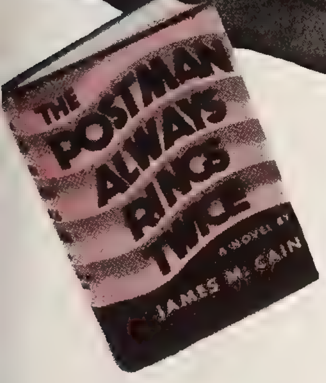
Schwartz Reelected Head By Cleveland Exhibitors

All officers of the Cleveland Motion Picture Exhibitors Association were re-elected by acclamation February 20, including Ernest Schwartz, president; Albert E. Ptak, vice-president; George W. Erdmann, secretary, and James E. Scoville, treasurer. Frank Gross was added to the board of directors, with all present members reelected. Mr. Schwartz has headed the organization more than 15 years. Red Cross collections during one program change in subsequent run independent theatres were approved.

TRADE SHOW!

Yes, here is the exciting story that is so eagerly awaited by the public!

M-G-M's "THE POSTMAN ALWAYS RINGS TWICE"



The book that blazed to best-seller fame has become a mighty M-G-M motion picture!

LANA TURNER
JOHN GARFIELD

CECIL KELLAWAY · HUME CRONYN
LEON AMES · AUDREY TOTTER · ALAN REED

Screen Play by HARRY RUSKIN and NIVEN BUSCH
Based on the Novel by JAMES M. CAIN

Directed by TAY GARNETT
Produced by CAREY WILSON

ALBANY	20th-Fox Screen Room, 1052 Broadway	WED. 3/13	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	WED. 3/13	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	WED. 3/13	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	WED. 3/13	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	WED. 3/13	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	WED. 3/13	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	WED. 3/13	2 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	WED. 3/13	1 P.M.
DALLAS	Paramount Screen Room, 412 So. Harwood St.	WED. 3/13	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	WED. 3/13	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 3/11	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	WED. 3/13	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	WED. 3/13	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	WED. 3/13	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	WED. 3/13	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	WED. 3/13	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	WED. 3/13	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	WED. 3/13	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	WED. 3/13	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	WED. 3/13	2:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	WED. 3/13	1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	WED. 3/13	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	WED. 3/13	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	WED. 3/13	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	WED. 3/13	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	WED. 3/13	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	THU. 3/14	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	WED. 3/13	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	WED. 3/13	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	WED. 3/13	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	WED. 3/13	1 P.M.

Revise New York License Code For Theatres

March 4 has been set as the date on which License Commissioner Benjamin Fielding of New York City will begin a series of conferences with industry groups preliminary to the actual setting up of licensing regulations to replace those now in force. Commissioner Fielding is conducting an eight-city survey of amusement licenses as the initial step toward the establishment of an entirely new model code for the city.

Mr. Fielding first apprised the industry of his intention to completely revise New York theatre license regulations at the annual luncheon-meeting of the Motion Picture Associates held last Wednesday.

In addition to industry representatives, participants in developing the new code will include officials from the city's water, buildings and fire departments, the Commissioner said.

Short Product in First Run Houses

NEW YORK—Week of February 25

CAPITOL: Merida and Campeche	***MGM***
Magic on a Stick	***MGM***
Feature: The Harvey Girls	MGM
CRITERION: Apple Andy	***Universal***
Feature: Scarlet Street	Universal
GLOBE: Musical Novelties	***Vitaphone***
The Good Egg	***Vitaphone***
Feature: Tarzan and the Leopard Woman	RKO
HOLLYWOOD: Baseball Bugs	***Vitaphone***
Hitler Lives?	***Vitaphone***
Feature: Saratoga Trunk	Warner Bros.
PARAMOUNT: The Little Witch	***Paramount***
Feature: Miss Susie Slagle's	Paramount
RIALTO: Jasper and the Beanstalk	***Paramount***
Paddle Your Own	***Paramount***
Feature: House of Horrors	Universal
RIVOLI: House Tricks	***Paramount***
Animalology	***Paramount***
Feature: The Lost Weekend	Paramount
ROXY: Life With Baby (March of Time)	***20th Cent.-Fox***
Feature: Fallen Angel	20th Cent.-Fox
STRAND: Book Revue	***Vitaphone***
Feature: My Reputation	Warner Bros.

CHICAGO—Week of February 25

APOLLO: Job Ahead for '46	***20th Cent.-Fox***
Getting Glamour	***MGM***
Feature: The Lost Weekend	Paramount
CHICAGO: Job Ahead for '46	***20th Cent.-Fox***
Feature: Doll Face	20th Cent.-Fox
GARRICK: House Tricks	***Paramount***
Job Ahead for '46	***20th Cent.-Fox***
Feature: A Walk in the Sun	20th Cent.-Fox
ORIENTAL: Job Ahead for '46	***20th Cent.-Fox***
Feature: Blithe Spirit	United Artists
ROOSEVELT: Job Ahead for '46	***20th Cent.-Fox***
Life With Baby (March of Time)	***20th Cent.-Fox***
Feature: The Fallen Angel	20th Cent.-Fox
STATE LAKE: Job Ahead for '46	***20th Cent.-Fox***
Donald's Crime	***RKO***
Feature: Spellbound	United Artists
UNITED ARTISTS: Michigan Ski-Daddle	***Vitaphone***
Job Ahead for '46	***20th Cent.-Fox***
Feature: The Harvey Girls	MGM

New Company Formed to Import French Shorts

A French company, A. F. Films, Inc., has been incorporated in the United States to handle distribution in the U. S. and in Canada of short subjects produced by Actualities Francaises, the French Government newsreel. This was announced as the former motion picture division of the French Press and Information Service in New York was reorganized into two sections. According to an announcement by Simon Schiffrin, outgoing bureau head who has joined Loew's International as French liaison, the import company is part of the reorganization while the other division of the former film bureau will operate as a component part of the film division of the French Ministry of Information.

UA Names Dickstein As Goldhar's Aide

Abe Dickstein has been promoted to the post of assistant to Jack Goldhar, eastern sales manager for United Artists, it was announced Tuesday by J. J. Unger, general sales manager. Mr. Dickstein succeeds Phil Dow, who resigned after 19 years with the company, 10 years as assistant to Harry Gold, sales executive. Mr. Dow's new post will be with the Howard Hughes office as assistant to Mr. Gold. Mr. Dickstein, who joined the UA home office sales staff in 1933, assumes his new duties March 4. Appointment of Mr. Dickstein's successor as assistant to Edward M. Schnitzer will be announced shortly.

Squires Joins Willard

Commander John Squires has been appointed assistant general manager of Willard Pictures, New York. For the past three and a half years he has been supervising Navy motion picture production.

John P. Nick Seeking Post In St. Louis Film Union

In an effort to regain control of the stagehands and film operators' union in St. Louis, John P. Nick is circulating petitions intended to amend bylaws in anticipation of an election of officers in May in the Theatrical Brotherhood Union, Local No. 6. Nick, one time head of the union, is currently a stagehand at Loew's Orpheum in St. Louis, after serving a term at Leavenworth for violation of anti-racketeering laws. He was released in March, 1945.

Movie Songs, New Fan Publication, Appears

The new monthly fan magazine, *Movie Songs,* edited by Charles Reed Jones, former advertising and publicity director of Republic, went on sale this week. It is published by Movie Songs, Inc., an affiliate of Song Lyrics, Inc., publishers of *Song Hits Magazine*. Louise M. Collins is associate editor; Melvin R. Mark, art director, and Joseph C. Martin, promotion manager. Hollywood editor is Juliette Laine.

Birdwell and Brennan Form New Producing Company

Russell Birdwell, public relations counsellor, has formed a production company in Hollywood which will start operating about March 1. Frederick Hazlitt Brennan will serve as associate producer, and Paul H. Sloane has been signed as director. The first picture scheduled will be "Merchant of Death," an original story by Mr. Brennan.

20th-Fox Party March 5

The Twentieth Century-Fox Family Club will hold its winter party at the Carnival Club, New York, March 5. Milton Berle will be master of ceremonies. William C. Gehring is club president.

Admissions Up In Two Cities

Two cities reported an increase in admission prices this week. Following admission increases in several theatres, Harry F. Shaw, Loew Poli division manager, reported a similar rise from 55 to 60 cents Monday through Friday at the Poli, Majestic and Globe theatres in Bridgeport. Other theatres in Bridgeport have already instituted a 60-cent top admission for weekends.

In Wilmington, Del., all Warner Brothers theatres have increased their prices five cents. For the present other theatres in and around the city have maintained the same price as during the war.

Last week, MOTION PICTURE HERALD in a survey of key centers throughout the country reported that with a few exceptions theatre admissions were holding the price line established in recent years despite the increase in the cost of living and theatre operation.

Legion of Decency Reviews Five New Productions

The National Legion of Decency reviewed five new productions this week, approving all but one. In class A-II, unobjectionable for adults, were "Genius at Work," "House of Horrors," "Smooth as Silk" and "Two Sisters from Boston." "The Gentleman Misbehaves" was placed in Class B, objectionable in part, because of "light treatment of marriage."

CBS Acquires Alvin

The Columbia Broadcasting System has purchased the Alvin theatre, New York, now housing the musical, "Billion Dollar Baby." The theatre was built in 1929 at a cost in excess of $1,000,000.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES OF RUSTY: Ted Donaldson, Conrad Nagel—I doubled this on Friday and Saturday, much to my sorrow. I could have played this on Sunday and Monday with the proper publicity and could have made myself some money. It is real entertainment that has family trouble, dog trouble and spy trouble and a bunch of talented kids. I say it is one of the best dog and boy pictures ever made. I sure missed out on this one. Played Friday, Saturday, Jan. 11, 12.—Jim Haney, Milan Theatre, Milan, Ind.

BOTH BARRELS BLAZING: Charles Starrett—A very poor Western. Hope the new Starrett series coming up are better than the ones we have been having. These Westerns are always so complicated even the adults can't tell what is going on most of the time. Played Friday, Saturday, Feb. 8, 9.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

CRIME DOCTOR'S WARNING: Warner Baxter, Dusty Anderson—If we must have crime pictures this is a good series to retain. Warner Baxter would make any picture acceptable. Played Tuesday, Feb. 5.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Quite a number turned out to see this show on account of having read the book, but it is just a mediocre release which would have been a flop if it hadn't been for the name. No comment from my patrons. Played with "Sing Me a Song of Texas" with the Hoosier Hot Shots who are always popular in rural communities. These are both double bill pictures. Played Thursday, Jan. 31.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Played to more people than any other picture played in this theatre. Of course the title sold the picture. The title was from the book of the same name. This picture held up well with everyone pleased. You can make money on this picture and have a well satisfied patronage. Played Saturday, Sunday, Feb. 2, 3.—Harry E. Tilgner. State Theatre, Lewellen, Nebr.

HIT THE HAY: Judy Canova, Ross Hunter—When Judy is on the program we are sure to have a house full. A good picture that gives good entertainment but our patrons believe she has made better pictures. Opera is no place for Judy. Played Saturday, Sunday, Jan. 26, 27.—Harry E. Tilgner, State Theatre, Lewellen, Nebr.

LEAVE IT TO BLONDIE: Penny Singleton, Arthur Lake—Played this late but the weekend folks ate it up. They are good here midweek also. Not as good as some in the past, but it is good. They will get a lot of good laughs and that is what they are looking for here most of the time. Played Friday, Saturday, Feb. 8, 9.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

MY NAME IS JULIA ROSS: Nina Foch, George Macready—If you need a mystery to complete your program, this will give satisfactory results and the people will like it. This type of picture never does well for us. Played Wednesday, Thursday, Feb. 6, 7.—Harry E. Tilgner, State Theatre, Lewellen, Nebr.

OVER 21: Irene Dunne. Alexander Knox—A swell comedy with good acting. If played, business will be good. This is another of Columbia's beter pictures that they have put out of late. Played Saturday, Sunday, Dec. 22, 23.—Harry E. Tilgner, State Theatre, Lewellen, Nebr.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—Very good show. Glad to see MacMurray given a better part. He can handle it.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—This is one grand show. Miss Russell is always good.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—A good comedy which was well received. It is another better picture for Columbia. If you need a comedy on your program this one will do well. Played Saturday, Sunday, Jan. 19, 20.—Harry E. Tilgner, State Theatre, Lewellen, Nebr.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—A nice comedy drama. Rosalind Russell and Lee Bowman are tops. Played Wednesday, Thursday, Feb. 13, 14.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tyler—Another musical Western that the action fans ate up. When better musical Westerns are made, Columbia will make them and at a reasonable figure too. Don't miss any of these top Westerns. All well pleased. Played Friday, Saturday, Jan. 25, 26.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

SONG OF THE PRAIRIE: Ken Curtis, Jeff Donnell—Another musical Western by Columbia that packed the house for all nights. Just the thing for small town and rural communities. No disappointments and everyone pleased. Played Saturday, Sunday, Jan. 12, 13.—Harry E. Tilgner, State Theatre, Lewellen, Nebr.

SNAFU: Nanette Parks, Robert Benchley—Not too entertaining. For the lower half.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—Not as good as it was advertised. Marc Platt should go places after his fine performance in this film.—E. A. Bolduc, Majestice Theatre, Conway, N. H. General patronage.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—A good picture that did good business. Pleasing to all ages in color and humor. To play it will do any house good. Played Saturday, Sunday, Dec. 15, 16.—Harry E. Tilgner, State Theatre, Lewellen, Nebr.

Metro-Goldwyn-Mayer

CLOCK, THE: Judy Garland, Robert Walker—This was not the type of story for Judy and without her we would have had nothing but film. I cannot recommend this picture for any theatre. While it may be true to life, watching it makes you sick and my customers walked out before it was half through. While no women walked out, they were not bashful about their comments, none of which were good. Played Saturday, Sunday, Feb. 9, 10.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—Very good.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—Many patrons considered it the best picture they had ever seen. Due to the age of the picture, we used it midweek. It is still plenty heavy for a Sunday opening. Business far above average. Played Wednesday, Thursday, Feb. 6, 7.—Clair Stukey, New Warren Theatre, Warren, Ind.

SHE WENT TO THE RACES: James Craig, Frances Gifford—Only fair. For the lower half.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—Good, but people just don't come to see these war picture anymore.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—This was tops at the box office. It has a usual plot but everyone was well pleased. There are lots of color shots that were out of the ordinary. Laughs were spaced just right to keep it moving along. Many good comments. Played Sunday, Monday, Jan. 20, 21.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and small town patronage.

TWICE BLESSED: Lee and Lynn Wilde, Preston Foster—A bobby socks natural, and farmers, too. This was much to my surprise. It takes a Rogers to equal the Saturday results of this little picture. Played Friday, Saturday, Feb. 8, 9.—Ted Keelen, Royal Theatre, Sheffield, Ill. Small town and rural patronage.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Rather slow. Too talky-talky. Not the type of picture the general public will accept. This English accent is not an asset to any picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Don't get excited over this one.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WITHOUT LOVE: Katharine Hepburn, Spencer Tracy—Without love, without story and without business. That is the history of this unwarranted waste of talent. I can't understand how they ever persuaded Tracy to appear in a story of this type. As for Hepburn, she has always been a box office headache. She has absolutely nothing of box office value. Played Saturday, Sunday, Jan. 12, 13.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Not good. Not bad. Just average. Technicolor helps a bit.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—An elaborate production, but all I can say is that the silly season must have been on when it was produced in Hollywood. Can you imagine Astaire as an angel? The scenario was inane and silly.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Sometimes I think these big producers, writers and directors get together and decide that it is about time we lose a little money and prestige for our company. Then they proceed to make a "Yolanda and the Thief." In a case like this the lion should roar at the end instead of the beginning—a roar of complete disapproval. Played Wednesday, Thursday, Jan. 23, 24.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

Monogram

DILLINGER: Elisha Cook, Jr., Lawrence Tierney—If only this weren't crime stuff we'd say it is the best Monogram picture this season. And we can say it from the standpoint of production. It rings authentic and it isn't amateurish. We are glad to see Monogram's improvement and this is one that shows. Played Tuesday, Feb. 12.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

DIVORCE: Kay Francis, Bruce Cabot—Come on, Kay. You are so lovely, so talented, you just can't go on with such trifles. And you produced it yourself. That is what makes it hard to understand. Surely you can find better stuff than this story to film. The kids are cute and it gets by and that is all. Played Friday, Saturday, Feb. 8, 9.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

Paramount

AND NOW TOMORROW: Alan Ladd, Loretta Young—A good evening's entertainment from Paramount which was enjoyed by all with a good cast. Would recommend this one. Played Saturday, Feb. 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—A natural for us. Good business and a pleased crowd. Played Sunday, Monday, Feb. 3, 4.—H. Goldson, Plaza Theatre, Chicago, Ill.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—Needless to say, Crosby with a great cast of guest stars definitely has box office appeal. Receipts well exceeded our expectations. Played Sunday-Tuesday, Feb. 10-12.—Clair Stukey, New Warren Theatre, Warren, Ind.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—Just didn't click. Perfect comedy. Eddie is O.K. but my box office was way off. It was not the weather, but the picture. Played Sunday, Monday, Feb. 3, 4.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

(*Continued on page* 44)

When a gal like

GODDARD

Men have always used me—
Now I'm going
to use men...

writes
a diary
like
this

Benedict Bogeaus' production
DIARY
of a
CHAMBERMAID

no wonder why
picture like___ ___is destined for the
Big Dough of '46 from U.A.

Benedict Bogeaus presents **PAULETTE GODDARD** in **"DIARY OF A CHAMBERMAID"** also starring **BURGESS MEREDITH • HURD HATFIELD • FRANCIS LEDERER**
with Judith Anderson • Florence Bates • Irene Ryan and **REGINALD OWEN** • Produced by BENEDICT BOGEAUS and BURGESS MEREDITH • Directed by JEAN RENOIR
Adapted from the novel by Octave Mirbeau and the play by Andre Heuse, Andre De Lorde and Thielly Nores • Screenplay by Burgess Meredith

(*Continued from page* 41)

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—A fine picture and it surely drew. Be sure to play it on a Sunday and Monday. Betty Hutton proves that she is not only a comedian, but also a fine dramatic actress. Some of our audience saw the picture for the second time, so it must be good. —Marcella Smith, Vinton Theatre, McArthur, Ohio.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Socko. This picture drew the biggest Friday and Saturday gross in years. Played Feb. 8, 9.—H. Goldson, Plaza Theatre, Chicago Ill.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Excellent picture and excellent box office results. A natural for the women. Played Tuesday-Thursday, Feb. 5-7.—Ted Keelen, Royal Theatre, Sheffield, Ill. Small town and rural patronage.

MIDNIGHT MANHUNT: William Gargan, Ann Savage—A very poor picture in my estimation. Ann certainly lived up to her name. Doubled it with "Song of El Dorado," which drew. I think that was one of the worst Rogers' pictures. All in all it was very disappointing. Played Friday, Saturday, Feb. 1, 2.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MIDNIGHT MANHUNT: William Gargan, Ann Savage—I made the mistake of playing this picture on a single bill. By all means this should have help. It is only a fair crime picture. Business very poor. Played Friday, Saturday, Feb. 15, 16.—Clair Stukey, New Warren Theatre, Warren, Ind.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—For the dual bills.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Betty Hutton's rendition of the song about the doctor, lawyer and Indian chief was perfect.—This is an entertaining bit.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—The very essence of box office. Played Sunday, Monday, Feb. 10, 11.—Ted Keelen, Royal Theatre, Sheffield, Ill. Small town and rural patronage.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—A fine picture and good box office. Everybody liked it. The Scott girl is really good. Men and woman both like her. Let's have more of these sweet, wholesome pictures. People really go for them. Played Wednesday, Thursday, Jan. 30-31.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—It seems that everyone likes a happy ending as we received many complaints about the decidedly sad tone in which this fine picture was concluded. Played Wednesday, Thursday, Feb. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

CONTENDER, THE: Buster Crabbe, Arline Judge —Here's a good little picture with lots of boxing scenes, but Crabbe is not so hot as a boxer, although he has the build for one. This is good for the bigger half of a double bill. Business average. Played Friday, Saturday, Jan. 25, 26.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DANNY BOY: Buz Henry, Eva March—Although we played "What Next, Corporal Hargrove?" with this feature, I give "Danny Boy" credit for drawing above average business for midweek. A pleasing picture. Played Tuesday-Thursday, Feb. 12-14.—H. Goldson, Plaza Theatre, Chicago, Ill.

HOW DO YOU DO? Bert Gordon, Harry Von Zell—Just a filler that was only mildly received. Played Sunday, Monday, Feb. 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill.

SONG OF OLD WYOMING: Eddie Dean, Jennifer Holt—This is the first of the new PRC Westerns and and it is a good one. There are lots of songs that Dean sure can sing. He is not so hot as a cowboy, but maybe he will grow into one later on. Business above average. Played Friday, Saturday, Jan. 25, 26.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

CHINA SKY: Randolph Scott, Ruth Warrick—Ran this during China Relief Drive here and that helped. We had a little above average business, but not big enough for a Sunday, Monday date. I was short of a picture or I would have played it midweek. Some favorable comments. Played Sunday, Monday, Feb. 10, 11.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

ENCHANTED COTTAGE, THE: Robert Young, Dorothy McGuire—No good for small towns and allocated too high. Played Saturday, Sunday, Feb. 9, 10.—Ben Brinck, West Point Theatre, West Point, Iowa.

EXPERIMENT PERILOUS: Hedy Lamarr, George Brent—I tried to skip this one because I knew it wouldn't draw in a small town like this and it didn't draw. This was no fault of the picture and the cast was great. Business below average. Played Sunday, Monday, Jan. 20, 21.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

HAVING WONDERFUL CRIME: Pat O'Brien, George Murphy—Double billed this with a Western and it seemed to please. Fairly good detective mystery and good cast should pull them in for you. Played Thursday-Saturday, Feb. 7-9.—Terry Axley, New Theatre, England, Ark.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Fair. The title will scare the customers away from your door.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ISLE OF THE DEAD: Boris Karloff, Ellen Drew —If you want a thriller that will really stand them up with fright this is it. It will please most ardent horror fans. Do these films mean anything at your box office? Played Tuesday, Jan. 22.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea —It is the best picture Sonja has ever made. Shea was very good also. Patrons liked it very much. Business off on account of Indiana basketball the second night. There can only be one attraction in a small burg at once. If it is basketball, the theatre is just out of luck. It used to be school basketball. Now it is school, independent ball, donkey ball, grade basketball, etc. And it is from two to four and five nights a week. When I built this theatre eight years ago, I left Thursday night open for basketball and plays. Not having a theatre the locals did pretty well for a few years. Now they have something on every night but Tuesday. An Indiana State law says that a high school can only use its gym for school activities. Motto: Don't build a theatre in a small Indiana town, but the popcorn business is good. Played Sunday, Monday, Feb. 3, 4.—Jim Heney, Milan Theatre, Milan, Ind.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—No dice. It has a few laughs and some O.K. songs but it doesn't come off. We paid too much for it and yet couldn't be too sorry that the folks stayed home, because had they come we would have felt apologetic about it all. Double bill material only. Played Friday, Saturday, Feb. 8, 9.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

RIDING THE WIND: Tim Holt—This is a Tim Holt Western, so naturally it is an old one but you can't tell it so much. If you lack Westerns and can get these Holt Westerns let me suggest you get them for they have action, songs and lots of rough riding and shooting. Business average. Played Monday, Tuesday, Jan. 18, 19.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

STEP LIVELY: Frank Sinatra, George Murphy—In my estimation and judging from the receipts this is just another picture that affords average entertainment. Nothing good to be said and nothing bad. Played Wednesday, Jan. 23.—Harry E. Tilgner, State Theatre, Lewellen, Neb.

WANDER OF THE WASTELAND: James Warren, Audrey Long—Best Western I have played for a long time. Zane Gray's name on advertising brought in extra business. Played Wednesday, Thursday, Feb. 6, 7.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

WEST OF THE PECOS: Bob Mitchum, Barbara Hale—A dandy Zane Grey story. Mitchum is well liked. This would be better if there was some music and a little more comedy. Good story and very good photography. Played Friday, Saturday, Feb. 1, 2.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town patronage.

Republic

BLUE MONTANA SKIES: Gene Autry—Still doing business on these Gene Autry reissues. Played Friday, Saturday, Feb. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAKOTA: John Wayne, Vera Hruba Ralston—This is not a good picture, but it got money for me. Three days were too much, but they had a Republican Congressman speaking at the local high school and a lot of the natives liked this so much that I carried the picture three days, as no one came the first night. It is too bad that Republic doesn't give John Wayne a female star that can act. Walter Brennan was very good and Wayne is well liked here. Played Sunday-Tuesday, Feb. 10, 12.—Jim Haney, Milan Theatre, Milan, Ind.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—It is time Rogers got a new leading lady. He is not as good a draw as he used to be. We think it is because there is too much music and not enough action. The audience always knows when the end of the picture is coming because of the last musical number and half our customers walk out when this begins.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LONE TEXAS RANGER: Bill Elliott, Alice Fleming—"Lone Texas Ranger" is just another Western. Buy Bill Elliott. He is the cowpoke the kids like the best in my vicinity. This kid, Bobby Blake, who plays the little Indian boy, just makes Red Rider-series the best draw of all Westerns. I like the jingle jangle at the box office and I get it from these with a single feature and a few shorts. Played Friday, Saturday, Jan. 25, 26.—Jim Haney, Milan Theatre, Milan, Ind.

SONG FOR MISS JULIE, A: Shirley Ross, Barton Hepburn—Skip this co-feature. It is the worst picture we have played in quite a few fortnights. Imagine ballet and high class dancing in a minor "B." The reason I am burned up is that my high class bunch of hoodlums yelled a good 65 grey hairs onto my head. Played Tuesday, Feb. 12.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

STEPPIN' IN SOCIETY: Edward Everett Horton, Gladys George—Don't play this one if you can get out of it. Terrible. With this picture we had trouble with our sound and I doubt if we will ever do any more business. Double-billed it with "Sporting Chance" which didn't help the matter any, as that was very poor also. Played Tuesday, Jan. 15.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Screen Guild

WILDFIRE: Bob Steele, Sterling Holloway—Attention, showmen. Don't overlook this Western horse picture in color. Give it extra playing time and you will not regret it. What a picture! And the box office proved it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Good murder-mystery play. More dialogue than action, however. Business was light. Played Wednesday, Thursday, Feb. 6, 7.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

CARIBBEAN MYSTERY: James Dunn, Sheila Ryan —A very good program picture. We played it with "Wildfire" and what business! Played Friday, Saturday, Feb. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FALLEN ANGEL: Alice Faye, Dana Andrews—Quite slow and dragged out. Could have been cut at least 15 minutes. Alice Faye stayed away too long. Business off. Terms too high. Played Sunday, Monday, Jan. 27, 28.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Entertaining story about the FBI and how they operate. Business was good. Played Wednesday, Thursday, Feb. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes, June Haver—An excellent picture that did record business even if played at a late date. Good music and plenty of color, plenty of humor, a romance. Well, what else would you want? Played Wednesday, Thursday, Jan. 2, 3.—Harry E. Tilgner, State Theatre, Lewellen, Neb.

NOB HILL: Joan Bennett, George Raft—Very good. Plenty of action. Beautiful Technicolor. Played Saturday, Sunday, Feb. 16, 17.—Ben Brinck, West Point Theatre, West Point, Iowa.

SOMETHING FOR THE BOYS: Carmen Miranda, Michael O'Shea—Just a good picture with nothing extra. Might not have been that good if it were without color. Patrons considered it average. Played Wednesday, Jan. 16.—Harry E. Tilgner, State Theatre, Lewellen, Neb.

SPIDER, THE: Richard Conte, Faye Marlowe—This is O.K. detective fare. Cast is good, but no sales angle. Interesting story. Played Friday, Saturday, Feb. 15, 16.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—I think everyone loved this down-to-earth picture. These go well with most folks. It will do well. Played Wednesday, Jan. 30.—Harry E. Tilgner, State Theatre, Lewellen, Neb.

WING AND A PRAYER: Don Ameche, Dana Andrews—Customers are tired of war pictures and this was rather draggy and it turned in one of the lowest box office scores in some time. Played Saturday, Sunday, Jan. 26, 27.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

United Artists

CAPTAIN KIDD: Charles Laughton, Randolph Scott —Fair. Technicolor would have improved this 100 per cent.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CAPTAIN KIDD: Charles Laughton, Randolph Scott —A pirate story to give variety to your program. The picture did below average for us. Acting was good and well presented but just not the kind to draw heavy attendance in small communities. Played Saturday, Sunday, Feb. 9, 10.—Harry E. Tilgner, State Theatre, Lewellen, Neb.

DELIGHTFULLY DANGEROUS: Ralph Bellamy,

(*Continued on page* 46)

"STOP'S

WHISTLE STOP—*Detroit*
Sees it top biggest UA hits. Smash second week holdover—moveover!

WHISTLE STOP—*Chicago*
Greatest UA biz to playdate. Boffs Oriental's UA best!

WHISTLE STOP—*Los Angeles*
4th week holdover! 4-theatre sock tops other UA entries!

WHISTLE STOP—*Corpus Christi*
First three days sensational! Way out in front!

WHISTLE STOP—*Rockford, Ill.*
Bang-up first week!

Watch it top 'em all when it plays ***Miami Beach, Cincinnati, Omaha, Philadelphia, Milwaukee, Reading, Harrisburg, Wilmington, Houston!***

$TOPS"

FIRST STOP'S UA

NERO FILMS presents

GEORGE RAFT in WHISTLE STOP

with AVA GARDNER · VICTOR McLAGLEN · TOM CONWAY

Screenplay by PHILIP YORDAN • From the Novel by Maritta M. Wolff

Produced by Seymour Nebenzal • Directed by Leonide Moguy • Released Thru United Artists

(*Continued from page 44*)

Constance Moore—Terrible. People not only walked out, but I had to throw a couple out for booing the picture and disturbing the one or two members of the audience who were left. Don't play it. Played Wednesday, Thursday.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

DELIGHTFULLY DANGEROUS: Ralph Bellamy, Constance Moore—A good little musical show which is weak on star power. Business was fair. Played Tuesday, Feb. 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie MacDonald—Terribly silly. For the lower half. Why can't they give O'Keefe a better part?—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREAT JOHN L., THE: Linda Darnell, Greg McClure—Not a bad picture, but just did average business. It is just not the kind to be a big sellout in a small community. If you could get them to come in, no doubt they would be pleased and that is about all. Played Saturday, Sunday, Dec. 29, 30.—Harry E. Tilgner, State Theatre, Lewellen, Neb.

GREAT JOHN L., THE: Linda Darnell, Greg McClure—Nothing big, but it drew pretty well considering that it is a man's picture. Played Sunday, Monday, Feb 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill.

GUEST WIFE: Claudette Colbert, Don Ameche—A good picture that was well liked. Only not the bracket picture I usually play on Sunday and Monday, but Ameche is good here as well as Miss Colbert. All were well pleased. Many good laughs throughout the picture. You will like it. Played Sunday, Monday, Feb. 3, 4.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

GUEST WIFE: Claudette Colbert, Don Ameche—Just so-so. Your crowd will get a few laughs if they like sophisticated comedies of this sort. Played Sunday, Monday, Feb. 10, 11.—Terry Axley, New Theatre, England, Ark.

PARIS—UNDERGROUND: Constance Bennett, Gracie Fields—Very good. Audience enjoyed this thoroughly.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STORY OF G. I. JOE: Burgess Meredith, Robert Mitchum—A picture that will be well accepted by the public and they will leave your theatre much pleased. Your receipts will be good, too. Played Saturday, Sunday, Jan. 5, 6.—Harry E. Tilgner, State Theatre, Lewellen, Neb.

Universal

HERE COME THE CO-EDS: Abbott and Costello—This was some better than their last. This had a good supporting cast. It was not big enough for Sunday and Monday here, but could do well on Friday and Saturday for the slapstick customers. Played Sunday, Monday, Jan. 27, 28.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

ON STAGE, EVERYBODY: Jack Oakie, Peggy Ryan—No draw. Business very light and no interest by the customers who were present. Played Friday, Saturday, Feb. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SALOME, WHERE SHE DANCED: Yvonne De Carlo, David Bruce—Just a fair attendance came to find out where she danced. Nothing big for us. Played Monday, Tuesday, Feb. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WOMAN IN GREEN, THE: Basil Rathbone, Nigel Bruce—In each successive picture Rathbone and Bruce improve their characterizations. Business light but interest O. K. Played Friday, Saturday, Feb. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—I would imagine the title would have been better in the United States. However, we did nice midweek business. Played Wednesday, Thursday, Feb. 6, 7.—Harland Rankin, Plazo Theatre, Tilbury, Ont., Can.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Nothing alarming. The title suggests war and spies, thus scaring the customers away.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—This picture certainly did not appeal to our audience. Had lots of complaints and several walkouts. Charles Boyer has surely aged, perhaps making the picture did it. It was enough to age anybody.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

CONFLICT: Humphrey Bogart, Alexis Smith—A good mystery show which was very much enjoyed by my patrons and a lot of good comment on same. An excellent cast with Humphrey Bogart as usual giving an outstanding performance. He is ably supported by Sidney Greenstreet. It will hold your patrons' interest throughout the entire performance. Played Friday, Feb. 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart—A good reissue. We can think of better Warner releases, however, to bring back. Played Friday, Saturday, Feb. 15, 16.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

LARCENY, INC.: Edward G. Robinson, Jane Wyman—Played this instead of "Tiger Shark" and business was average. This show has a nice cast including Jack Carson, and there are a lot of laughs. My patrons who saw it liked it. Played Tuesday, Wednesday, Jan. 22, 23.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—Excellent entertainment. It is good to see Miss Crawford back. I think she is better than she ever was.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—Why are previews so misleading? People could not see anything so shocking or daring about this picture. However, we had lots of complaints on it. The acting was wonderful and do put Jack Carson and Eve Arden in more pictures. Warners.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MILDRED PIERCE: Joan Crawford, Jack Carson—Despite a most unpleasant theme this becomes an entertaining melodrama. It is expertly produced, directed and acted. Miss Crawford is in great form and we liked Zachary Scott. He is even better, however, in the more sympathetic role of "The Southerner." Played Saturday, Sunday, Feb. 2, 3.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

MY REPUTATION: Barbara Stanwyck, George Brent—Excellent entertainment. What more do you want?—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—Good, but again this is partly war and the people refuse to see these pictures.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—Freezing weather and snow kept the attendance down but there were no complaints from those present. Some thought it just a little sad but all agreed that it was a fine picture. Played Sunday, Monday, Feb. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—Excellent musical entertainment. It didn't break any records here but then our people don't go for music without plenty of girls to feast their eyes upon while their ears are listening. This fairly cried out for Technicolor. Too bad. Played Sunday, Monday, Feb. 10, 11.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

SAN ANTONIO: Errol Flynn, Alexis Smith—Good Western. Color is grand.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Short Features

Columbia

THE MAYOR'S HUSBAND: All-Star Comedies—Good slapstick. Silly but it got the laughs and all talking about it on the way out. So that is all you need. It is O. K.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

WINE, WOMEN AND SONG: All-Star Comedies—This is terrible. It is poor for laughing purposes, if you have it set for a comedy. It is O. K. for deep musical fans. I slipped on this one. I was asked when the comedy would be shown.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Metro-Goldwyn-Mayer

GUEST PESTS: Pete Smith Specialties—Not up to the usual Pete Smith series.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

PEOPLE ON PAPER: Passing Parade—Very entertaining.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

UNWELCOME GUEST: Technicolor Cartoons—Very good cartoon which will please the adults as well as the kids.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

Paramount

BEAU TIES: Little Lulu—A little flat. Not much to it.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

SPEAKING OF ANIMALS: Our patrons enjoy every one of this series.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

WHEN G. I. JOHNNY COMES HOME: Noveltoon—Just another color cartoon with a bouncing ball.—Terry Axley, New Theatre, England, Ark.

RKO Radio

BEWARE OF REDHEADS: Leon Errol—A lot of good fun here.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

FLICKER FLASH BACKS: No. 2—Not up to the standard Flash Back.—Nick Raspa, State Theatre, Rivesville, W. Va.

LEGEND OF COYOTE ROCK: Walt Disney Cartoons—This Disney is great. A clever idea, laughingly developed.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

LEGEND OF COYOTE ROCK: Walt Disney Cartoons—This is a very good cartoon. There are lots of laughs.—Nick Raspa, State Theatre, Rivesville, W. Va.

OLD SEQUOIA: Walt Disney Cartoons—If your patronage likes Donald Duck, this one should please.—Terry Axley, New Theatre, England, Ark.

THE BIG BEEF: Edgar Kennedy—It is a great comedy. Any audience will laugh.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

THE EYES HAVE IT: Walt Disney Cartoons—This did it again. Those electric eyes rolled them in their seats. Not good enough for the aisles, but it is good and will please them all.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

TIMBER DOODLES: Sportscope—This bird hunt is interesting and well pictured.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

Twentieth Century-Fox

CANDY GOOSE IN WHO'S WHO IN THE JUNGLE: Terrytoons—A clever color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE FOX AND THE DUCK: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

THE CROSS-EYED BULL: Daffy Ditties—A new series that is off the beaten track of cartoons. It is on the same order as the Puppetoons, only better. It has good color. It is worth a try, I believe. They are a novelty.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Warner-Vitaphone

ARABIAN IN ROCKIES: Sports Parade—Good sport reel in color about Arabian horses.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

AIN'T WE GOT FUN: Blue Ribbon Hit Parade—This is as good as all the Warner cartoons. There are many good laughs and a catchy musical score. You will like it as well as the paying customers.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

CIRCUS BAND: Melody Master Bands—This short is the best ever for this type. Many good comments. Some said they liked it better than a feature. They stayed to see it over. Played Sunday and Monday.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

FRESH AIRDALE: Blue Ribbon Hit Parade—Here is a good cartoon from Warners. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

ORDERS FROM TOKYO: Technicolor Specials—A vivid description of the destruction of this lovely city by the Japanese. More interesting here on account of one of our service men from this village who was all through this campaign, returned home, and verified this product as the truth. Play this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

STAR IN THE NIGHT: Featurettes—Disappointed in this one as previous writeups had given it quite a boost.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SWIMCAPADES: Sports Parade—Excellent. Color adds a great deal.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

Serial

Columbia

JUNGLE RAIDERS: 15 Episodes—We still can't see why serials have to be so badly done and yet this is the best we have had in four. They just aren't intelligent.—Helen L. Irwin, Palace Theatre, Penacook, N. H.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Showmen's Hall of Fame

On Monday the Awards Committee of Judges will view the work of the theatre showmen of the nation to decide the winners in the Annual Quigley Showmanship Competitions sponsored by *Motion Picture Herald*.

The two selected by the Judges will receive Silver and Bronze Plaques, evidence of skill and faithfulness displayed the year 'round in promoting the theatre box office.

Seventeen candidates, all top winners in the Quarterly Competitions conducted during 1945, are the principal contestants for the lasting honors signified by the Quigley Awards Plaques.

Ten candidates will be represented in the latest—and, we trust, the final—War Showmanship Award conducted to honor the theatreman the Judges select as making the most signal contribution in the nation's behalf up to and including the Victory Bond Drive.

All the power, drive and hard work expended during the 52 weeks of 1945 by all these conscientious showmen may even now be obscured by memories already dimming.

Appreciation for that effort will take more tangible evidence when the motion picture industry, representing all its various branches, pauses next week to pay homage to big city and small town managers and publicity men.

△ △ △

While the Iron's Hot

A luncheon we attended recently as a guest of the Publicity Club of New York throws a new perspective on what was once a problem to theatremen.

A few years ago, if a theatre manager approached the advertising representative of the local department store to suggest a fashion show, he was usually told: "Too costly", "Can't be bothered" or, perhaps, "Our advertising budget is set up in advance; there is too much difficulty involved in getting the necessary appropriation."

Almost any form of promotion suggested met with similar resistance.

It came as a surprise, therefore, to find that the promotion men and women, the publicists and public relations executives are thoroughly organized in New York and completely aware of the merchandising potentialities offered through cooperative forms of promotion.

We take this as an indication that the same situation exists today in most cities of the nation.

The film companies have already made excellent contacts in leading department stores and mercantile establishments all over the country.

Theatre managers in some locations have followed up these contacts advantageously. Most of the former resistance to theatre tieups is gradually giving way to more spirited interest in ideas offering mutual benefits.

Now, while these people are in a receptive frame of mind, it might be the psychological moment to strengthen the theatre's relations with the merchants. Getting better acquainted and cultivating friendships in the right quarters can pay bountiful dividends. Then again, Spring, with its multitude of opportunities for cooperative tieups, is just ahead. The early birds will be out soon looking for the juicy worms.

△ △ △

The Managers Write

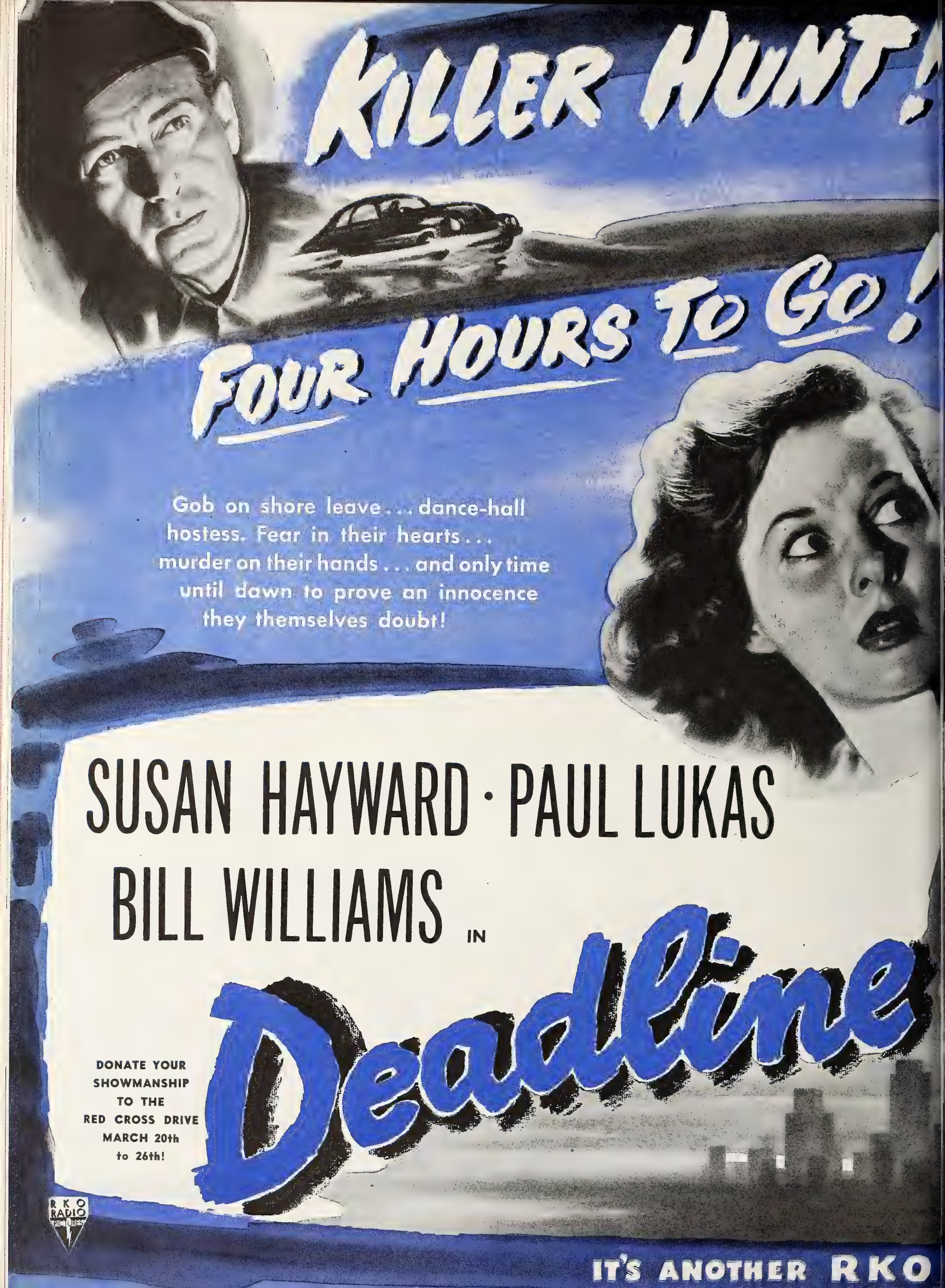
Homer Harman, publicity director for the New York Roxy theatre, cashed in with a bit of timely showmanship last week in a race with time.

When British brides of G.I.'s arrived in New York ahead of schedule, army authorities arranged for their attendance at the theatre. Many showed up with infants in their arms. The theatre was currently screening "Life With Baby", March of Time subject. Mr. Harman, with frenzied diligence and by means of numerous 'phone calls, arranged for full newspaper coverage, spot radio broadcasting over a network and newsreel photographers to cover the occasion.

△ △ △

Lou Cohen, manager of the Poli theatre in Hartford, Conn., is currently responsible for plenty of free publicity in connection with his date on "The Sailor Takes a Wife". Mr. Cohen is offering to pay for a marriage license, wedding ring, the wedding supper, and the bridal suite at some local hotel, for the first ex-sailor who writes to him as an expectant bridegroom coincident with the picture's engagement. No strings are attached to the offer.

—CHESTER FRIEDMAN


KILLER HUNT!
FOUR HOURS TO GO!

Gob on shore leave . . . dance-hall hostess. Fear in their hearts . . . murder on their hands . . . and only time until dawn to prove an innocence they themselves doubt!

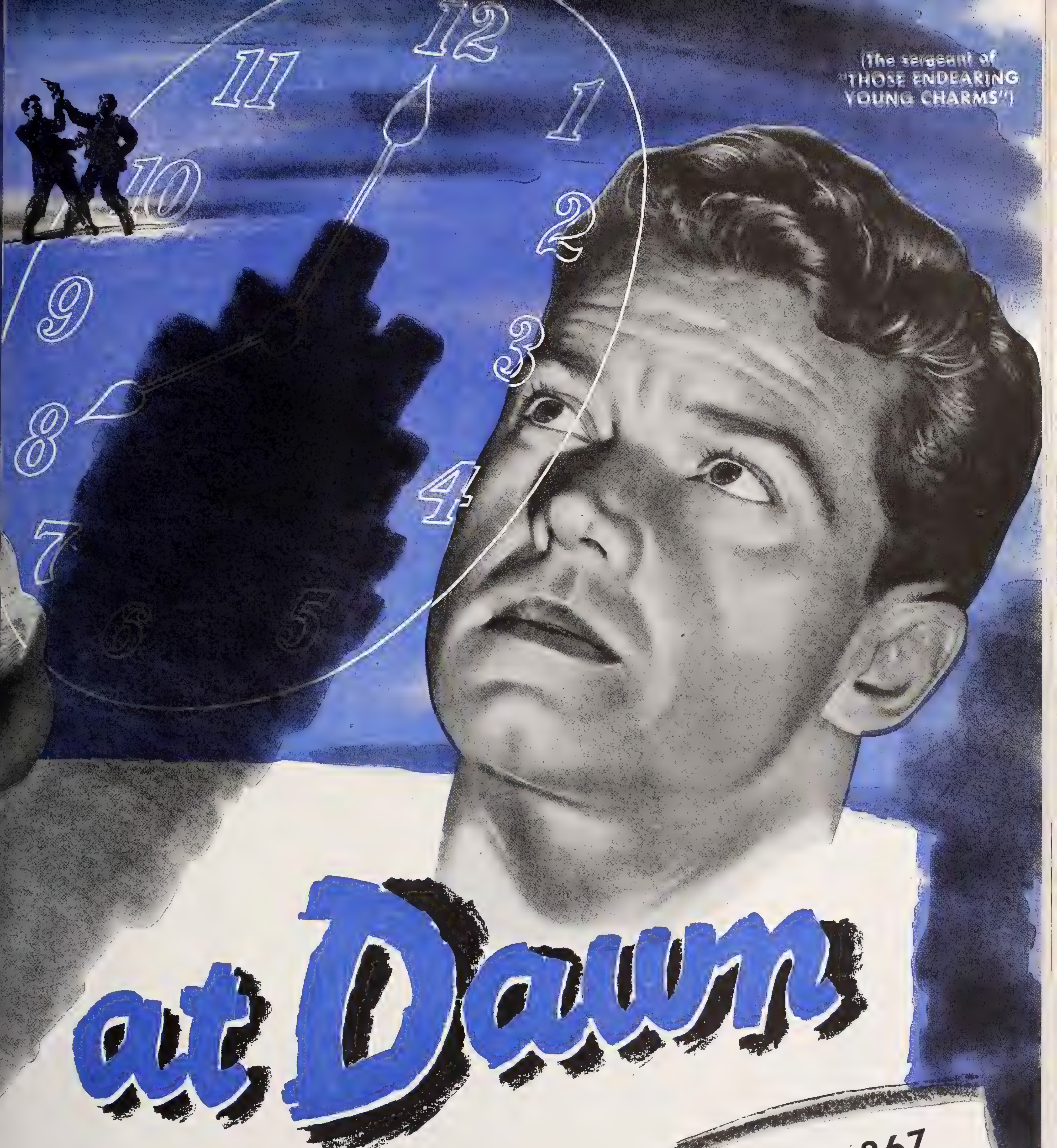
SUSAN HAYWARD · PAUL LUKAS
BILL WILLIAMS IN

Deadline

DONATE YOUR
SHOWMANSHIP
TO THE
RED CROSS DRIVE
MARCH 20th
to 26th!

RKO RADIO PICTURES

IT'S ANOTHER RKO


(The sergeant of
'THOSE ENDEARING
YOUNG CHARMS')
12
1
2
3
4
5
6
7
8
9
10
11
at Dawn

WITH

JOSEPH CALLEIA • OSA MASSEN
LOLA LANE • JEROME COWAN

Produced by
ADRIAN SCOTT

Directed by
HAROLD CLURMAN

Screen Play by
CLIFFORD ODETS

19,063,367 CIRCULATION

of National Magazines carrying full page ads to sell seats for you..... including SATURDAY EVENING POST—LIBERTY—LOOK—PIC—TIME—TRUE—INSIDE DETECTIVE—FRONT PAGE DETECTIVE—TRUE DETECTIVE—MASTER DETECTIVE OFFICIAL DETECTIVE STORIES and FAN LIST.

MONEY MELODRAMA

LIMITED-BUDGET EXHIBITORS TELL HOW THEY SELL

When, Where and What Told Simply at Low Cost Where Dimes Count

by WILLIAM G. FORMBY
Field Editor

For thousands of exhibitors whose grosses are limited, and whose advertising budgets are proportional, the selling of the motion picture and its theatre must hold to the absolute fundamentals of merchandising.

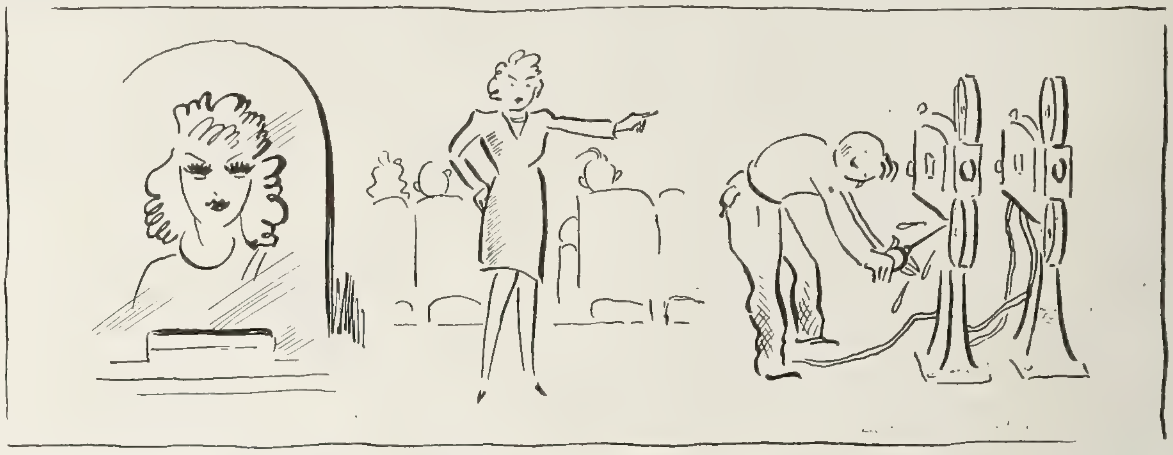
Out in this field the exhibitor addresses his customers by the dozens. The theatre, each individual theatre and each customer, is important. In many towns the theatre is the top community spot. Its customer relations are personal.

Advertising, the act of giving public notice, serves its function directly when a window card at the corner drug store announces an event; when the citizens carry pocket programs until they wear out, and when farmers protest the absence of calendar programs when snow blocks the roads. The what, the where and the when get little decoration. But they are salesmanship.

To deliver something that would help them all get more box office efficiency, MOTION PICTURE HERALD has asked exhibitors to talk methods to each other. Typical replies appear in this issue, salted with comments on whatever else happened to be on their chests at the moment.

The exhibitors here take over this presentation. They tell what they are doing in the field where expenses are limited; where there is hard work, routine, some excellent showmanship, and flashes of the kind of ingenuity that has made this institution of the motion picture great and is keeping it that way.

Doesn't Know How, But He Does It



HOW DO WE DO IT? I wish we knew. Three of us going on and on eight years now with 216 seats. Full today, empty tomorrow, seven nights a week. Make Money? No. Eat and have a home? Certainly. Mother, swell, she is floor and lobby manager. Daughter, gorgeous; cashier, of course. Me, the old spare tire that fights the losing battle with the distributors, nursemaid to Mary and Jane, the two Simplex characters in the Del Rio booth. Circuits to the right of us. Circuits to the left of us. They don't want our town at all, but they fill some 300 boxes with programs every month at the post office. The waste baskets get 275 of these, but the other 25 hurt. No, Mister, we don't know how we do it, but we love it.—R. Palmer, manager, Del Rio Theatre, Cloverdale, Calif.

Uses 3,000 Programs for Town of 1,300 People

I am in a town of 1,300 and used 700 programs when I opened the theatre. I am now using 3,000, as the towns around me ask for my program. Not bad. I have to play after a chain but I do the business. Like your HERALD very much. Could not do without it.—*D. R. Vanes,* Owner, Civic Theatre, Jonesville, Mich.

Warns Against Over-Selling Pictures in Small Towns

How do I do it? Well, I don't do it. It is the pictures that do it, whenever it is done. I use heralds, newspapers, trailers and house programs. I think the most effective ad is the weekly herald, programs that I mail directly to the patrons' homes.

In a small town you should not ballyhoo a picture or oversell it too much. This is because all your patrons are your friends or acquaintances, and you should safeguard their confidence. Too, they all know about them and they have made up their minds about what they want to see.

Too bad, though, the good pictures are made so far in between these days. But who can show good pictures nowadays? They are percentage pictures that give the extra profits to the distributor. I don't have enough good pictures to show. Also, I can not show good pictures as "hot" as we used to before the new selling system was inaugurated. I sure miss the old times when I could buy the whole year's product and play them as they were available. They were making better pictures then, too.—*A. Krikorian,* Holly Theatre, Holly, Mich.

Want His Programs Even When Snow Blocks Roads

We think our monthly program is the best medium of advertising we ever had. I started this program back in 1916. Several times about this time of the year, when side roads are blocked with snow, I discontinued the programs for a month or two, but had so many requests, I had to resume. I run them off on a mimeograph each month. Have the local printer run the red, but up to this year always ran the heading in red on my mimeograph, but it is quite a messy job, as I run about 25 M at one time. I am trying out this winter a single feature and the shorts through the week at 8:00 instead of running two full shows. Seemed to work out O. K. through December. In a small town of this size, if you ran three shows a night you would always have two or three who make the last show.—The Avalon Theatre, Larimore, N. D.

Three-Way Merchant Tieups Used by Canadian

A merchant tie-up we have is this: It works three ways, merchant, newspaper and theatre. The newspaper takes names from their mailing list, inserts them in advertisements from the local merchants. The person whose name appears in the ad, clips it out, takes it to the merchant who signs it after making a personal contact and identification. The signed clipping is then received at our theatre as a pass. Interest is created in the newspaper, the merchant has proof his advertisement is being read, which all creates goodwill and cooperation amongst us all.—Davidson Cinema, Davidson, Sask., Can.

Country Store Cards and Newspapers Pay Off

Reporting for the Plaza Theatre, Tilbury, Ontario, population 2,000 with a good surrounding territory. We get out 60 monthly cards with the whole month's attraction printed. The cards are placed in holders at all country stores within a radius of 15 to 20 miles. With these cards, which we mail, we enclose two double passes. The storekeeper

(Continued on following page)

Wide Coverage On $10 Monthly

(*Continued from preceding page*)

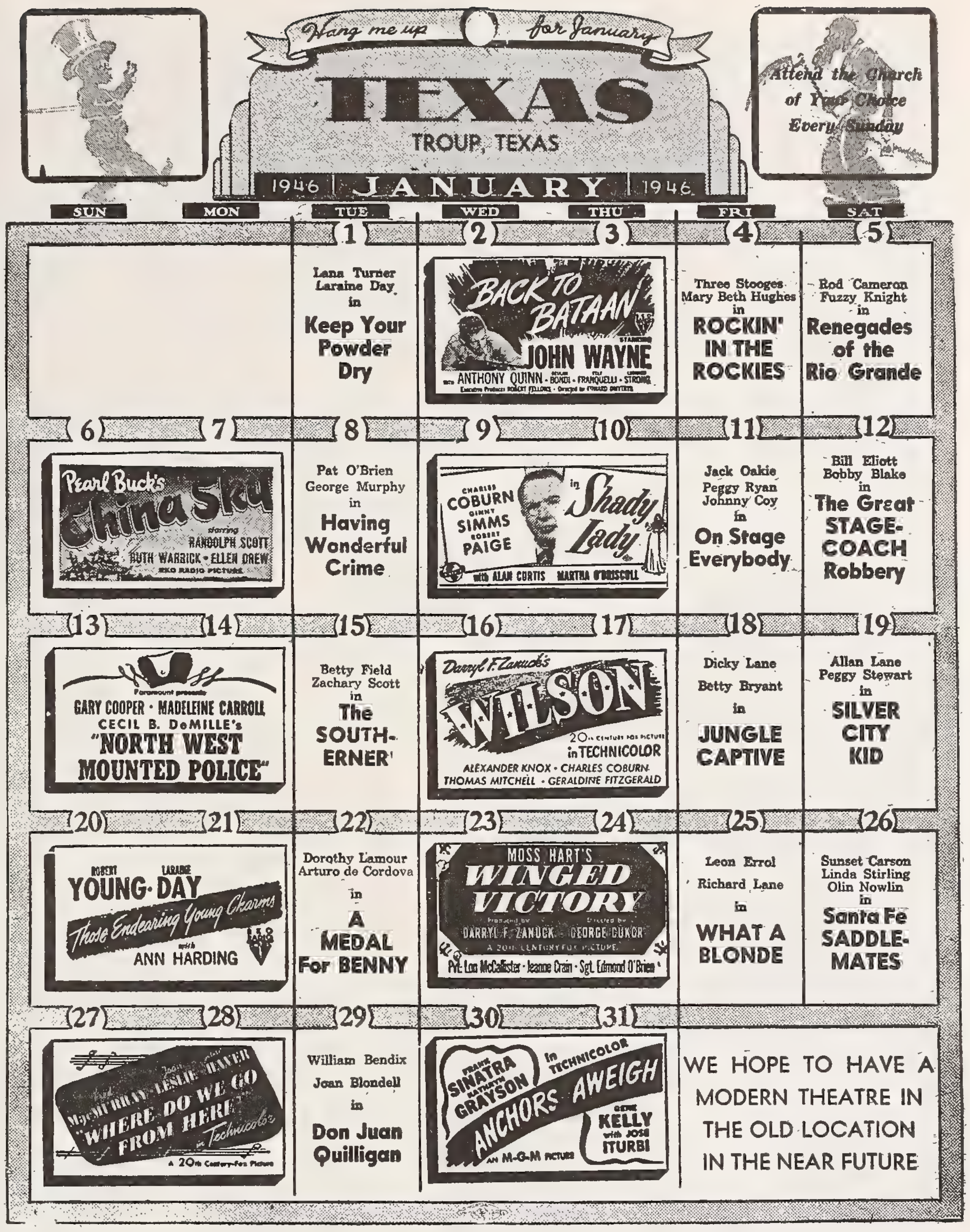
is very cooperative. The total cost is around $10 per month. We have five small-town weekly newspapers which we advertise in, listing the whole week's attractions. This reaches the out-of-the-way places. We tried discontinuing one paper and we had so many requests from patrons that we put our ad back in again. We have had many tieups with merchants, but business of late has been so good we haven't bothered. I'm reporting this from Miami, Fla. We are planning four new theatres this year.—*Harlan Rankin*, Plaza Theatre, Tilbury, Ontario.

Bargain Stunts, Cleanliness Stressed in Canada

Kiddies Matinee Club Tickets (10 punches gets free pass). Students Block Tickets (party of four students earns reduced rates). Bank Night every Monday. Christmas and New Year's Giveaways. Occasional banner or promotional scheme, but in a small town where advertising budgets are small we find that carefully selected pictures plus a clean, comfortable and quiet house will bring good regular attendance.—Vogue Theatre, Wynyard, Sask., Can.

Monthly Calendar Program Popular in Scio, Ohio

We use a monthly calendar program which has proven very popular with our patrons. We have a P. L. & R. Mailing Permit, and the calendars are sent to post office boxholders and rural route patrons in our own and several neighboring towns. People look forward to them eagerly, and ask for them if they are not forthcoming in due time.—*Mrs. Geo. J. Duswald*, Scio Theatre, Scio, Ohio.



Hang me up for January

TEXAS

TROUP, TEXAS

1946 | JANUARY | 1946

Attend the Church of Your Choice Every Sunday

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
		Lana Turner Laraine Day in Keep Your Powder Dry	BACK TO BATAAN starring JOHN WAYNE with ANTHONY QUINN · BONDI · FRANQUELLI · STRONG		Three Stooges Mary Beth Hughes in ROCKIN' IN THE ROCKIES	Rod Cameron Fuzzy Knight in Renegades of the Rio Grande
6	7	8	9	10	11	12
Pearl Buck's China Sky starring RANDOLPH SCOTT RUTH WARRICK · ELLEN DREW RKO RADIO PICTURE		Pat O'Brien George Murphy in Having Wonderful Crime	CHARLES COBURN GINNY SIMMS ROBERT PAIGE in Shady Lady with ALAN CURTIS MARTHA O'DRISCOLL		Jack Oakie Peggy Ryan Johnny Coy in On Stage Everybody	Bill Eliott Bobby Blake in The Great STAGE-COACH Robbery
13	14	15	16	17	18	19
Paramount presents GARY COOPER · MADELEINE CARROLL CECIL B. DeMILLE's "NORTH WEST MOUNTED POLICE"		Betty Field Zachary Scott in The SOUTH-ERNER	Darryl F. Zanuck's WILSON 20th Century-Fox Picture in TECHNICOLOR ALEXANDER KNOX · CHARLES COBURN THOMAS MITCHELL · GERALDINE FITZGERALD		Dicky Lane Betty Bryant in JUNGLE CAPTIVE	Allan Lane Peggy Stewart in SILVER CITY KID
20	21	22	23	24	25	26
ROBERT YOUNG · LARAINE DAY Those Endearing Young Charms with ANN HARDING		Dorothy Lamour Arturo de Cordova in A MEDAL For BENNY	MOSS HART'S WINGED VICTORY Produced by DARRYL F. ZANUCK · Directed by GEORGE CUKOR A 20th CENTURY-FOX PICTURE Pvt. Lon McCallister · Jeanne Crain · Sgt. Edmond O'Brien		Leon Errol Richard Lane in WHAT A BLONDE	Sunset Carson Linda Stirling Olin Nowlin in Santa Fe SADDLE-MATES
27	28	29	30	31		
Fred MacMURRAY · Joan LESLIE · June HAVER "WHERE DO WE GO FROM HERE" in Technicolor A 20th Century-Fox Picture		William Bendix Joan Blondell in Don Juan Quilligan	FRANK SINATRA KATHRYN GRAYSON in TECHNICOLOR ANCHORS AWEIGH GENE KELLY with JOSE ITURBI AN M-G-M PICTURE		WE HOPE TO HAVE A MODERN THEATRE IN THE OLD LOCATION IN THE NEAR FUTURE	

***TOP MEDIUM** of advertising for the theatre with a small budget, the program gets around a lot. When rural patrons miss their copies, they complain to the exhibitors. The reproduction above is from Marshall Rooks, Texas theatre, Troup, Tex. Typical of the better calendar programs, it emphasizes both titles and dates. The date strips are in red, the illustration and type in dark blue on canary cardboard.*

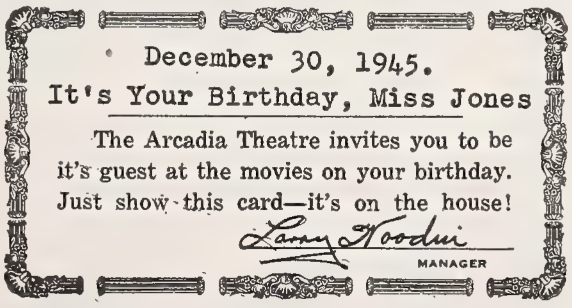
Lobby Is "Silent Salesman" For Fort Worth Suburban

Special attention is given the lobby for every change of program. This happens to be the silent salesman of every theatre. That salesman must voice a selling song, or else. These displays receive my personal attention weeks ahead of playdates. What has happened in the past three or four years means very little, as no real showmanship has been required. But a warning should now be sounded that the time has come again where we must show just what we can do to bring them in.—Fort Worth, Texas.

"Exploitation Pictures," Local Newsreels Show Profit

A lot of small towns won't play exploitation pictures. I take a picture (not sex) like "White Pongo" or something different. I give it a buildup and seem to come out with excellent results. This can only be done about four or five times a year, but it sure pays.

With my 16mm equipment I make local newsreels that show about quarterly. These records of five or six years back of local folks—farm interests, business doings—get lots of local faces in them, and go swell on repeats. My latest one takes 'em back to 1937, with long dresses, goofy hats, etc. They see themselves on the screen and get a whale of a bang out of it and I have a pretty good bank the next day.



December 30, 1945.

It's Your Birthday, Miss Jones

The Arcadia Theatre invites you to be it's guest at the movies on your birthday. Just show this card—it's on the house!

Larry Woodin

MANAGER

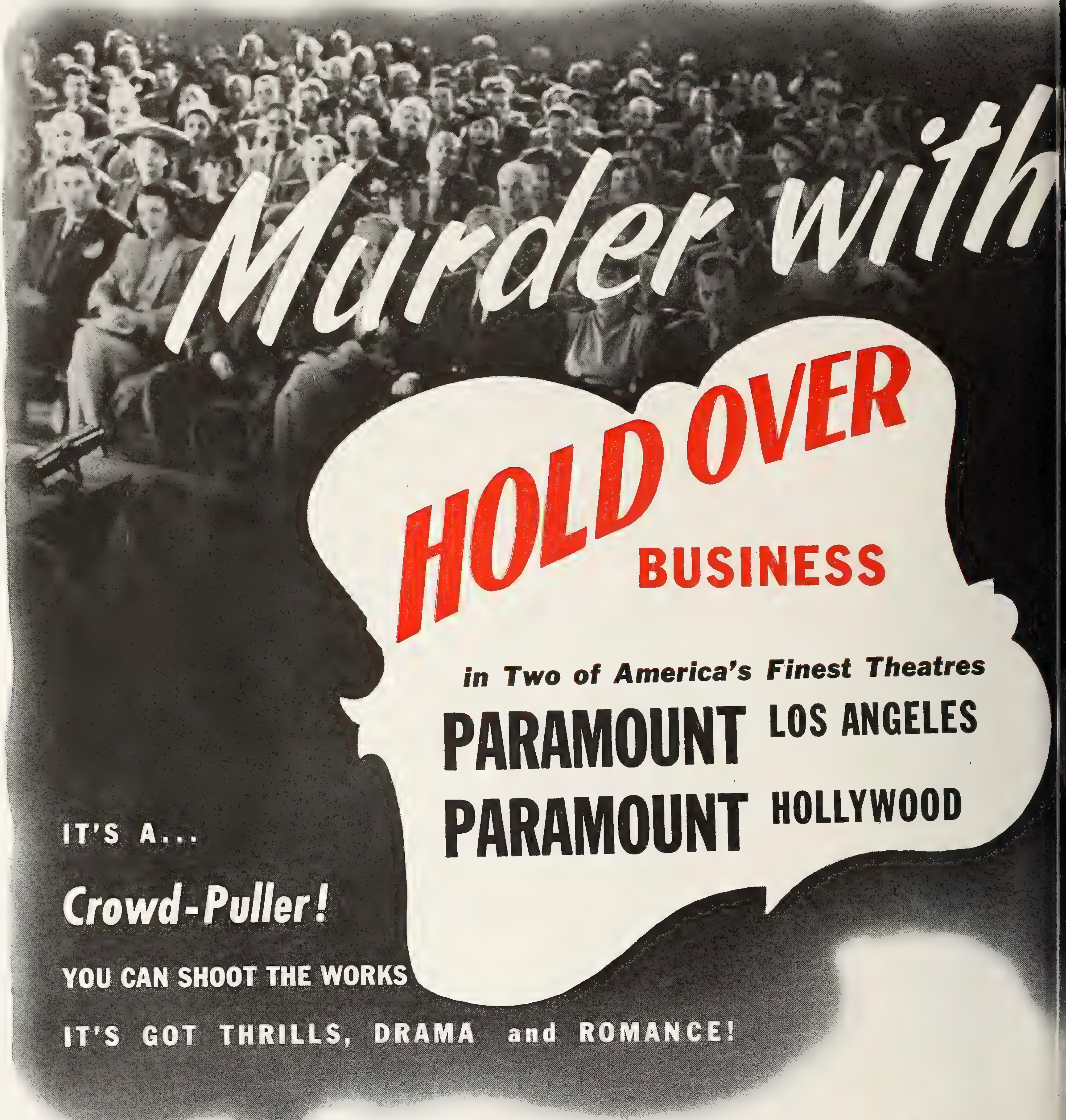
***BIRTHDAYS** are important events in the smaller situations. Smart showmen remember them with passes. Above is how Larry Woodin, manager of the Arcadia in Wellsboro, Pa., remembers.*

These show quarterly, then every couple of years you can edit the best shots from years back and have a special one that sure "wows" 'em. I use a mike and records with them to get professional results. — *G. R. Borden, Jr.*, AM-BC Theatre, Blaine, Wash.

Showman in "Wild West" Wants Tour of Stars

Yes, I'm one of the smallest showmen in the wild west where we sell one ticket to every 10,000 sold in the big centers. My town is small, 200 population, but in a big territory. Thirty-five miles they come if roads are not muddy, or snow not over 14 inches deep, or drifted. The price of films

(*Continued on page* 54)



Murder with

HOLD OVER
BUSINESS

in Two of America's Finest Theatres

PARAMOUNT LOS ANGELES
PARAMOUNT HOLLYWOOD

IT'S A...

Crowd-Puller!

YOU CAN SHOOT THE WORKS

IT'S GOT THRILLS, DRAMA and ROMANCE!

MURDER IN TH

A REPUBLIC PICTURE

MUSIC HALL

arring VERA HRUBA RALSTON · WILLIAM MARSHALL

EN WALKER · NANCY KELLY · WILLIAM GARGAN featuring ANN RUTHERFORD · JULIE BISHOP · JEROME COWAN · JACK LaRUE

d by JOHN ENGLISH · Screen Play by FRANCES HYLAND and LASZLO GOROG · Original Story by ARNOLD PHILLIPS and MARIA MATRAY · Associate Producer HERMAN MILLAKOWSKY

Much for Little Where Ad Costs Must Be Low

(*Continued from page* 51)

to these out-of-the-way places is really too high. It would do wonders if some star would make a tour to these small points. I would prefer Betty Hutton. We appreciate you men taking interest in us small guys.—*S. O. Moe,* Mankota Theatre, Kincaid, Sask.

Comps to Returnees, Seek Rural Film Preferences

We send a personal letter with couple of comps to each returning serviceman. We use heralds in packages in larger stores, and penny postals with a neat program of the week listed for hard-to-reach spots. Take spot appearances on local public programs, club meets, etc., and sell the shows indirectly. We watch audience reactions for rural appreciation as to type of preferred entertainment and reach them on the next similar attraction.—*Roy Rowe,* Pender Theatre, Burgaw, N. C.

He Suggests Vaccination Against Theatre Ownership

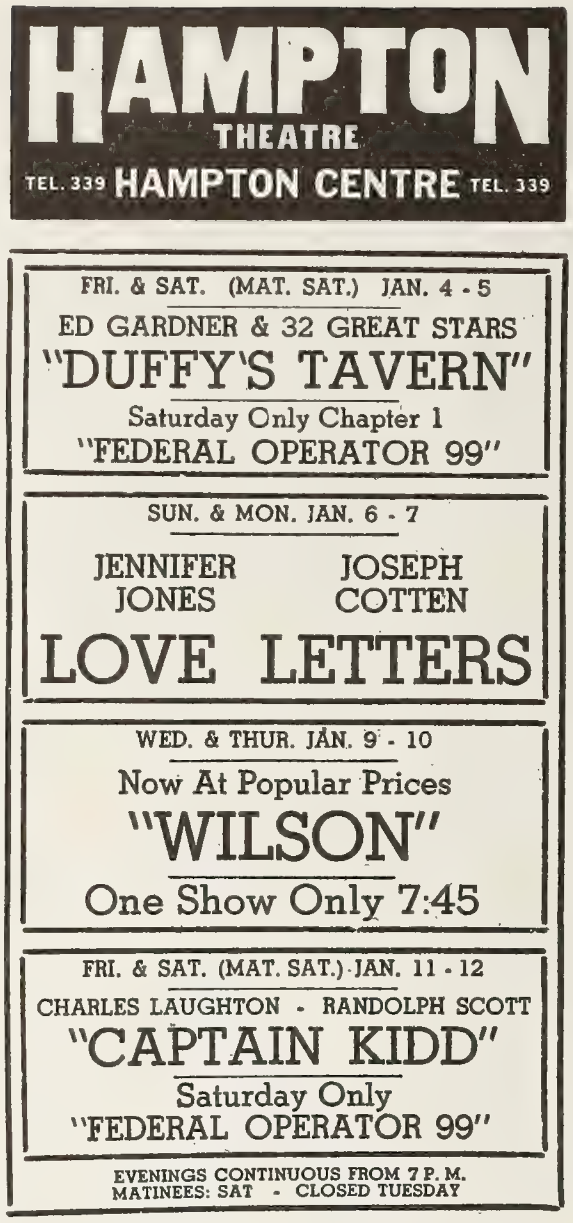
The only new idea that I have had was to sell the theatre and try getting vaccinated against getting another. Sold the Melvan about eight months ago. If you have a better idea than getting out of the business let's have it—publishing a paper maybe. I cut my teeth in the picture business in 1899, and I still have the little Optigraph that started me out.—*Harry Edwin White,* Formerly Melvan Theatre, town not designated.

Newspapers and Programs New Mexico Standbys

Being a second-run house in this district, we use a regular monthly calendar and newspaper advertising in order to keep the pictures before the public, hoping for word-of-mouth advertising to do the rest of the job. Once in a while the "Chain" will skip a reissue of value or a "B" or "C" class picture that I believe well suited to this district, and we put out window cards and handbills to school kids.—*O. Leonard,* New Mexico.

Curb on Disturbance Helps His Business

Most recent innovation is the curbing of juvenile disturbance in the theatre. I have taken a very strict attitude toward misbehavior. Removed the student (teen age) rate and have become very tough with the young customers. It is paying off. Noises, gum poping, talking, cutting seats, etc., has practically stopped. Having a great deal more respect paid me than before.—*Don Brown,* Los Gatos Theatre, Los Gatos, Cal.



HAMPTON
THEATRE
TEL. 339 HAMPTON CENTRE TEL. 339

FRI. & SAT. (MAT. SAT.) JAN. 4 - 5
ED GARDNER & 32 GREAT STARS
"DUFFY'S TAVERN"
Saturday Only Chapter 1
"FEDERAL OPERATOR 99"

SUN. & MON. JAN. 6 - 7
JENNIFER JONES JOSEPH COTTEN
LOVE LETTERS

WED. & THUR. JAN. 9 - 10
Now At Popular Prices
"WILSON"
One Show Only 7:45

FRI. & SAT. (MAT. SAT.) JAN. 11 - 12
CHARLES LAUGHTON - RANDOLPH SCOTT
"CAPTAIN KIDD"
Saturday Only
"FEDERAL OPERATOR 99"

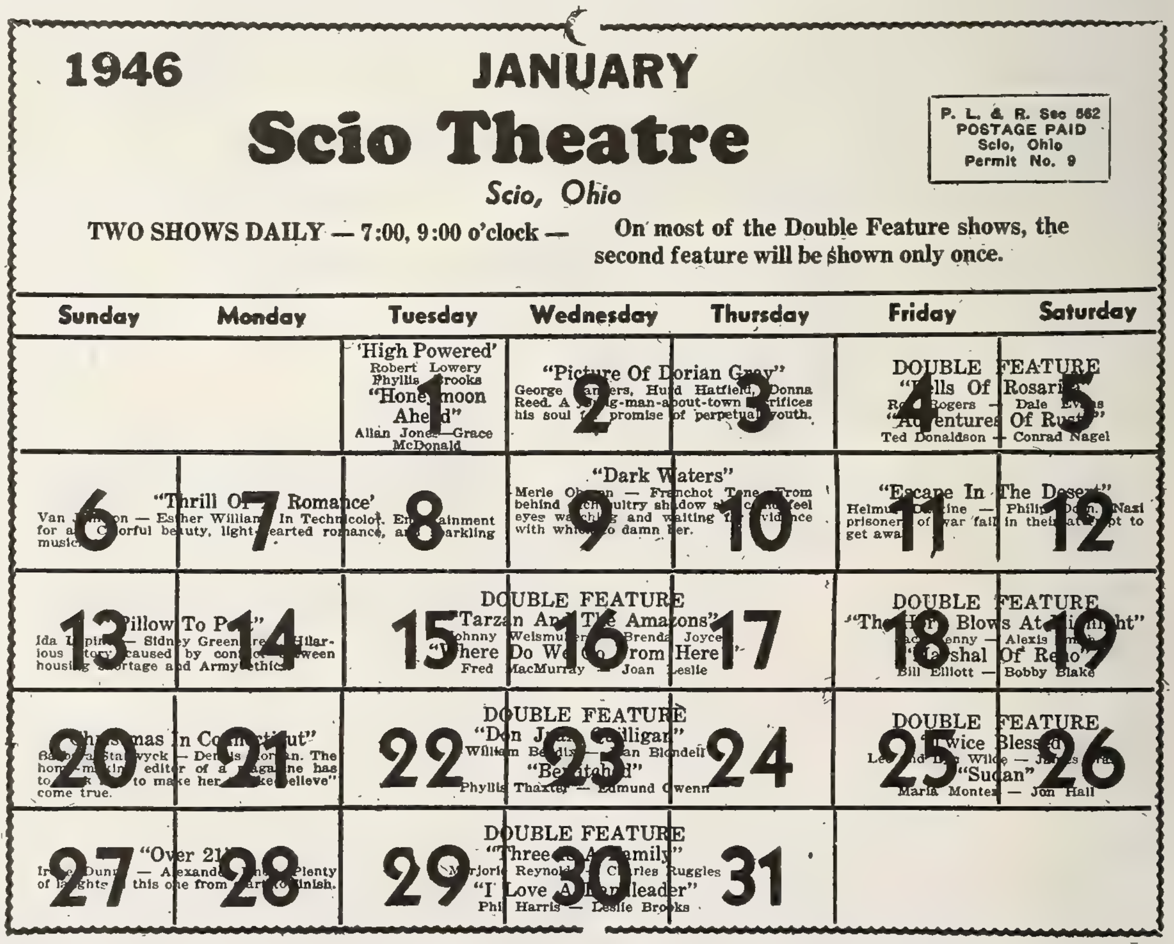
EVENINGS CONTINUOUS FROM 7 P. M.
MATINEES: SAT - CLOSED TUESDAY

HANDY reference is provided by this pocket-size (3"x6") weekly calendar, contributed by the Hampton theatre at Hampton, N. H. It is mailed to rural route boxholders for a penny.

Programs Main Advertising in Wisconsin Town

The program is our main standby. These are mailed to all rural routes within 15 miles of the theatre, and distributed by specially trained boys under rigid supervision, to all houses in Plymouth and all surrounding small towns within 18 miles of the theatre. An average of 4,900 of these are used once a month; 2,900 are mailed, the remainder are delivered. This is positive proof that we have built this up as the bible of our patrons. All programs are personally made up and locally printed, with mats out of film company pressbooks.

Special merchant tieups and trailers are used for holiday greetings. We can always get more merchants than we can use. We positively do not exploit the merchants—no kiddie-car or hobbyhorse rackets are ever turned loose on our merchants. If we want to do anything of this kind we pay cash. Special lobby displays are used wherever material is available, or we have time to make it up. This is not exceptionally valuable. We always figure it clutters up the lobby more than it is worth. I am a strong believer in good housekeeping, good shows, well and comfortably presented, well advertised—and then if the public don't want to come in to hell with 'em. Somehow, though, our good reputation seems to bring them in OK.—*Fred Brown,* Plymouth and Majestic Theatres, Plymouth, Wis.



1946 JANUARY

Scio Theatre

Scio, Ohio

P. L. & R. Sec 562
POSTAGE PAID
Scio, Ohio
Permit No. 9

TWO SHOWS DAILY — 7:00, 9:00 o'clock — On most of the Double Feature shows, the second feature will be shown only once.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 'High Powered' Robert Lowery Phyllis Brooks "Honeymoon Ahead" Allan Jones—Grace McDonald	2 "Picture Of Dorian Gray" George Sanders, Hurd Hatfield, Donna Reed. A young-man-about-town sacrifices his soul for promise of perpetual youth.	3	4 DOUBLE FEATURE "Bells Of Rosarita" Roy Rogers — Dale Evans "Adventures Of Rusty" Ted Donaldson — Conrad Nagel	5
6 "Thrill Of A Romance' Van Johnson — Esther Williams In Technicolor. Entertainment for all. Colorful beauty, light-hearted romance, and sparkling music.	7	8	9 "Dark Waters" Merle Oberon — Franchot Tone. From behind each sultry shadow she could feel eyes watching and waiting for evidence with which to damn her.	10	11 "Escape In The Desert" Helmut Dantine — Philip Dorn. Nazi prisoners of war fail in their attempt to get away.	12
13 "Pillow To Post" Ida Lupino — Sidney Greenstreet. Hilarious story caused by conflict between housing shortage and Army ethics.	14	15 DOUBLE FEATURE "Tarzan And The Amazons" Johnny Weismuller — Brenda Joyce "Where Do We Go From Here" Fred MacMurray — Joan Leslie	16	17	18 DOUBLE FEATURE "The Horn Blows At Midnight" Jack Benny — Alexis Smith "Marshal Of Reno" Bill Elliott — Bobby Blake	19
20 "Christmas In Connecticut" Barbara Stanwyck — Dennis Morgan. The home-making editor of a magazine has to work hard to make her "make-believe" come true.	21	22 DOUBLE FEATURE "Don Juan Quilligan" William Bendix — Joan Blondell "Bewitched" Phyllis Thaxter — Edmund Gwenn	23	24	25 DOUBLE FEATURE "Twice Blessed" Lee and Lyn Wilde — James Craig "Sudan" Maria Montez — Jon Hall	26
27 "Over 21" Irene Dunne — Alexander Knox. Plenty of laughts in this one from start to finish.	28	29 DOUBLE FEATURE "Three Is A Family" Marjorie Reynolds — Charles Ruggles "I Love A Bandleader" Phil Harris — Leslie Brooks	30	31		

DATES are emphasized in this calendar program by Mrs. George J. Duswald of the Scio theatre at Scio, Ohio. Her patrons want to know more about when than what. So she tells them by printing the dates in brown over the titles. These titles are rather small for comfort, but they evidently do the job.

FEAR

It's a Million Dollar Title . . . An Arresting and Intriguing Promise of Terror To Come!

FEAR

A Triumph in Tension . . . The Kind of Murder Story You'd Stay Awake All Night To Finish!

FEAR

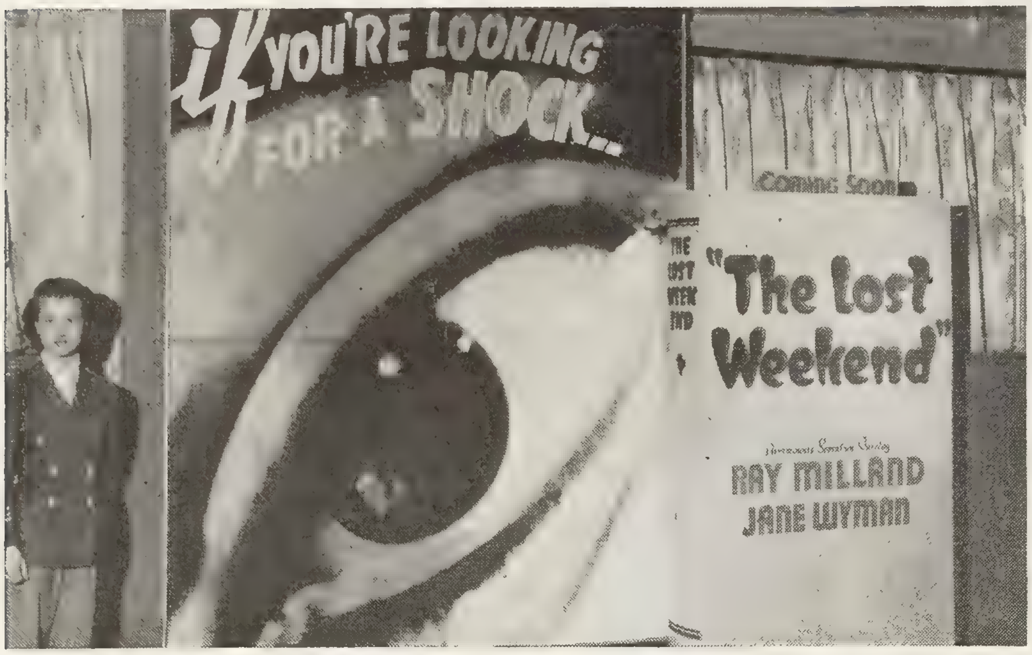
Boxoffice called it "Highly engrossing drama of crime and conscience. Exceptionally well produced."

Starring **PETER COOKSON • WARREN WILLIAM**
ANNE GWYNNE • JAMES CARDWELL • NESTOR PAIVA

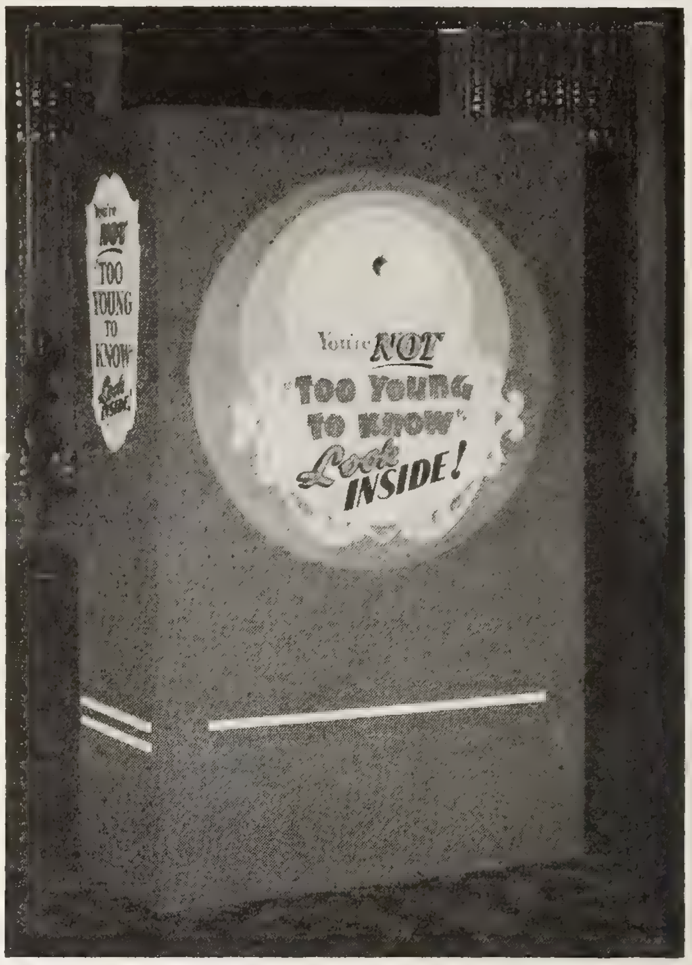
Produced by LINDSLEY PARSONS • Directed by Alfred Zeisler • Original Screenplay by Dennis Cooper and Alfred Zeisler

It's Another Natural From
MONOGRAM

LOBBY AND WINDOW IDEAS


if YOU'RE LOOKING FOR A SHOCK..
Coming Soon
"The Lost Weekend"
RAY MILLAND
JANE WYMAN

Mammoth eye display created in the Newman theatre lobby, Kansas City, by manager M. D. Cohn proved good advance ballyhoo for "The Lost Weekend".


You're NOT "Too Young to Know" Look INSIDE!

At right is an attractive "peek - box" designed by H. Higley, manager of the RKO Allen, Cleveland, to promote "Too Young To Know". Peekers got a view of stills and art on the picture.

WELCOME BACK SERVICE MEN & WOMEN
NATIONAL BROTHERHOOD WEEK FEB. 16-24
HELP SPREAD THE GOSPEL OF GOOD WILL

Jack Matlack, manager of the Broadway, Portland, Ore., worked the currently popular "Welcome Back, Servicemen" angle into his theatre copy promoting National Brotherhood Week.

all COMICS NOW
FLOP FAMILY
JANE
see! SPELLBOUND NOW AT LOEWS STATE

Complementing an extensive outdoor campaign on "Spellbound" at the State in Providence, manager J. G. Samartano arranged for bumper strips to be displayed by news trucks and other vehicles. Some excellent window tieups were instrumental in publicizing the film.

KEEP THE SECRET OF Spiral Staircase
Pledge Not to TELL!

Right, an appealing "Rhapsody" window recently promoted by publicist Holt Gewinner of the Grand, Macon, Ga.

At left, R. V. Conner, manager of the Palace, New York, pledged patrons not to reveal the surprise ending of "Spiral Staircase". Device helped to create word - of - mouth advertising.

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

UP GOES MAISIE

In conjunction with the opening of "Up Goes Maisie" at Loew's, Indianapolis, manager Boyd Sparrow and Hal Marshall, field representative for M-G-M, set up an effective tieup with the Army's Recruiting drive, which resulted in abundant publicity.

Ann Sothern, star of the film, was appointed Special Aide to the local Headquarters Recruiting Service in a general order issued by the area commanding officer. A recruiting booth was established in the theatre lobby which was so effective that several ushers enlisted. The newspapers gave the promotion photo breaks and stories.

A demonstration was arranged at Memorial Plaza to aid the drive for enlistees. Army vehicles were on hand, a military band furnished music and a helicopter landed at the scene. Announcements gave picture and theatre credits, the army vehicles displayed picture announcements and the entire event was broadcast over WIBC.

The Army extended further cooperation through recruiting posters and bulletins.

JOIN THE GREATEST ARMY IN THE WORLD. NOW
Enlist at LOEW'S Theatre Recruiting Booth..... Feb. 6-13th.
See "UP GOES MAISIE" Metro-Goldwyn-Mayer's Patriotic Laff Hit, starring....
ANN (MAISIE) SOTHERN Honorary Aide to the U.S. Army Recruiting Program in Indiana...
THE RI
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ENLI
NOW

Army Recruiting Tieup in Indianapolis gained wide publicity for "Up Goes Maisie". Lobby booth and Army truck banners promoted picture's date at Loew's.

Radio Quiz in Cleveland

In Cleveland, where the picture opened at the Stillman theatre, manager Arnold Gates arranged a radio quiz on traffic regulations in conjunction with the city police Safety Program. Guest tickets to the theatre were given to winning participants.

Gates also tied in with a weekly two-hour Amateur Show heard every Sunday over WHK, netting several direct plugs for the picture. Sidney Andorn, gossip columnist for WGAR, gave the picture a boost by relating that one of the patrons who attended the show on opening day had lost part of his bridgework because of the comedy situations in the film.

Special lobby displays were set up in advance and during the current run of the picture, outside frames were covered with colorful posters, blowups and cutout lettering; 4,000 record envelopes were rubber stamped with picture copy and playdates in music shops; window displays were arranged in several prominent locations, and a 24-sheet was posted at an important intersection.

DOLL FACE

Simultaneous searches for a "Doll Face of Detroit" and "Doll Face of Milwaukee" was the opening gun in an exploitation program conducted in the Great Lakes region by 20th Century-Fox exploiteers working with local theatremen to promote "Doll Face."

In Detroit, Bette Smith, publicist for the Fox theatre, arranged for station WWJ to carry six spot announcements daily during the "Doll Face search." In addition to the daily plugs, the station sponsored a 15-minute daily musical show with strong picture credits. Recordings of the finalists for the title were forwarded to Ted Weems in Chicago, who selected the winner to receive a two-week booking with his orchestra in the Boulevard Room of the Stevens Hotel.

Newspapers in Chicago and Detroit carried daily stories on the "search," with pictures of the contestants.

The Milwaukee search for Miss Doll Face was promoted by Jack Stamaton of Fox Wisconsin theatres. It closely paralleled the Detroit hunt. Radio station WEMP sponsored the tieup, the winner getting a week's engagement at the Shroeder Hotel. The Milwaukee *Sentinel* and *Journal* gave the stunt daily coverage.

Exploitation Concentrated on Star

For the picture's opening at the Poli theatre in Hartford, Conn., manager Lou Cohen decided to concentrate on the current popularity of Perry Como to exploit his showing.

A circular featuring the star's picture was prepared with numbers. These were distributed among Victor Record dealers for circulation to their customers. Copy included details which informed the recipient that if their number was posted in the store windows they would be guests of the theatre on opening night of the show. The record stores used co-op newspaper advertisements and displayed accessories in windows.

Cohen also arranged to have local juke boxes feature song hits from the picture, with theatre credit cards prominently displayed.

A local disk jockey program contributed a song hit contest to the general promotion; news trucks carried banners announcing the opening date; and Cohen's assistant, Sam Horwitz, arranged several newspaper co-op tieups with local merchants.

DANGER SIGNAL

Gertrude Tracy, manager of the Ohio theatre, Cleveland, worked with the local police to exploit "Danger Signal." Her cooperation paid dividends and for the first time in that city permission was granted for the posting of special cards on lampposts and poles.

The word "STOP" imprinted white on a red ball background attracted the attention of pedestrians and motorists. Full copy read: "Danger Signal . . . STOP . . . Observe It . . Obey It . . . Help Reduce Accidents . . . See "Danger Signal" at Loew's, etc.

A tieup was also arranged with Woolworth's, in which all weight cards issued by the weighing machine were numbered. A list of winning numbers was conspicuously displayed and those who received the corresponding numbers from the scale were awarded guest tickets to the theatre. Posters throughout the store announced the device, with theatre credit and playdates. The store further cooperated by devoting a window to a display of cosmetics with tiein copy.

Window tieups were also set with an optical firm a candy store and Mercer's Florist Shops at both branches. Stills were displayed prominently.

A false front was created for the current showing of the picture, which highlighted the climax of the plot through photo enlargements and forceful selling copy.

Canning Contest Builds Goodwill For "State Fair"

Exploitation for the opening of "State Fair" at Skouras' Roosevelt theatre, Flushing, took the form of a Victory Community Canning Contest, which was arranged by Mildred FitzGibbons, manager. First, second, third and fourth prizes were, respectively: $200, $150, $100 and $50 Victory Bonds. Mildred reports the entire affair a huge success, with over 600 jars of food on display in the lobby.

Twenty local merchants cooperated by sponsoring a full page ad in the *Long Island Star-Journal.* Each contributed $33.15, representing $14.40, the cost of the individual ad, plus a donation of a $25 Victory Bond. In addition to the first four winners receiving Bonds, runners-up were awarded cash and promoted merchandise.

The ad appeared the day ahead of opening and a colorful display booth for the entries was placed in the lobby two weeks ahead. Letters were sent to women's clubs.

"Elsie" Delights Children

The biggest "come-on" feature from the children's point of view was a huge lifelike animated figure of Borden's Elsie. A wholesale food company donated several hundred packages of their product, which were distributed among the audience by the children, who were dressed as farm boys and farmerettes. Tables and display drums for exhibits were loaned by local merchants and the entire cost of exploiting the picture did not exceed the regular advertising budget. Stories appeared in the news columns of the local paper.

County Fair costumes were worn by all theatre attendants during the contest and on the final night Miss FitzGibbons dressed a la State Fair outlined from the stage the entire project, thanking the contributing merchants for their cooperation. The merchants, in person, presented the four major awards and Mr. Frank Maguth, Flushing chairman of the War Finance Committee, presented the nine prizes by other cooperating merchants. The entire stage activity was presented in the form of a skit, with State Fair musical interludes.

Dean Appears in Person For Butler Campaign

The personal appearance of star Eddie Dean highlighted manager W. D. Butler's campaign on "Song of Old Wyoming" at the Lyric theatre, Salt Lake City, Utah. A special trailer announced the personal appearance of the star. Dean appeared at a downtown department store and a record shop, where he autographed records for purchasers. Both the record shop and the department store devoted window displays to the tieup as well as newspaper space.

CREATES INTEREST WITH LOBBY WHEEL

Free! To The Ladies...
Spin This Dakota Wheel.
If It Stops On Either Star
You
Receive A Guest Ticket To See
"DAKOTA"
John Wayne · Vera Hruba Ralston

Manager Harry A. Rose used a "wheel of chance" in the lobby of the Majestic theatre, Bridgeport, Conn., to ballyhoo "Dakota." The wheel was attended by a young man attired in cowboy outfit.

Copy for the display read: "Free! To the Ladies . . . Spin This Dakota Wheel. If it Stops on Either Star, You Receive a Guest Ticket to see 'Dakota'."

A week before opening Harry ran a classified ad seeking a miniature covered wagon. He reports that an avalanche of phone calls resulted from this small cost promotion.

A modern trailer was used for street ballyhoo, with copy contrasting it with covered wagon transportation.

Radio Contest Highlights Barnes' "Mexicana" Date

For his engagement of "Mexicana" at the Warner theatre, Memphis, Tenn., manager Jim Barnes promoted a radio contest with a local costume shop sponsoring the deal. Radio listeners were asked to write an essay on Mexican life and history. Prizes were a Mexican peasant dress and bracelet and earring combination. Guest tickets were awarded to those who composed 50 or more words from the picture title.

A "Mexicana" display in the theatre lobby tied in with the radio contest. One of the usherettes was dressed in the peasant costume offered as first prize.

Orchestra leader Ray Robbins plugged the picture from the dance floor of the Peabody Hotel and on each of his regular broadcasts over WREC. Robbins also featured arrangements of songs from the picture.

Mandross Promotes Page Ad

For his playdate on "Leave Her to Heaven" at St. Mary's theatre, Springfield, Ohio, manager Conrad Mandross promoted a full page cooperative ad in the *Evening Leader.* Eleven merchants participated in the project.

Yerby Promotes "Abilene" Music And Book Tieups

Manager Charles Yerby's campaign for the engagement of "Abilene Town" at Loew's State theatre, Norfolk, Va., capitalized on the music from the film which made a number of store tie-ups possible.

Displays were set up at W. T. Grant, Woolworth's, the Mozart Music Shop, Stagg Piano Company and the Tidewater Music Company. "Trail Town," the book from which the picture was adapted, established window displays in the book departments of Grant's, Kresge's, Terrie's Paper Company and the Atlantic Book Store.

Sets Valentine Day Tiein

Special Valentine Day windows at Kresge's plugged "Abilene Town," as did also displays at Wonter Clothiers, Adam Hat Stores and other Norfolk shops. Leading hotels carried special standees in their lobbies. A sign measuring 22 feet in length covered the entire store front of Henderson's, largest newsstand in the state of Virginia. The display listed picture and playdate credits, reading: "This Is Sure It—'Abilene Town'! Coming to Loew's Theatre Next Week."

Radio exploitation consisted of a special broadcast from the stage of Loew's State by Joe Brown and his Radio Gang over WRVA. WGH and WTAR ran special transcriptions with theatre credits and playdate mention.

Cooperative advertising on Coro Jewelry and McGregor Shirts was carried by Norfolk papers, sponsored by Scneer's Jewelry Store and Ames and Brownley. A display of stills in montage form decorated both sides of an automobile which toured Norfolk's streets for a ballyhoo. A false front representing a horse corral was erected in front of the theatre during the current engagement.

Wilson Sets Two-Page Spread

Keith Wilson, resident manager of the Regah, Hagersville, Ontario, promoted a two page newspaper spread commemorating the theatre's Anniversary Week celebration. The spread, paid for by over a score of local merchants, appeared in the *Hagersville Press.* Keith also circularized a booklet through the mail calling attention to the celebration and publicizing pictures that were to be shown during the week.

Ceremonies Mark Theatre Opening

When manager Jack N. Browell recently opened the Kaywood theatre, Mt. Ranier, Md., full page ads announced the event in local and Washington, D. C., newspapers. Jack arranged an inaugural program, consisting of patriotic exercises. Speakers included Mayor Floyd Mathias of Mt. Ranier and Congressman Lansdale G. Sasscer.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

JACK ALGER
Majestic, La Salle, Ill.

A. W. ARKELL
Elite, Wimbledon, England

BOB BACHMAN
Indiana, Indiana Harbor, Ind.

TONY BALDUCCI
Rivoli, So. Fallsburg, N. Y.

CHARLES W. BARNES
Granada, Kansas City, Kan.

JIM BARNES
Warner, Memphis, Tenn.

JAMES G. BELL
Penn, New Castle, Pa.

W. A. BENN
Gaumont, London, England

J. BENNETT
Casino, Liverpool, England

C. E. BILTON
Savoy, Staffordshire, Eng.

MEL BLIEDEN
Voge, East Chicago, Ind.

FRANK BRADLEY
Regent, Yorkshire, England

LEW BREYER
Broadway, Springfield, Mass.

A. J. BROWN
Gaumont, Cheshire, England

WILLIAM BROWN
Poli. Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

MAURICE CHEEPEN
Gaumont State, London, Eng.

BERT CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

BOB COX
Kentucky, Lexington, Ky.

NORMAN CRAIG
Trocadero, Liverpool, Eng.

GEORGE DARANSOLL
Granby, Norfolk, Va.

SAM DAVIDSON
Oceana, Brooklyn, N. Y.

A. J. ELLIOT
Regent, Wellington, N. Z.

GEORGE J. FORHAN
Belle, Belleville, Ont., Canada

A. FOSTER
Hippodrome, Nottingham, Eng.

A. E. FOSTER
Forum, London, England

ARNOLD GATES
Stillman, Cleveland, Ohio

W. P. McGEACHIE
Orpheum, Sault Ste. Marie, Canada

SAM GILMAN
Loew's, Harrisburg, Pa.

A. W. HALL
New Savoy, Glasgow, Scotland

JACK HANBURY
Gaumont Palace, London, Eng.

HOWARD W. HIGLEY
RKO Allen, Cleveland, Ohio

BILL HOYLE
Lincoln, Washington, D. C.

ERIC HUDES
Electric, Yorkshire, England

W. J. JOY
Ritz, Gateshead, England

PHIL KATZ
Kenyon, Pittsburgh, Pa.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

CLIFF KNOLL
Paramount, Mitchell, S. D.

ARTHUR KROLICK
Century, Rochester, N. Y.

CLIFF LOTH
Uptown, New York

JIMMY LYNTON
Palace, Wiltshire, England

P. E. McCOY
Milier, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

SEYMOUR MORRIS
Schine's, Gloversville, N. Y.

H. S. MORTIN
State, Syracuse, N. Y.

BILL MORTON
Albee, Providence, R. I.

S. V. MURDOCK
Gaumont Palace, Liverpool, Eng.

MILLARD OCHS
Strand, Akron, Ohio

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

LESTER POLLOCK
Loew's, Rochester, N. Y.

FARWELL POPE
Tazewell, Washington, Ill.

NORMAN PRICE
Metro, Brisbane, Australia

E. A. PYNE
105th St., Cleveland, Ohio

H. W. REISINGER
Loew's, Dayton, Ohio

HARRY A. ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

NORMAN SCOTT-BUCCLEUCH
Ritz, Yorkshire, England

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

C. A. STEWART
Grand, Topeka, Kan.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

WALTER STUART
Community, No. Attleboro, Mass.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

R. TODD
Gaumont Palace, London, Eng.

STEPHEN TOTH
Esquire, Toledo, Ohio

GERTRUDE L. TRACY
Ohio, Cleveland, Ohio

ARTHUR TURNER
Parsons, Parsons, Kan.

KEITH WILSON
Regah, Hagersville, Canada

LEN WORLEY
Madison, Peoria, Ill.

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Plants Co-ops on "Spellbound"

For "Spellbound," manager J. G. Samartano of Loew's State, Providence, R. I., planted a co-op ad with the Tilden-Thurber store in the Providence *Journal* and *Evening Bulletin.* His assistant, Jeff Sullivan, placed a co-op ad with Whalen's Jewelry Store in the *Evening Bulletin.*

Ochs Promotes Editorial

For his playdate of the short subject, "Hitler Lives?", manager Millard Ochs of the Strand theatre, Akron, Ohio, promoted an editorial in the *Beacon Journal.* The editorial called the short subject "One of the most enlightening motion pictures to comes to Akron in many months."

Murphy Exploits "Lost Weekend" WithNewsBreaks

The unique exploitation possibilities inherent in "The Lost Weekend," because of its theme and the advance national publicity it has reaped, was used to full advantage by manager Frank Murphy of the Penn theatre, Pittsburgh, Pa., for the engagement of the picture there.

Starting off with a teaser trailer a week in advance of the opening, Murphy used all facilities to promote the run of the picture. For the lobby he had a special 40x60 blow-up of critic Kaspar Monahan's column in the Pittsburgh *Press* calling upon Paramount to release the film in Pittsburgh without delay; two illustrated 40x60's one week in advance of opening and a special shadow-box over exit doors.

Extensive Publicity Promoted

Newspaper breaks included many advance columns dealing with all phases of "The Lost Weekend," starting 10 days in advance of opening; special color art in the *Sun Telegraph;* a cut for the stage show "You Touched Me," captioned "He's reaching for a Lost Weekend," showing Edmund Gwenn reaching for a bottle. Seagram's house ad on the evils of overdrinking appeared twice in Pittsburgh newspapers during the run of the picture; a full column by feature columnist Florence Fisher Parry broke on the film and readers were carried in 22 suburban newspapers.

Radio promotion consisted of a "man on the street broadcast" and plugs on the program "Show Biz Quiz."

Murphy held a special screening in advance for all local newspapers and radio contacts.

Hynes Places "Reputation" Contest with Newspaper

Bernie Hynes, city manager for the Denver, Esquire and Webber theatres, Denver, Col., for the simultaneous opening of "My Reputation" at the three theatres, planted a contest with the *Rocky Mountain News.* Readers were asked to write an essay on "What My Reputation Means to Me." The *News* is one of the Scripps-Howard newspapers throughout the country that has cooperated with contests for local openings of "My Reputation." The contest in Denver resulted in an avalanche of entries.

SPECIAL TRAILERS
FAST
WHEN YOU USE
FILMACK
TRY US AND SEE
SAME DAY SERVICE
1325 S. WABASH CHICAGO 5, ILL.

SHOWMEN PERSONALS

In New Posts: Harry Potter, State Lake; Jerome Winsberg, Paradise; Samuel Levin, Senate; Raymond Thompson, United Artists; Hons Swan, Luna; all in Chicago. Edgar Wolff, Waverly, Philadelphia. Murray Scharf, Loew's 46th Street, Brooklyn, N. Y. Arthur Graham, Ace, Detroit.

Barney Cohen, Victoria, Philadelphia. Fred Reeths, Capitol, Madison, Wis. Tom Arnold, Appleton, Appleton, Wis. Frank Hensen, Loew's Akron, Akron, Ohio. Art Steagall, Oriental Chicago. Harry Klotz, Loew's Canton, Canton, Ohio. Bunny Somers, Union Square, Cleveland.

Assistant Managers: Spasia Todorov, State, Harrisburg, Pa. James Salice, Howard, Chicago. Charles Pitts, Embassy Newsreel, New York. Woodrow Spaugh, Grand, Sullivan, Ili. Harvey Miller, Rio, Harrisburg, Pa. Raymond Wishart, Piccadilly, Chicago.

Returned Servicemen: Max Phillips, Regent, Sudbury, Ontario, Canada. Roger Totten, Calmar, Decorah, Iowa. Alfred E. Crist, State, Elk Rapids, Mich. Karl Lybrand, Jr., Majestic and Ritz, Wills Point, Texas. Irving Cantor, Schine-Palace, Syracuse, N. Y.

Junior Showmen: Robin Leslie, born February 10, to Mr. and Mrs. M. N. Steinkritz. Father is manager of the Washington theatre, New York, N. Y.

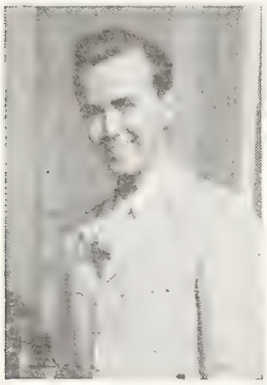
Birthday Greetings: Charles L. Hyde, Cecil W. Curtis, Carroll M. Bradley, Jack Wright, C. H. Simpson, Don R. Stevenson, Vern Austin, Victor G. Geisel, Joe Palumbo, W. P. Stone, Samuel Sposato, William F. O'Brien.

Ed Lamoureux, Herschel A. Wheeler, J. P. Schnitzer, Harold C. Stanzler, Jerome Gordon, Edward L. Bissler, Herb Gatzke, Wallace Cowen, Andy A. Sette, E. R. Toerpe, J. M. Ensor, John B. Shearer, Lloyd Miller, Dallas R. Page.

Joe F. Wright, Paul Maines, Jr., Stanley Foreman, Edward A. Hussong, Al Zimbalist, Lester Neely, Charles Rind, Louis D. Glinner, J. E. Stribling, Jr., Joseph Dondis, Burton L. Prince, R. H. Ouellette, James T. Lackey, Sam Harris, Jr., Margaret Goyette.

Showmen's Calendar: April 1st: All Fool's Day. 2nd: U. S. mint established—1792. 6th: Peary discovered North Pole—1909; Army Day, sponsored by Military Order of World War, Washington, D. C. 8th: Louisiana admitted to Union—1812; Ponce de Leon landed in Florida —1513. 14th: assassination of President Lincoln—1865; first edition Webster's Dictionary published—1828. 18th: Paul Revere's famous ride 1775. 19th: Patriot's Day, observed in Maine and Massachusetts. 22nd: Oklahoma opened to white settlement — 1889. 23rd: William Shakespeare born—1564. 26th: slavery abolished in U. S.—1865. 27th: General Grant, 18th President, born—1822; Samuel F. Morse, telegrapher, born—1791. 30th: George Washington became first President—1789; Boston settled by Winthrop—1630; Rhode Island settled—1636.

Lyons Now Managing Army Theatre in Bermuda



Cpl. Lowell Lyons

Latest member to join the Managers' Round Table is Corporal Lowell Lyons, who is in charge of the Fort Bell War Department theatre in Bermuda.

Lowell is 24 years old, a native of Los Angeles, and is a bachelor. Before entering the army, he was manager of the News-View theatre in Los Angeles. He is a member of the Screen Actors Guild and at one time was on the editorial staff of the Hollywood *Citizen News,* handling the drama section. He was also associated for a time with Morris Gibbons of the Bermuda General Theatres Corporation, and was Bermuda correspondent for *Central News* in Hollywood.

When his term of service with the army is up, Lowell hopes to return to action in civilian life as a theatre manager.

Sidman Uses Elaborate Front

Bob Sidman, manager of the Senate, Harrisburg, highlighted his campaign on "Scarlet Street" with an elaborate front with special features. Life sized blow-ups of Joan Bennett and Dan Duryea were stood beside a lamppost with a red light at the top and an enlargement of Edward G. Robinson's head above that. The display also included blow-ups of *Life* magazine's spread based on the ban of the picture in New York.

Kalvers Mark 20th Anniversary

I. A. Kalver and his son, Roy L. Kalver are celebrating their 20th anniversary in show business this month. The Kalvers manage the Adams and Court theatres in Decatur, Ind.

Clough Backs Basketball Team

Manager Bert Clough of the Lorin theatre, Berkeley, Cal., has taken over the sponsorship of the South Berkeley "Bull Dogs" basketball team. Clough is currently campaigning to secure uniforms for the boys. In another community activity, Clough recently gave out 1,000 presents to various hospitals and homes.

Merchants Cooperate with Murphy

Manager H. C. Murphy of Basil's Strand theatre, Buffalo, N. Y., recently arranged with the cooperation of local merchants to give away washing machines. Window displays consisted of a washing machine and a sign publicizing the giveaway.

Quotes Columnist on Air

Through an arrangement with columnist Ward Marsh of the Cleveland *Plain Dealer,* manager Arnold Gates of the Stillman theatre used excerpts from Marsh's unpublished column on Burt's Sunday radio program. The column did not appear during the recent newspaper strike.

Advance Ticket Sale Ups Kid Show

A capacity house was assured manager Henny Suchman of the Ritz theatre, Staten Island, N. Y., for his Lincoln's Birthday Kiddie Cartoon show. Henny treated the kids in an adult manner by placing tickets on sale in advance of playdate.

Youthful Los Angeles Publicist Joins Round Table Ranks

Auriel D. Macfie

Latest and one of the more attractive additions to the Round Table membership is Auriel D. Macfie, publicity director for the Blumenfeld Theatres in Los Angeles. Although her present post is her first active entry into theatre business, she boasts that she has been around show business all her life through contact with relatives and friends. She was associate editor of Capitol Records Corp. house organ for two years and before joining the Blumenfeld circuit was publicity director for Robert Holley Associates in New York. She has also handled assignments for trade periodicals.

In addition to her present assignment handling publicity and advertising for the four Music Hall theatres in Los Angeles, Auriel presently writes a weekly Hollywood column for a Massachusetts paper and does features and interviews for the magazine, *Hollywood Note.* Auriel admits she is 22 years old.

Sette Managing Warner Houses In New England for 10 Years

Andy A. Sette, manager of the Capitol theatre, Springfield, Mass., has been managing theatres for the Warner circuit in New England for the past 10 years.

Andy's first full time managerial post was at the Broadway theatre, Norwich, Conn. He opened that theatre for Warners in 1935. In September, 1938, he was promoted to his present position.

In the Summers of '32, '33 and '34, he did relief work for managers on vacation at the Garde, New London, Conn., and Palace, Norwich.

Andy started in show business in 1929 as a part time usher at the Roger Sherman theatre in New Haven, Conn., while attending school. Upon completing school that same year he was put on as a full time usher, working up to doorman, assistant chief usher, chief usher and student manager.

Born March 1, 1911, in New Haven, Andy is married and has one child, a daughter.

Michigan Manager Started Showman Career in 1918

M. W. Ehle, manager of the Calvin and Dearborn theatres in Dearborn, Mich., has been managing theatres since 1918. He started his career at the Majestic in Grand Rapids, Mich. In 1921 he moved to Detroit to manage the Harmony theatre and stayed there until 1926, when he took up the managerial reins at the Dawn theatre in the motor city. Ehle became manager of the Calvin in 1935, built the Dearborn in 1941 and has managed both theatres ever since. Ehle was born May 28, 1900, in Grand Rapids. He is married and has one child.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE LOST WEEKEND (Para.)

Final Report:

Total Gross Tabulated	$1,695,500
Comparative Average Gross	1,232,500
Over-all Performance	137.8%

BALTIMORE—Stanley, 1st week	115.2%
BALTIMORE—Stanley, 2nd week	76.5%
BOSTON—Metropolitan	177.4%
(DB) How Do You Do? (PRC)	
BUFFALO—Buffalo, 1st week	127.2%
BUFFALO—Buffalo, 2nd week	94.4%
BUFFALO—Hippodrome, MO 1st week	158.5%
CHICAGO—Apollo, 1st week	223.0%
CHICAGO—Apollo, 2nd week	230.2%
CHICAGO—Apollo, 3rd week	215.8%
CINCINNATI—RKO Albee	135.0%
CINCINNATI—RKO Shubert, MO 1st week	169.8%
CINCINNATI—RKO Lyric, MO 1st week	90.9%
CLEVELAND—State	168.3%
INDIANAPOLIS—Indiana	120.3%
INDIANAPOLIS—Lyric, MO 1st week	103.4%
KANSAS CITY—Newman	128.3%
LOS ANGELES—Paramount, Downtown, 1st week	151.4%
LOS ANGELES—Paramount Downtown, 2nd week	127.3%
LOS ANGELES—Paramount Downtown, 3rd week	87.2%
LOS ANGELES—Paramount Downtown, 4th week	80.0%
LOS ANGELES—Paramount Hollywood, 1st week	196.0%
LOS ANGELES—Paramount Hollywood, 2nd week	166.6%
LOS ANGELES—Paramount Hollywood, 3rd week	112.5%
LOS ANGELES—Paramount Hollywood, 4th week	97.5%
MILWAUKEE—Palace	178.8%
(DB) People Are Funny (Para.)	
MINNEAPOLIS—State	194.6%
NEW YORK—Rivoli, 1st week	196.8%
NEW YORK—Rivoli, 2nd week	202.1%
NEW YORK—Rivoli, 3rd week	184.9%
NEW YORK—Rivoli, 4th week	158.9%
NEW YORK—Rivoli, 5th week	194.5%
NEW YORK—Rivoli, 6th week	195.0%
NEW YORK—Rivoli, 7th week	173.4%
NEW YORK—Rivoli, 8th week	169.1%
NEW YORK—Rivoli, 9th week	167.6%
NEW YORK—Rivoli, 10th week	158.9%
NEW YORK—Rivoli, 11th week	130.0%
NEW YORK—Rivoli, 12th week	115.6%
OMAHA—Paramount	143.8%
OMAHA—Omaha, MO 1st week	124.7%
(DB) Gangs of the Waterfront (Rep.)	
OMAHA—Omaha, MO 2nd week	78.6%
(DB) Gangs of the Waterfront (Rep.)	
PHILADELPHIA—Boyd, 1st week	165.1%
PHILADELPHIA—Boyd, 2nd week	129.7%
PHILADELPHIA—Boyd, 3rd week	100.9%
PHILADELPHIA—Boyd, 4th week	98.1%
PITTSBURGH—Penn, 1st week	139.0%
PITTSBURGH—Penn, 2nd week	107.6%
PITTSBURGH—Warner, MO 1st week	107.9%
PITTSBURGH—Ritz, MO 2nd week	152.8%
PITTSBURGH—Ritz, MO 3rd week	83.3%
SAN FRANCISCO—Fox, 1st week	144.0%
(DB) Allotment Wives (Mono.)	
SAN FRANCISCO—Fox, 2nd week	104.3%
(DB) Allotment Wives (Mono.)	
SAN FRANCISCO—Fox, 3rd week	76.1%
(DB) Allotment Wives (Mono.)	
SAN FRANCISCO—St. Francis, MO 1st week	107.1%
(DB) Allotment Wives (Mono.)	
SAN FRANCISCO—St. Francis, MO 2nd week	107.1%
(DB) Allotment Wives (Mono.)	
SEATTLE—Fifth Avenue, 1st week	179.5%
SEATTLE—Fifth Avenue, 2nd week	126.7%
ST. LOUIS—Fox, 1st week	196.6%
(DB) People Are Funny (Para.)	
ST. LOUIS—Fox, 2nd week	89.8%
(DB) People Are Funny (Para.)	
TORONTO—Shea's	124.1%

BECAUSE OF HIM (Univ.)

First Report:

Total Gross Tabulated	$182,700
Comparative Average Gross	163,400
Over-all Performance	111.8%

BALTIMORE—Keith's, 1st week	110.2%
BALTIMORE—Keith's, 2nd week	88.2%
CHICAGO—Palace	100.8%
(DB) Strange Confession (Univ.)	
CINCINNATI—RKO Albee	76.9%
CLEVELAND—Warner's Hippodrome	80.0%
MILWAUKEE—Alhambra	241.7%
(DB) Idea Girl (Univ.)	
NEW YORK—Criterion, 1st week	141.5%
NEW YORK—Criterion, 2nd week	102.8%
TORONTO—Uptown, 1st week	142.2%
TORONTO—Uptown, 2nd week	75.6%

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FIRST YANK INTO TOKYO (RKO)

Final Report:

Total Gross Tabulated	$313,500
Comparative Average Gross	290,100
Over-all Performance	108.0%

BALTIMORE—Hippodrome	98.9%
BOSTON—Boston	101.1%
BUFFALO—20th Century	121.4%
(DB) Tell It to a Star (Rep.)	
CHICAGO—Woods, 1st week	131.9%
CHICAGO—Woods, 2nd week	86.2%
CINCINNATI—RKO Palace	180.5%
CLEVELAND—RKO Allen	106.3%
INDIANAPOLIS—Circle	80.0%
(DB) Radio Stars on Parade (RKO)	
KANSAS CITY—Orpheum	70.9%
(DB) Sing Your Way Home (RKO)	
NEW YORK—Palace, 1st week	115.0%
NEW YORK—Palace, 2nd week	87.1%
OMAHA—Brandeis	89.4%
PHILADELPHIA—Earle	97.1%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 1st week	134.0%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	103.0%
(SA) Vaudeville	
SEATTLE—Music Hall	114.9%
(DB) Jealousy (Rep.)	
ST. LOUIS—Missouri	105.2%
(DB) The Falcon in San Francisco (RKO)	

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TOO YOUNG TO KNOW (WB)

Intermediate Report:

Total Gross Tabulated	$274,000
Comparative Average Gross	295,800
Over-all Performance	92.6%

BALTIMORE—Stanley, 1st week	103.5%
BOSTON—Fenway	90.1%
(DB) Strange Mr. Gregory (Mono.)	
BOSTON—Paramount	104.5%
(DB) Strange Mr. Gregory (Mono.)	
BUFFALO—Buffalo	97.2%
(DB) Crime Doctor's Warning (Col.)	
BUFFALO—Hippodrome, MO 1st week	107.7%
(DB) Crime Doctor's Warning (Col.)	
CHICAGO—Apollo, 1st week	108.3%
CINCINNATI—RKO Palace	89.3%
CLEVELAND—Allen	119.6%
NEW YORK—Strand, 1st week	90.4%
NEW YORK—Strand, 2nd week	68.1%
SAN FRANCISCO—Paramount, 1st week	107.3%
(DB) Girls of the Big House (Rep.)	
SAN FRANCISCO—Paramount, 2nd week	81.5%
(DB) Girls of the Big House (Rep.)	
ST. LOUIS—Ambassador	103.1%
(DB) My Name Is Julia Ross (Col.)	
TORONTO—Shea's	116.8%

Moss Heads Film Unit Of Boy Scout Drive

Alec Moss, Paramount exploitation manager, for the second successive year, will head the motion picture publicity committee of the Boy Scouts of America, Greater New York Council. A goal of $800,000 has been set. Mr. Moss said that various types of display material would be made available to theatres in the metropolitan area to assist the drive. New York showmen on the committee are: Arthur Gale, Harry Mandel, Ernest Emerling, Erwin Gold, Walter F. J. Higgins, Joseph Ingber, Stanley Kolbert, Samuel Rosen, Joseph R. Springer and Monte Salmon.

Blumenstock Sets New Field Assignments for Warners

Five Warner field publicity assignments have been made by Mort Blumenstock, vice-president in charge of advertising and publicity. Earl Evans, formerly of Boston, will handle New Haven and eastern Albany. Allen Hohan, of the Omaha and Des Moines area, will drop the latter and take over Denver and Salt Lake City. Don Walker, Kansas City, will handle western Iowa, while George Wood, St. Louis, adds eastern Iowa. Ted Todd has returned to Chicago. Dick Brill, under George Bannan in Dallas, has been assigned Oklahoma City.

English Films Acquire Six For U. S. Distribution

English Films, New York, has acquired six new British films for distribution in the U. S. They are "Warn That Man," "Thursday's Child" and "It Happened One Sunday," Associated British pictures; "Sheepdog of the Hills," a Butcher's film; "Western Approaches," starring personnel of the Royal Merchant Marine and Netherlands Navy, and "You Will Remember," starring Robert Morely and Emlyn Williams.

Famous Players Induct Five Into Twenty-five Year Club

Famous Players Canadian Corporation has inducted five new members into the company's Twenty-five Year Club. President J. J. Fitzgibbons presented diamond membership pins to the following: Ivan Ackery, R. C. Pollock, John Smith, R. Jones and F. Broadbent. The award carries two extra weeks' vacation with pay every year.

Parker Rejoins Fawcett

William Parker has rejoined Fawcett Publications, Inc., as non-fiction editor of *Today's Woman* after serving five years as a major in the U. S. Army, Ralph Daigh, editorial director, has announced.

Opens Eastern Branch

United Productions of America has opened a New York office under the direction of Max E. Youngstein. The company specializes in animated cartoons, and plans features and shorts in 35 and 16mm.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST, VETERAN, AGE 25, MARried and sober. Seven years' experience. Good reference. Go anywhere. CHARLIE WHITTENBURG, 321 19th St., Paso Robles, Calif.

THEATRE MANAGER — INDIVIDUAL HOUSE or city managership; aggressive showman, trained, capable, long-experienced in first-class operation (combination-stage; straight pictures; legitimate), including all angles promotion and advertising, wants association where finest operational standards only are policy. Size city or organization immaterial. Strictly sober and dependable. Reliable reference. BOX 1963, MOTION PICTURE HERALD.

MANAGER, TEN YEARS' EXPERIENCE, seeks management or partnership connection, any location, available immediately. What's offered? BOX 1964, MOTION PICTURE HERALD.

ASSISTANT MANAGER, 9 YEARS' EXPErience. Have operator's license. Experienced from usher up. Full information. Write BOX 173, Towanda, Pa.

USED EQUIPMENT

STRIKES COME AND GO — BUT WE HAVE 6,000 New Steel folding chairs, $2.25; 120 Irwin veneer backs and seats, $3.95; 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, all metal lined, $7.95; 410 American ditto, $8.45; 440 American rebuilt heavy veneer back, spring cushions, $6.50; 440 American rebuilt veneer backs and seats, $4.95; 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 300 American veneer back, springless cushions, good, $4.50; Beautiful Cardinal Red leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S.O.S. CINEMA SUPPLY CORP., New York 18.

VETS, ESTABLISH YOUR OWN HOUSE — theatres rate G.I. loan — Complete Booth outfits — projectors, lamphouses, lens, new soundheads, motors, new amplifier, new speakers, new soundscreen. Guaranteed one year — Powers—$1,050.00, Simplex—$1,500.00 — investigate! Also Army Post Theatre Outfits. S.O.S. CINEMA SUPPLY CORP., New York 18.

THEATRE CHAIRS: 200 STREAMLINED, full upholstered, International Seat Company chairs; 800 spring cushioned chairs, relacquered and new leather; 900 spring-edge cushions; 850 veneer chairs. Immediate delivery. We upholster chairs. Phone: LEnox 3445. JESSE COLE, 2565 McClellan Ave., Detroit, Mich.

ROCK BOTTOM PRICES. SIMPLEX, POWers, Lamphouses, Sound, Parts, Accessories, etc. Anything you need. Write us. STAR CINEMA SUPPLY CO., 440 West 45th St., New York City 19.

FOR SALE: 300 USED HEYWOOD THEATRE Chairs, heavy panel back, spring cushions, good condition, $3. RIALTO THEATRE, Norway, Mich.

STUDIO EQUIPMENT

SOUND MOVIOLA PROJECTOR MODEL, Rebuilt, $875.00; Maurer 16MM Recording System, $2,250.00; Akeley 35MM Newsreel Camera Gyrotripod, lenses, magazines, $995.00; Eyemo Camera, $275.00. Send for Catalog. S.O.S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

CRUSHED PLUSH DRAPERY MATERIAL, $1.95 yard; 1946 model Coinometers, $110.00; 30A Rectifiers, $57.60; Canvas Carpet, $1.25 square yard; 30W Theatre Amplifiers, $125.00; Double telephone outfit, $13.50; 1KW Arclamps, $350.00; Box Office Bowl 1,000W Heaters, $3.95; Flextone plastic coated washable Soundscreen, **37½¢ square foot;** Crystal Beaded, 44½¢. Spring Catalog ready. S.O.S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

THEATRES

WANTED BY EXPERIENCED SHOWMAN, theatre in Eastern Pennsylvania, Southern New York or Western New Jersey. Town of 3,000 to 6,000 preferred. BOX 1962, MOTION PICTURE HERALD,

WANT TO BUY OR RENT MOTION PICture theatre, Metropolitan area, or New Jersey. Call APplegate 7-5296, or write FEINGOLD, 960 Sutter Ave., Brooklyn, N. Y.

WANTED TO BUY, LEASE OR OPERATE theatre in Chicago. Experienced and successful manager of unquestionable character and ability. BOX 1954. MOTION PICTURE HERALD.

TWO DOWNTOWN THEATRES IN LARGE northwest city. Owner says gross $6,000 per month. Can be bought together or separately for $15,000 and $17,500 each. ALLEN BURT, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANTED—THEATRES ANYWHERE IN MICHigan. Write, wire or phone ASHMUN BROS., Caro, Mich.

HELP WANTED

ASSISTANT MANAGER ABLE TO DO GENeral theatre maintenance and exploitation. Ability to operate helpful, not necessary. Only those interested in a permanent position in a small eastern town need reply. Kindly give all qualifications and references in letter. BOX 1960, MOTION PICTURE HERALD.

THEATRE BROKER

FOR BEST RESULTS WHEN BUYING OR SELLing a theatre, consult ANTHONY SERRITELLA, Licensed Theatre Broker, 1204 W. Grand Ave., Chicago 22

POPCORN

OHIO SUPER YELLOW POPCORN — OHIO Grown — excellent quality. Processors ceiling prices. Complete stock of popcorn cartons, paper and glassine bags, salt and seasoning. Write or wire for free sample of popcorn. BETTY ZANE CORN PRODUCTS, INC., 632 Bellefontaine Ave., Marion, Ohio.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

SERVICES

MODERNIZE YOUR PROJECTION LENS SYStems by high temperature non-reflection coating. Prompt service. Ask for information: MITCHELL OPTICAL CO., P. O. Box 3755, Kirkwood 25, Mo.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Chicago Operators Reelect Officers for Two Years

The present regime of the Chicago operators union, Local 110, will continue for two years, it was determined at an election February 21. The head remains Eugene Atkinson, business manager, originally elected in February, 1944. Thomas Gorman was reelected president. Clarence Jalas, formerly Mr. Atkinson's assistant, was elected secretary-treasurer, defeating Ora D. Bebb who, last September, lodged charges in Superior Court in Chicago against Mr. Atkinson and Mr. Gorman, accusing them of conspiracy and intimidation. The suit is pending.

Frank Galluzzo and Jules Dickstin, unopposed, were reelected vice-president and sergeant-at-arms, respectively. Elected to the executive board were: Sam Klugman, Charles B. McNeill, Charles Funk and Arthur Tuchman. George Karg, Claude Holmes and Edward Schultz were elected to the board of trustees.

Philco Develops New "Suitcase" Television

A new 35-pound television camera and lightweight "suitcase-type" control equipment have been developed by the Philco Television Engineering Laboratories, it was announced this week by Frank J. Bingley, chief television engineer for Philco. Mr. Bingley said a television crew can carry its studio to any desired site and have it operating in a "few minutes." "Several television cameras," he said, "can easily be operated from a single portable master control unit. At a baseball game, for example, we can quickly set up three cameras to cover the action from various angles. These new cameras give us a clearer, sharper picture than the awkward pre-war equipment."

Plan Television and Film Studio for Brooklyn

The six-story former BPOE, Brooklyn, N. Y., club house will be converted into film and television studios by the Lafayette Television and Motion Picture Studios, Inc. When conversion is completed, within about 90 days, it will represent a cash outlay of more than $500,000. Officers of the corporation are Harry Pedersen, president; Philip Konof, vice-president and secretary, and Hyman Goldman, treasurer.

U. S. Army Opens First New Film Studio in Austria

The motion picture division of the United States forces in Austria has equipped and opened a studio and is now launching the first post-war film company there. This is the start of a campaign to make Vienna the center for the development of German language films.

Tighten Fire Laws

All Connecticut theatres must fireproof all drapes, curtains, acoustical materials, coverings, scenery and all furniture in all parts of the house, the Fire Marshal has warned theatre managers.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

From This Day Forward

RKO Radio—Soldier Looks at Life

Unless all the auguries on which pre-exhibition predictions may be based are completely unreliable, here is a picture showmen can exploit to a big opening with confidence that it will grow as it plays. It's a fine telling of a straight story about a soldier, fresh back from the war and seeking a job through the U. S. Employment Service, who reviews his pre-war experience as a typical civilian and appears to arrive at the conclusion that just about the same apportionment of weal and woe await him in the years ahead.

It's a level-eyed statement of the case of the average young man of today, and it carries some social connotations, without harping on them or pleading a cause, but first, last and always it's a solid piece of entertainment and sharply superior to most of the other major merchandise marketed recently.

Joan Fontaine's is the billing name of greatest importance, and she turns in a performance fully worthy of it, but a young man named Mark Stevens, introduced to the screen public for the first time, is the dominant personality in the picture and without doubt the most important talent discovery of the year. He plays the ex-soldier in a manner to convince all the millions of civilians and soldiers and ex-soldiers there are that he is indeed Mr. G. I. Joe in the flesh. And it's no small competition he's up against in doing this, for Rosemary DeCamp, Henry Morgan, Wally Brown and Arline Judge are in there with performances sparkling enough to distinguish any picture fortunate to contain one of them.

Mr. Stevens has just received his discharge when the picture opens and is on his way to the U. S. Employment Service office, after having been greeted by the wife he married back there in the middle Thirties just before jobs got hard to get and he lost his. Between stretches of filling out forms in the USES office, where he's treated quite well but not fawned upon, he reflects on his married life before the war, and it is in these long flashbacks that the story is told. In essence, it is the story of two young people, both employed, who lived in the Bronx, married with no capital save courage, got along all right until he lost his job, then got along, taking the bad with the good, and mostly bad, without one, until the war plants picked up the employment slack. The central story is plain, and warmly reminiscent, and the incidental stories woven into it, concerning in-laws and acquaintances, and roundedness and conviction.

The flash-back technique, which has wrecked many a picture before now, is employed here with utmost skill and with important purpose. It serves to relate the incidents and conditions of the pre-war American scene directly to the post-war scene, and thus to make clear to the observer, without mounting a soap box, that life in these United States is and is to be just about what it was, apart from relatively marginal improvements deriving from the passage of time and the profits of experience, so far as the immediate affairs of the plain American—family, home, job—are concerned. Everybody to whom family, home or job means anything—and isn't that everybody?—is a natural customer for this piece of goods.

Hugo Butler wrote the screenplay, from an adaptation by Garson Kanin of Thomas Bell's "All Brides Are Beautiful," and John Berry directed for producer William L. Pereira and executive producer Jack J. Gross. The names of these estimable craftsmen are written down here together for the reason that it's a little hard to figure out which of them deserves special credit for what, so splendidly blended and balanced is the whole of the production, plus the fact that there's more than enough credit to go all the way round.

Previewed at the Pantages theatre, Hollywood, where it followed the hard-to-match "Bells of St. Mary's" and gave every bit as good account of itself as that established hit. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release, Block 4. Running time, 95 min. PCA No. 11351. General audience classification.
Susan....................................Joan Fontaine
Bill Cummings............................Mark Stevens
Rosemary DeCamp, Henry Morgan, Wally Brown, Arline Judge, Renny McEvoy, Bobby Driscloo, Mary Treen, Queenie Smith, Doreen McCann, Erskine Sanford

Little Giant

Universal — Abbott and Costello Plus Story

The executive cabinet which decides about things at the Universal studio appears to have taken steps to "do something different," as the phrase goes, with Abbott and Costello, and the picture accruing from this taking of steps is undeniably different, whether or not that turns out to be pronounced better when the chips are counted. For one step, the people who plan these matters provided a more rounded and doubtless stronger story than the comedians have had to work with in the past, which surely must be rated an improvement, but for another step, premeditated or not, they separated the Messrs. Abbott and Costello, save for a few sequences, and there's been no percentage in that type of operation from the halcyon days of Montgomery and Stone, and Weber and Fields, right up to now.

Under the arrangements made by producer Joe Gershenson, and scenarist Walter DeLeon, Costello shoulders the burden of the entertainment without Abbott's assistance most of the way. He's cast as a country bumpkin who undertakes a career as a vacuum cleaner salesman and gets into and out of a series of predicaments which allow him plenty of scope for his talents —both the comedic and the sympathetic—and it's to be reported that he does a whale of a job under the circumstances, though assuredly a lesser one than he'd have done with Abbott alongside throughout.

In the two or three sequences when the boys are permitted to get together for one of their characteristic routines, they pull the house down as always, but these are too far between for the complete happiness of their fans (such as this one).

The scene is California's Cucamonga, Stockton and Los Angeles, and the time is the present, if it be conceded that there really are vacuum cleaner salesmen making the rounds these days and getting doors slammed in their faces.

William A. Seiter directed the production, and the story on which the script was based is by Paul Jerrico and Richard Collins.

Previewed at the Forum theatre, Los Angeles, to a Friday night audience which laughed with all the vigor of an Abbott and Costello audience, but not as often as usual. Reviewer's Rating: Good.—W. R. W.

Release date, February 22, 1946. Running time, 91 min. PCA No. 11414. General audience classification.
Tom Chandler (John Morrison)..............Bud Abbott
Benny Miller..............................Lou Costello
Brenda Joyce, Jacqueline DeWit, George Cleveland, Elena Verdugo, Mary Gordon, Pierre Watkins, Donald MacBride, Victor Kilian, Margaret Dumont, George Chandler, Beatrice Gray

Junior Prom

Monogram—First Teen-Ager

Sam Katzman, who produced a large number of East Side Kids pictures for Monogram, is off here on a new undertaking accentuating the juvenile, this one to be known as the Teen-Ager series. In concept and design a series of much promise, it gets under way on a level permitting of steady improvement henceforth, as trial by audience shall dictate the course to be taken. The first picture is no great shakes, save as it serves to introduce the youngsters who'll be taking part in those to come, but it does offer the Abe Lyman and Eddie Heywood orchestras for billing purposes, thus suplying an exploitation plus for showmen.

The best spot in the picture is Eddie Heywood's rendition of "Loch Lomond" in a rhythmic arrangement the hepcats will go for, and the next best spot comes when Freddie Stewart, top-billed in the cast, sings "My Heart Sings" (also the theme song in the contemporary "Young Widow") to Abe Lyman's accompaniment. Other slightly less lustrous outbursts of song and dance, in the course of the picture, pick up at intervals a fragile little tale about such high school kids as never dwelt on land or sea nor did as these do.

The original screenplay and story by Erna Lazarus and Hal Collins concerns a high school election of a student body president, with the father of one candidate threatening to withhold his annual donation unless his son wins. It's a lame point, and nothing much is made of it, dependence in the main being placed upon juvenile slang, of the kind juveniles abandoned a couple of years ago, and upon gag routines, likewise shopworn.

Maurice Duke was associate producer and Arthur Dreifuss directed, but the script had 'em whipped from scratch.

Previewed at the Monogram studio. Reviewer's Rating: Average.—W. R. W.

Release date, not set. Running time, 69 min. PCA No. 11368. General audience classification.

Freddie..................................Freddie Stewart
Dodie......................................June Preisser
Judt Clark, Noel Neill, Jackie Moran, Frankie Darro, Warren Mills, Murray Davis, Mira McKinny, Belle Mitchell, Milt Kibbee, Sam Flint, Charles Evans, Hank Henry

Strange Voyage

***Monogram-Signal Pictures*—**
Treasure Hunt

This curious picture, the joint venture of a group of ex-servicemen, struggles against almost insurmountable handicaps. Chief among them is the lack of marquee names. Eddie Albert is the star, and supporting him are Martin Garralaga and Elena Verdugo. The latter's role is made doubly difficult—and doubly long—by the fact that all of her speeches, made in Spanish, must be translated into English by some other member of the cast.

The screenplay by Andrew Holt is a rambling, inconclusive tale about some people who go treasure-hunting and come back empty-handed. It suffers in the presentation, for it is told in flashback, with a tedious amount of off-screen narration. Its leisurely progress is further impeded by several song numbers, ineffectively presented and serving no apparent purpose.

After a long, dull cruise down the coast of California, the party encounters a school of sharks, and one of the men meets his death at the jaws of the man-eaters. The rest of the group sets out into the desert, but ten hours of sunshine and heat are too much for one of them, who goes mad and dies of thirst. The second day proves too much for the rest of the party. They get to fighting among themselves, and the resulting free-for-all is halted by a sandstorm, which lays them all low. The survivors are rescued by the afore-mentioned Mexican girl.

Louis B. Appleton, Jr., produced, and Irving Allen directed.

Previewed at California Studios. Reviewer's Rating: Fair.—Thalia Bell.

Release date, not set. Running time, 80 min. No PCA No. yet assigned. General audience classification.

Chris Thompson..............................Eddie Albert
Skipper ....Forrest Taylor
Ray Teal, Matt Willis, Martin Garralaga, Elena Verdugo, Bobby Cooper, Clyde Fillmore, Daniel Kerry, Henry Orosco

Open City

***Mayer-Burstyn*—Partisan Drama**

Currently playing to capacity audiences in Italy, "Open City" is the first feature to be brought to the United States since the liberation of Rome in June, 1944. Produced by Minerva Films with black market film and finance and photographed and recorded by captured German equipment, the film depicts the terror of the Nazis and Fascists loosed against the underground movement in Rome between September, 1943, when the Germans took over and declared it an open city, and its liberation the following June. The story is based an actual incidents and many of the scenes were re-enacted at the original place of their occurrence.

The story by Sergio Amidie deals with the partisan movement and the unrelenting struggle with the Nazi-Fascist regime. It is a story of drama, action and romance, and it reveals the tortures used by the Nazis against the partisans. What Hollywood leaves to shadows and silhouettes, Director Roberto Rosselini puts into closeups in these torture scenes.

Utilizing for the most part a cast of non-professionals Mr. Rosselini has skillfully guided them through their film paces so the performances are rendered with ease and confidence. Aldo Fabrizi portrays the priest sympathetic to the underground; Anna Magnani is the pregnant bride-to-be who is shot down running after the Nazi truck carrying Marcello Pagliero, leader of the partisan movement, to slavery. Others in the cast include Vito Annicchiarico, Nando Bruno and Harry Fiest, who lends conviction to his role as chief Gestapo agent in Rome.

Although the film is slower at times than most Hollywood product of the same type, it is better paced than most of its European counterparts. English subtitles by Pietro Di Donato and Herman G. Weinberg make the story easy to follow.

Previewed at Lloyd's projection room in New York. Reviewer's Rating: Good.—George H. Spires.

Release date, not set. Running time, 100 min. Adult audience classification.

Don Pietro......................................Aldo Fabrizi
Pina ....Anna Magnani
Manfredi ....Marcello Pagliero
Vito Annicchiarico, Nando Bruno, Harry Feist, Giovanna Galletti, Francesco Grandjacquet, Passarelli, Maria Michi, Carla Revere, C. Sindici, Van Hulzen, A. Tolnay

REPORT ON GREECE (20th-Fox)

March of Time (V 12-7)

A twentieth century Greek tragedy of rain, destitution and starvation, the consequences of World War II, are shown tn this March of Time subject. Scenes illustrate the vital importance of Greece's geographical position in the Balkans and its proximity to the Suez Canal. The fight of this nation, a champion of freedom that suffered severely at the hands of the Axis, is recounted in historical pictures accompanied by intelligent commentary. Motion picture audiences also should be interested in seeing the work of the U. S. Greek War Relief Association and UNRRA, which already have supplied food, clothing and machinery to aid in the reconstruction of Greece. The film points out that Greece must rely on the United States and Britain for this assistance.

Release date, February 21, 1946 19 *minutes*

ADVANCE SYNOPSES

STRANGE LOVE OF MARTHA IVERS
(Paramount - Hal Wallis)

PRODUCER: Hal Wallis. DIRECTOR: Lewis Milestone. PLAYERS: Barbara Stanwyck, Lizabeth Scott, Van Heflin.

MELODRAMA. Two children share the secret of a murder. The knowledge influences their lives and those of others as they grow up. Eventually the secret is brought into the open, and the girl and boy are free to wed.

LOVE TAKES A HOLIDAY
(Universal)

PRODUCER: Warren Wilson. DIRECTOR: Charles Lamont. PLAYERS: Joan Davis, Jack Oakie, Mischa Auer, Jacqueline deWit, Gloria Stuart, John Litel.

COMEDY-DRAMA. The wife of a college dean has written a risque best-seller under an assumed name. She asks a feminine friend to collect the royalty checks for her. Arriving at the publisher's, the girl is mistaken for the author of the book, and forced to go along with an elaborate program prepard by the publisher's press agent. An automobile accident causes her to lose her memory, and to believe that she actually is the author. Matters are eventually cleared up.

IMPERFECT LADY
(Paramount)

PRODUCER: Karl Tunberg. DIRECTOR: Lewis Allen. Players: Teresa Wright, Ray Milland, Virginia Field, Anthony Quinn, Reginald Owen, Sir Cedric Hardwick, Joan Winfield.

DOMESTIC DRAMA. A young English nobleman marries an actress from the music-hall stage, despite the opposition of his parents. Once installed as a member of the family, the girl's charm and personality wins the hearts of her inlaws completely.

NOTORIOUS
(RKO Radio)

PRODUCER-DIRECTOR: Alfred Hitchcock. PLAYERS: Ingrid Bergman, Cary GGrant, Claude Rains, Leopoldine Konstantine.

MELODRAMA. A German girl, living in America, discovers that her father is a Nazi spy. She falls in love with an FBI man assigned to watch her father. She accompanies the FBI man to South America and helps him round up a group of Nazis, at the risk of her own life. Later the pair are married.

UNDER ARIZONA SKIES
(Monogram)

PRODUCTION SUPERVISOR: Charles Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Reno Blair, Tristan Coffin, Frank LaRue, Jack Rockwell.

WESTERN. A young rancher falls in love with the sheriff's daughter. When cattle rustlings occur, he is accused of being responsible. Two cowboys, however, find the missing cattle, penned in an abandoned mine shaft. The true villains are brought to justice, and the rancher weds the sheriff's daughter.

THE SIN OF HAROLD DIDDLEBOCK
(UA-California)

PRODUCER-DIRECTOR: Preston Sturges. PLAYERS: Harold Lloyd, Raymond Walburn, Jimmy Conlin.

COMEDY-DRAMA. "Harold Diddlebock" is an ex-football hero who, twenty years after his graduation from college, is still a bookkeeper for the advertising agency for which he originally went to work. He is fired. Because he is fired, he takes his first drink, gets into trouble and, being in trouble, has to use his mind for the first time in twenty years. In the space of three days, he becomes a financial success and wins the girl he has always loved.

CRIME OF THE CENTURY
(Republic)

ASSOCIATE PRODUCER: Walter H. Goetz. DIRECTOR: Philip Ford. PLAYERS: Stephanie Bachelor, Michael Browne, Martin Kosleck, Betty Shaw, Paul Stanton, Marry Currier.

MELODRAMA. An ex-convict, searching for his brother, a newspaperman, becomes involved with a group of unscrupulous persons who are endeavoring to conceal the death of the president of a large corporation in order that they may profit financially. With the aid of the dead man's daughter, the ex-convict exposes the plot.

HOT CARGO
(Paramount - Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: Lew Landers. PLAYERS: William Gargan, Philip Reed, Jean Rogers, Harry Cording.

ACTION DRAMA. Two returned service men journey to the redwood country in Northern California to visit the family of their deceased buddy. They find the family in trouble, its trucking business threatened by a rival who tries to steal the trucks. The two servicemen rout the villain, and one of them marries the daughter of the family.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2875. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

SPECIAL

Prod. No.	Title	Release Date
....	Kiss and Tell	Oct. 18,'45

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Prod. No.	Title	Release Date
6209	Outlaws of the Rockies (1944-45)	Sep. 18,'45
7022	The Crime Doctor's Warning	Sep. 27,'45
....	The True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing the Western Trail	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
7010	Snafu	Nov. 22,'45
7023	My Name Is Julia Ross	Nov. 27,'45
7018	Hit the Hay	Nov. 29,'45
6005	She Wouldn't Say Yes (1944-45)	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
7012	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
7005	Pardon My Past	Dec. 25,'45
7035	Out of the Depths	Dec. 27,'45
7014	Meet Me on Broadway	Jan. 3,'46
....	Tars and Spars	Jan. 10,'46
....	A Close Call for Boston Blackie	Jan. 24,'46
....	Frontier Gunlaw	Jan. 31,'46
....	The Notorious Lone Wolf	Feb. 14,'46
....	Roaring Rangers	Fdb. 14,'46
....	Bandit of Sherwood Forest	Feb. 21,'46
....	The Gentleman Misbehaves	Feb. 28,'46
....	Just Before Dawn	Mar. 7,'46
....	Throw a Saddle on a Star	Mar. 14,'46
....	So Dark the Night	Mar. 14,'46
....	Gunning for Vengeance	Mar. 21,'46
....	Perilous Holiday	Mar. 21,'46
....	Talk About a Lady	Mar. 28,'46
....	Blondie's Lucky Day	Not Set
....	Galloping Thunder	Not Set
....	Glide	Not Set
....	Heading West	Not Set
....	Landrush	Not Set
....	Mysterious Intruder	Not Set
....	Night Editor	Not Set
....	Phantom of the Desert	Not Set
....	The Phantom Thief	Not Set
....	Renegades	Not Set
....	Terror Trail	Not Set
....	That Texas Jamboree	Not Set
....	Two Fisted Stranger	Not Set
....	Walls Came Tumbling Down	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Devil's Mask	
....	One Life Too Many	
....	The Story of Jolson	

FILM CLASSICS

(Reissues)

Prod. No.	Title	Release Date
....	Arrowsmith	Sep. 1,'45
....	Kid Millions	Nov. 1,'45
....	Lady of Fortune	Dec. 15,'45
....	Adventures of Marco Polo	Dec. 29,'45
....	Hurricane	Jan. 15,'46
....	These Three	Feb. 15,'46
....	Condemned to Devil's Island	Mar. 15,'46
....	Beloved Enemy	Apr. 15,'46
....	Come and Get It	May 15,'46

MGM

SPECIAL

Prod. No.	Title	Release Date
605	Weekend at the Waldorf	Oct.,'45
616	Adventure	Feb.,'46
....	Ziegfeld Follies of 1946	

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BLOCK 13

Prod. No.	Title	Release Date
600	Our Vines Have Tender Grapes	Sep.,'45
601	The Hidden Eye	Sep.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

BLOCK 14

Prod. No.	Title	Release Date
606	What Next, Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage	Nov.-Dec.
610	Yolanda and the Thief	Nov.-Dec.
609	They Were Expendable	Nov.-Dec.

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BLOCK 15

Prod. No.	Title	Release Date
611	The Harvey Girls	Jan.-Feb.
612	Portrait of Maria	Jan.-Feb.
613	Up Goes Maisie	Jan.-Feb.
614	A Letter for Evie	Jan.-Feb.
615	Sailor Takes a Wife	Jan.-Feb.

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Prod. No.	Title	Release Date
....	Army Brat	Not Set
....	Bad Bascomb	Not Set
....	Boys' Ranch	Not Set
....	But Not Goodbye	Not Set
....	Easy to Wed	Not Set
....	Faithful in My Fashion	Not Set
....	The Green Years	Not.Set
....	Hold High the Torch	Not Set
....	Holiday in Mexico	Not Set
....	Hoodlum Saint	Not Set
..	It Happened at the Inn	Not Set
....	The Last Chance	Not Set
....	No Leave, No Love	Not Set
....	Postman Always Rings Twice	Not Set
....	Star from Heaven	Not Set
....	Three Wise Fools	Not Set
....	Time for Two	Not Set
....	Two Sisters From Boston	Not Set
....	The Yearling	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Fiesta	
....	The Show-Off	
....	Till the Clouds Roll By	
....	You Were There	

MONOGRAM

Prod. No.	Title	Release Date
407	Sensation Hunters (1944-45)	Oct. 13,'45
457	The Lost Trail (1944-45)	Oct. 20,'45
464	Riders of the Dawn (1944-45)	Nov. 3.'45
458	Frontier Feud (1944-45)	Nov. 24,'45
571	Lonesome Trail	Dec. 8,'45
501	Sunbonnet Sue	Dec. 8,'45
504	Black Market Babies	Dec. 5,'46
505	Allotment Wives, Inc.	Dec. 29,'45
509	Live Wires	Jan. 12,'46
516	Strange Mr. Gregory	Jan. 12,'46
565	Border Bandits	Jan. 12,'46
452	Drifting Along	Jan. 26,'46
513	Red Dragon (1944-45)	Feb. 2,'46
528	Face of Marble	Feb. 2,'46
527	The Shadow Returns	Feb. 16,'46
572	Moon Over Montana	Feb. 23,'46
507	Fear	Mar. 2,'46
566	The Haunted Mine	Mar. 2,'46
503	Swing Parade of 1946	Mar. 16,'46
573	West of the Alamo	Apr. 6,'46
567	Under Arizona Skies	Apr. 13,'46
....	Behind the Mask	Not Set
....	Dark Alibi	Not Set
529	Gay Cavallier	Not Set
....	Joe Palooka, Champ	Not Set
514	Junior Prom	Not Set
....	Strange Voyage	Not Set
....	Suspense	Not Set
....	Trail of the Yuken	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	In Fast Company	

PARAMOUNT

BLOCK 1

Prod. No.	Title	Release Date
4501	Duffy's Tavern	Sep. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

Prod. No.	Title	Release Date
4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

BLOCK 3

Prod. No.	Title	Release Date
4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46
4531	Road to Utopia (Special)	Mar. 22,'46

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BLOCK 4

Prod. No.	Title	Release Date
4516	The Virginian	Apr. 5,'46
4517	The Blue Dahlia	Apr. 19,'46
4518	They Made Me a Killer	May 3,'46
4519	The Well-Groomed Bride	May 17,'46

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BLOCK 5

Prod. No.	Title	Release Date
....	Hot Cargo	
....	Our Hearts Were Growing Up	
....	Strange Love of Martha Ivers	
....	To Each His Own	

●

Prod. No.	Title	Release Date
....	Big Town	Not Set
....	Blue Skies	Not Set
....	The Bride Wore Boots	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Easy Come, Easy Go	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	Monsieur Beaucaire	Not Set
....	The Perfect Marriage	Not Set
....	Searching Wind	Not Set
....	Swamp Fire	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Danger Street	
....	O. S. S.	

PRC PICTURES

Prod. No.	Title	Release Date
....	Why Girls Leave Home	Oct. 9,'45
....	White Pongo	Nov. 2,'45
....	Club Havana	Nov. 23,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Mask of Diljon	Mar. 1,'46
....	Romance of the West	Mar. 20,'46
....	Murder Is My Business	Apr. 10,'46
....	Bombshell from Brazil	Not Set
....	Caravan Trail	Not Set
....	Colorado Serenade	Not Set
....	Devil Bat's Daughter	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
....	Heritage	Not Set
....	I'm From Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Sorority Girl	Not Set
....	Terrors on Horesback	Not Set
....	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set
....	Wife of Monte Cristo	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Avalanche	

RKO

SPECIAL

Prod. No.	Title	Release Date
582	Woman in the Window	
681	Along Came Jones	
651	Wonder Man	
691	Pinocchio (R.)	
661	Bells of St. Mary's	
682	Tomorrow Is Forever	

●

BLOCK 1

Prod. No.	Title	Release Date
601	Mama Loves Papa	

Prod. No.	Title	Release Date
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	

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BLOCK 2

606	Man Alive	
607	First Yank Into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	

●

BLOCK 3

611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

●

BLOCK 4

616	From This Day Forward	
617	Deadline at Dawn	
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	

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....	Badman's Territory	Not Set
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	The Bishop's Wife	Not Set
....	The Calico Kid	Not Set
....	Christabel Caine	Not Set
....	Crack-Up	Not Set
....	Ding Dong Williams	Not Set
....	Double Trouble	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Alibi	Not Set
....	Galveston	Not Set
....	Genius at Work	Not Set
....	The Great Answer	Not Set
....	The Great Day	Not Set
....	Heartbeat	Not Set
....	It's a Wonderful Life	Not Set
....	If This Be Known	Not Set
....	The Kid from Brooklyn	Not Set
....	Ladies' Choice	Not Set
....	Lady Luck	Not Set
....	Make Mine Music	Not Set
....	Notorious	Not Set
....	Partners in Time	Not Set
....	The Robe	Not Set
....	Sinbad the Sailor	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Tarzan and the Leopard Woman	Not Set
....	Till the End of Time	Not Set
....	The Truth About Murder	Not Set
....	Up Front with Mauldin	Not Set
....	A Very Remarkable Fellow	Not Set
....	Who Is My Love?	Not Set
....	Without Reservations	Not Set

IN PRODUCTION

....	Child of Divorce	
....	Desirable Woman	
....	A Likely Story	
....	Sinbad the Sailor	

REPUBLIC

561	Phantom of the Plains	Sep. 7,'45
551	Bandits of the Badlands	Sep. 14,'45
501	Scotland Yard Investigator	Sep. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the Navajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
509	Gay Blades	Jan. 25,'46

Prod. No.	Title	Release Date
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
....	Affairs of Geraldine	Not Set
...	Alias Billy the Kid	Not Set
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	Catman of Paris	Not Set
....	Conquest of Cheyenne	Not Set
....	Crime of the Century	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll's Sketchbook	Not Set
....	El Paso Kid	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	The Gentlemen from Missouri	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home on the Range	Not Set
....	The Inner Circle	Not Set
....	In Old Sacramento	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	The Man from Rainbow Valley	Not Set
512	Murder in the Music Hall	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	One Exciting Week	Not Set
....	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Rainbow Over Texas	Not Set
....	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Song of Arizona	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Strange Impersonation	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

IN PRODUCTION

....	Ghost Goes Wild	
....	My Pal Trigger	
....	The Twisted Circle	

20TH-FOX

SPECIAL

402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

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601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonial Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk In the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank In London	Mar.,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Centennial Summer	Not Set
....	Chicken Every Sunday	Not Set
....	Claudia and David	Not Set
....	Cluny Brown	Not Set

Prod. No.	Title	Release Date
....	The Dark Corner	Not Set
....	Do You Love Me?	Not Set
....	Dragonwyck	Not Set
....	Johnny Comes Flying Home	Not Set
....	Rendezvous 24	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Somwhere in the Night	Not Set
....	Strange Triangle	Not Set

IN PRODUCTION

....	It Shouldn't Happen to a Dog	
....	Margie	
....	Three Little Girls in Blue	

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V	Not Set
....	A Night in Casablanca	Not Set
....	A Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

IN PRODUCTION

....	Angel on My Shoulder	
....	Mr. Ace and the Queen	
....	Strange Woman	

UNIVERSAL

501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	Cheating Cheaters	May 24,'46
533	Love Takes a Holiday	May 31,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	The Cat Creeps	Not Set
....	Down by the Border	Not Set
....	Dressed to Kill	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	That's My Baby	Not Set

Prod. No.	Title	Release Date
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

IN PRODUCTION

....	Adventure for Two	
....	Fandango	
....	Little Miss Big	

WARNER BROTHERS

501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 6,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment in Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'46
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

IN PRODUCTION

....	Humoresque	
....	The Sentence	
....	A Very Rich Man	

BRITISH

(Distribution In U. S. Not Set)

The Rake's Progress (Eagle-Lion)	Dec. 7,'45
The Agitator (Natl.-Anglo)	Not Set
Brief Encounter (Eagle-Lion)	Not Set
I Know Where I'm Going (GFD)	Not Set
I'll Be Your Sweetheart (GFD)	Not Set
Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
Night Boat to Dublin (ABPC-Pathe)	Not Set
Pink String and Sealing Wax (Eagle-Lion)	Not Set
Strange Holiday (Elite)	Not Set
They Were Sisters (Gains.-GFD)	Not Set
2,000 Women (Gains.-GFD)	Not Set
Waltz Time (Natl.-Anglo)	Not Set
The Wicked Lady (Eagle Lion)	Not Set

MISCELLANEOUS

Military Secret (Artkino)	Aug. 1,'45
Half-Way House (AFE)	Aug. 11,'45
Girl No. 217 (Artkino)	Sept. 1,'45
The Barge-Keeper's Daughter (Famous-Intl.)	Sept. 4,'45
Love on the Dole (Four Continents)	Oct. 12,'45
Battle for Music (Four Continents)	Oct. 13,'45
Marie Louise (Mayer-Burstyn)	Nov. 12,'45
Once There Was a Girl (Artkino)	Dec. 22,'45
Fedora (Variety)	Jan. 14,'46
Amami Alfredo (Grandi)	Jan. 18,'45
Six P.M. (Artkino)	Jan. 26,'45
Whirlwind of Paris (Hoffberg)	Feb. 9,'46
Journey Together (English)	Mar. 2,'46
A Boy, A Girl and a Dog (Frank)	Not Set
Dark Mirror (Intl.)	Not Set
Dear Octopus (English)	Not Set
The Fall of Berlin (Artkino)	Not Set
It Happened One Sunday (English)	Not Set
On Approval (English)	Not Set
Open City (Mayer Burstyn)	Not Set
Secret Mission (English)	Not Set
Sheepdog of the Hills (English)	Not Set
They Met in the Dark (English)	Not Set
Thunder Rock (English)	Not Set
Thursday's Child (English)	Not Set
Warn That Man (English)	Not Set
Western Approaches (English)	Not Set
You Will Remember (English)	Not Set

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiot's Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Song (22½) (Billy Vine)	9-6-46	2887
7401	If a Body Meets a Body (18) (Stooges)	8 30-45	....
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	....
7404	A Bird in the Head (17) (Stooges)	2-28-46	....
7405	Uncivil War Birds (17) (Stooges)	3-7-46	....
7421	The Mayor's Husband (16) (H. Herbert)	9-20-46	2735
7431	Where the Past Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) H. Herbert	2-1-46	....
7425	Hiss and Yell (18) (V. Vague)	2-14-46	....
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Mee (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	....
7437	Mr. Noisy (16½) (S. Howard)	3-21-46	....
	COLOR RHAPSODIES		
6502	Rippling Romances (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	4-5-46	2806
	PHANTASIES CARTOONS		
6704	Bobby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
	FOX & CROW (Color)		
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	2807
	(1945-1946)		
7751	Pheney Baloney (7)	11-1-45	2807
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	....
7902	Strange Hunger (10)	3-21-46	....
	FILM VODVIL		
6955	Lowe, Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	....
	COMMUNITY SING (Series 9)		
6659	—No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579
6663	No. 13 (Special) Patriotic Songs (11)	5-8-45	2466
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	...
	(1945-1946)		
5657	(Re-Sale) Christmas Carols (10½)	12-8-45	....
7651	Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	....
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	....
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	....
7657	Chickery Chick (Leibert)	3-7-46	....
	SCREEN SNAPSHOTS (Series 24)		
6859	No. 9 (9½)	5-17-45	2807
6860	No. 10 (10)	7-27-45	2807
	(1945-1946)		
7851	No. 1 (25th Anniversary Special (9)	9-7-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations (9)	2-15-46	....
7855	No. 5 Movie Stunt-men & Doubles (9)	1-17-46	....
7856	No. 6 (Wendell Niles and Prindle (9½)	2-15-46	....
7857	(Victory Show)	3-15-46	....
	SPORT REELS		
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champon of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Capers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	....
7806	Canine Champion	3-14-46	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	2-14-46	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-46)		
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas	1-26-46	....
T-714	Glimpses of Guatemala	2-9-46	....
	PETE SMITH SPECIALTIES		
S-560	Hollywood Scout (8)	4-14-45	2446
	(1945-46)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)		
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	3251
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please	12-22-45	....

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	....
L5-3	No. 3 (10)	2-22-46	....
L5-4	No. 4 (10)	4-26-46	....
	GEORGE PAL PUPPETOONS (Color)		
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper	10-19-46	....
U5-3	Olio for Jasper	4-19-46	....
U5-4	Togther in the Weather	3-22-46	....
	POPEYE THE SAILOR (Color)		
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks	11-2-45	....
E5-2	Peep in the Deep	3-22-46	....
E5-3	Service With a Guile	4-19-46	....
E5-4	Klondike Casanova	5-31-46	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-46	2850
J5-3	No. 3 (10)	2-8-46	....
J5-4	No. 4 (10)	4-19-46	....
	SPEAKING OF ANIMALS		
Y4-3	In th Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	....
Y5-3	In the Post War Era	2-8-46	....
Y5-4	(Untitled)	5-10-46	....
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	....
R5-4	Good Dog	12-21-45	....
R5-5	Dixie Pointers	2-8-46	....
R5-6	Rhythm on Blades	3-1-46	....
R5-7	Testing the Experts	3-22-46	....
R5-8	(Untitled)	5-17-46	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen	5-17-46	....
	LITTLE LULU (Color)		
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
	(1945-46)		
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack	5-3-46	....
D5-3	(Untitled)	3-1-46	....
	NOVELTOON (Color)		
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
	(1945-46)		
P5-1	The Friendly Ghost (7½)	4-5-46	....
P5-2	Cheese Burglar	5-17-46	....
	COLOR CLASSICS CARTOONS (Color)		
	(Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (6)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	—Cured Duck (7)	10-26-45	2807

(1945-46)

Prod. No.	Title	Release Date	
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822

SPORTSCOPES

Prod. No.	Title	Release Date	
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611

(1945-46)

Prod. No.	Title	Release Date	
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	....
64,307	Quarter Horses (8)	2-22-46	....

HEADLINER REVIVALS

(1945-46)

Prod. No.	Title	Release Date	
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850

EDGAR KENNEDY

Prod. No.	Title	Release Date	
53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy (17)	9-7-45	2807

(1945-46)

Prod. No.	Title	Release Date	
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	....

LEON ERROL

Prod. No.	Title	Release Date	
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598

(1945-46)

Prod. No.	Title	Release Date	
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	....

FLICKER FLASHBACKS

Prod. No.	Title	Release Date	
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446

(1945-46)

Prod. No.	Title	Release Date	
64,201	No. 1 (7)	9-14-15	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	....

THIS IS AMERICA

Prod. No.	Title	Release Date	
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris (16)	10-19-45	2726

(1945-46)

Prod. No.	Title	Release Date	
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	....

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Release Date	
63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	....

SPECIALS

Prod. No.	Title	Release Date	
671	The House I Live in (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Release Date	
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579

(Black and White)

Prod. No.	Title	Release Date	
5201	What It Takes to Make a Star (8)	7-6-45	2579

(1945-1946)

Prod. No.	Title	Release Date	
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (8)	10-45	2653

SPORTS REVIEWS

(Color)

Prod. No.	Title	Release Date	
5354	Down the Fairways (8)	6-1-45	2579

(1945-1946)

Prod. No.	Title	Release Date	
6351	Ski Aces (9)	9-21-45	2840
6352	Time Out for Play	11-16-45	....

TERRYTOONS (Color)

Prod. No.	Title	Release Date	
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable—The Mosquito (7)	6-29-45	2840
5520	Mighty Mouse and the Wolf (7)	7-20-45	2840

(1945-1946)

Prod. No.	Title	Release Date	
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2840
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840

MARCH OF TIME

Prod. No.	Title	Release Date	
V11-8	Memo from Britain (16)	3-23-45	2374
V11-9	The Returning Veteran (17)	4-20-45	2402
V11-10	Spotlight on Congress (16)	5-18-45	2453
V11-11	Teen-Age Girls (17)	6-15-45	2499
V11-12	Where's the Meat? (17)	7-13-45	2542
V11-13	The New U. S. Frontier (17)	8-10-45	2578

(1945-1946)

Prod. No.	Title	Release Date	
V12-1	The Palestine Problem (16½)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
V12-5	Challenge to Hollywood	12-28-45	2768
V12-6	Life With Baby (21½)	1-26-46	2830
V12-7	Report on Greece (19)	2-21-46	2870

DRIBLE PUSS PARADE

Prod. No.	Title	Release Date	
5902	Do You Remember (8)	6-2-45	2579

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Release Date	
9238	Woody Dines Out (7½)	5-14-45	2446
9289	Crow Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (7)	8-27-45	2737

(1945-1946)

Prod. No.	Title	Release Date	
1321	Th Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Comes Home	4-15-46	....

SWING SYMPHONIES

Prod. No.	Title	Release Date	
9237	Sliphorn King of Polaroo (7)	3-19-45	2351

PERSON — ODDITIES

Prod. No.	Title	Release Date	
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750

(1945-1946)

Prod. No.	Title	Release Date	
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	....
1367	Wings of Courage	3-25-46	....

VARIETY VIEWS

Prod. No.	Title	Release Date	
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598

(1945-46)

Prod. No.	Title	Release Date	
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas		

NAME-BAND MUSICALS

Prod. No.	Title	Release Date	
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611

(1945-46)

Prod. No.	Title	Release Date	
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness	1-2-46	....
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet	2-20-46	....

SPECIAL SINGLE REEL MUSICAL

Prod. No.	Title	Release Date	
1381	Sing and Be Happy (10)	2-18-46	2850

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Release Date	
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choco Choco Amigo		....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Release Date	
2801	Fashions for Tomorrow (10)	11-17-45	....
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard	3-30-46	....

TECHNICOLOR SPECIALS

Prod. No.	Title	Release Date	
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	....

(1945-46)

Prod. No.	Title	Release Date	
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic	3-9-46	....

SPECIALS

Prod. No.	Title	Release Date	
2901	The 900 (9)	9-15-45	2611

FEATURETTES

Prod. No.	Title	Release Date	
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579

(1945-46)

Prod. No.	Title	Release Date	
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	....
2106	Hitler Lives? (20)	12-29-45	2778

SPORTS PARADE (Color)

Prod. No.	Title	Release Date	
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying (10)	6-30-45	2522
1511	Arabians in Rockies (10)	12-15-45	2611
1512	Days of '76 (10)	12-22-45	....
1513	Cavalcade of Archery (10)	1-12-46	....

(1945-46)

Prod. No.	Title	Release Date	
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	....
2503	Michigan Ski-Daddle (10)	2-9-46	....
2504	With Rod and Gun in Canada	3-16-46	....
2505	Snow Eagles	3-30-46	....

MELODY MASTER BANDS

Prod. No.	Title	Release Date	
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circut Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533

(1945-46)

Prod. No.	Title	Release Date	
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Comes the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band	3-16-46	....

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Release Date	
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather (7)	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	9-15-45	2695

(1945-46)

Prod. No.	Title	Release Date	
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	....
2303	Good Egg, The (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	....
2305	Little Lion Hunter	3-23-46	....

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Release Date	
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice (7)	6-30-45	248,
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2822
1714	Holiday for Shoestrings (7)	2-23-46	....
1715	Quentin Quail	3-2-46	....
1716	Baby Bottleneck	3-16-46	....
1717	Hare Remover	3-23-46	....

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Release Date	
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	2850

VITAPHONE VARIETIES

Prod. No.	Title	Release Date	
1404	Overseas Roundup No. 1 (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3 (10)	7-14-45	2466

(1945-46)

Prod. No.	Title	Release Date	
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Study of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	....
2405	Peeks at Hollywood (10)	1-26-46	2822

OFFICIAL WAC FILMS

Title	Release Date	
Something You Didn't Eat (9)		2586
Here Come the Yanks (10)	8-30-45	2693
What Every Veteran Should Know	9-13-45	....
Victory Bond Caravan	11-1-45	....
That Justice Be Done (10)	10-18-45	2686
Hollywood Victory Caravan (20)	11-1-45	....
Food and Famine	1-27-46	....
UNRRA Reports to the U. S.	1-3-46	....

MISCELLANEOUS

Title	Release Date	
Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidanek (Artkino) (10)		2522
Caledonia (Astor) (18)		2653
Story of D.D.T. (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830

SERIALS

COLUMBIA

Prod. No.	Title	Release Date	
6160	The Monster and the Ape (15 episodes)	4-20-45	2415

(1945-46)

Prod. No.	Title	Release Date	
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....

REPUBLIC

Prod. No.	Title	Release Date	
482	Manhunt of Mystery Island (15 episodes)	3-17-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	10-6-45	....

(1945-1946)

Prod. No.	Title	Release Date	
....	Daughter of Don Q (12 episodes)		....
581	The Phantom Rider (12 episodes)	1-26-46	....
....	King of the Forest Rangers (12 episodes)		....
....	The Scarlet Shadow		....

UNIVERSAL

Prod. No.	Title	Release Date	
9881	The Master Key (13 episodes)	4-25-45	2415
1681-1693	Royal Mounted Rides Again	10-23-45	....

(1945-1946)

Prod. No.	Title	Release Date	
1581-1593	Secret Agent X-9	7-24-45	2638
1781-1793	The Scarlet Horseman	1-22-46	....
1881-1893	Lost City of the Jungle		

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2862, issue of February 23, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2873 and 2874, issue of March 2, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2871 and 2872, issue of March 2, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2862
Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Feb.,'46	126m	Dec. 22,'45	2765	2628	2862
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	...
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	...
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	....
•Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	....
Arrowsmith (Reissue)	Film Classics	....	Helen Hayes-Ronald Colman	Sept. 1,'45	95m	Nov. 21,'31	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
BAD Bascomb	MGM	....	Wallace Berry-Margaret O'Brien	Not Set	112m	Feb. 9,'46	2837	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	....	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701		
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
†Bells of St. Mary's The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2862
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Dec. 5,'46	71m	Dec. 8,'45	2746	...	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	....	....	....	2850	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	..	2230	
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set				2230	
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2862
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	....	....	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757		....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....

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CAESAR and Cleopatra (Color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	....	....	2818	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Catman of Paris, The	Rep.	....	Carl Esmond-Lenore Aubert	Not Set	65m	Feb. 23,'46	2858	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	...
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	Not Set	....	....	....	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	2862
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
●Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
†Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2862
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768		
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	....	....	....	2870	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
●Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	..
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi (formerly Fatal Fingerprints)	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	....	....	2809	....
Dark Corner, The	20th-Fox	....	Lucille Ball-William Bendix	Not Set	....	....	....	2859	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	....	.	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO	...	Glenn Vernon-Marcia Maguire	Not Set	....	....	....	2695	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2862
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
●Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	.
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	....	....	2499	....
Dragonwyck	20th-Fox.	....	Gene Tierney-Vincent Price	Not Set	103m	Feb. 23,'46	2857	2403	....
●Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set				2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EASY Come, Easy Go	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....		2366	
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
†Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	.	Documentary	Not Set	70m	Sept. 15,'45	2645	.	....
●Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	....		2467	..
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
●Fighting Bill Carson	PRC	....	Buster Crabbe-Al St John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
●Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
From This Day Forward	RKO	616	Joan Fontain-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
●Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
●Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	....
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	....	....	....	2784	....
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	....	....	2792	....

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Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2798
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	....	....	....	2776	...
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	....	....	....	....	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	....	....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
HARVEY Girls, The (col.) (Bl. 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	....
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	....	....	....	2792	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	....	Zachary Scott-Janis Paige	Not Set	....	....	....	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	....	....	2662	....
Hold High the Torch (color)	MGM		Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	....
Hoodlum Saint	MGM	....	William Powell-Esther Williams	Not Set	93m	Feb. 9,'46	2837	2830	....
Hot Cargo	Para.	....	William Gargan-Philip Reed	Block 5	....	....	....	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	89m	June 17,'44	2777	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House of Horrors	Univ.	525	Kent Taylor-Virginia Grey	Mar. 29,'46	....	....	....	2850	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2810
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
● I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
● It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	....	Joe Kirkwood-Elyse Knox	Not Set	....	....	....	2809	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Not Set	....	....	....	2764	...
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Nov. 17,'45	2718	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	Not Set	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Mar. 7,'46	....	....	....	2756	....
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2628	....
Kid from Spain, The (Reissue)	Film Classics	....	Eddie Cantor-Lydia Roberti	Sept. 1,'44	90m	Nov. 5,'32	....	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
† Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2862
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	..
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Last Chance, The	MGM	....	E. G. Morrison-John Hoy	Not Set	105m	Nov. 24,'45	2726	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2862
Letter for Evie, A (Block 15)	MGM	....	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
● Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....

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●Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2862
●Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents		Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685		
Love Takes a Holiday	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	....	....	....	2870	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Mar. 7,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	
●Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2810
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Not Set	....	....	....	2748	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	....	....	....	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshall	Not Set	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	....	....	....	....	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2862
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turban Bey	May 3,'46	..	... ...		2279	
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	....	....	2870	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	....	....	....	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
On Approval (British)	English	..	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB		Ann Sheridan-Alexis Smith	Not Set	....	....	....	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Block 5	....	....		2555	
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
●Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
Out of the Depths (formerly Strange Voyage)	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157	....	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637.	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46	.	. ...	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	....	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	....	....	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
●Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	....	....	....	2543	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
SAILOR Takes a Wife (Block 15)	MGM	....	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	....
†San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	..
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2810
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	....
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Secret Mission (British)	English	..	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		..
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	Oct. 20,'45	2685	2418	....
●Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Not Set				2543	....
●Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	.
●Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	...	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	....	....	....	2809	....
●She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2810
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox		Fred MacMurray-Anne Baxter	Not Set		....	....	2628	....
Smooth as Silk (formerly Notorious Gentleman)	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	....	....	....	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Mar. 14,'46	....	....	....	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	....	....	....	2809	....
Somewhere in the Night	20th-Fox	....	John Hodiak-Nancy Guild	Not Set	....	....	....	2859	....
Song of Arizona	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	..	....	....	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	...	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
●Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	....	....	2628	....
●South of Rio Grande	Mono.		Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	..
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set		....	..	2776	.
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2862
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	....	....	....	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy Maguire	Block 3	83m	Jan. 5,'46	2785	2695	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	....	....	2756	
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2862
Strang Conquest	Univ.	530	JaneWyatt-Lowell Gilmore	May 10,'46					
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	....	Brenda Marshall-William Gargan	Not Set	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Block 5	....	....	....	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	...
Stranger. The	RKO		Edw. G. Robinson-Loretta Young	Not Set		....	..	2756	....
Strange Voyage	Mono.	....	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strangler of the Swamp	PRC		Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
●Sunset in El Dorado	Rep.	...	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
●Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	..
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46		....		2756	
Tars and Spars	Col.	...	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2862
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	....	....	2786	....

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These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English	.	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2862
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	.....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	.
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Throw a Saddle on a Star	Col.	....	Ken Curtis-Adele Roberts	Mar. 14,'46	....	....	....	2850	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	.	...
●Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	....	....	2467	...
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	....	....	2784	....
Time for Two	MGM	....	John Hodiak-Lucille Ball	Not Set	....	....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own	Para.	....	Olivia De Havilland-John Lund	Block 5	....	....	....	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	....
Topper (Reissue)	Film Classics	....	Constance Bennett-Cary Grant	Dec. 1,'44	96m	July 17,'37	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston	MGM	....	Jimmy Durante-June Allyson	Not Set	....	....	....	2695	....
2,000 Women (British)	Gains. G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	.	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	......	....	1923	....
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 13,'46	....	....	....	2870	....
Undercover Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	...	....	....	2748	....
Up Goes Maisie (Block 15)	MGM	....	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	....
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	.	... ..		2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward (formerly Give Me the Simple Life)	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	...	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	...
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662		....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 6,'46	....	....	....	....	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
●You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	....	MGM Contract Stars	Not Set	110m	Aug. 25,'45	2638	1913	2663

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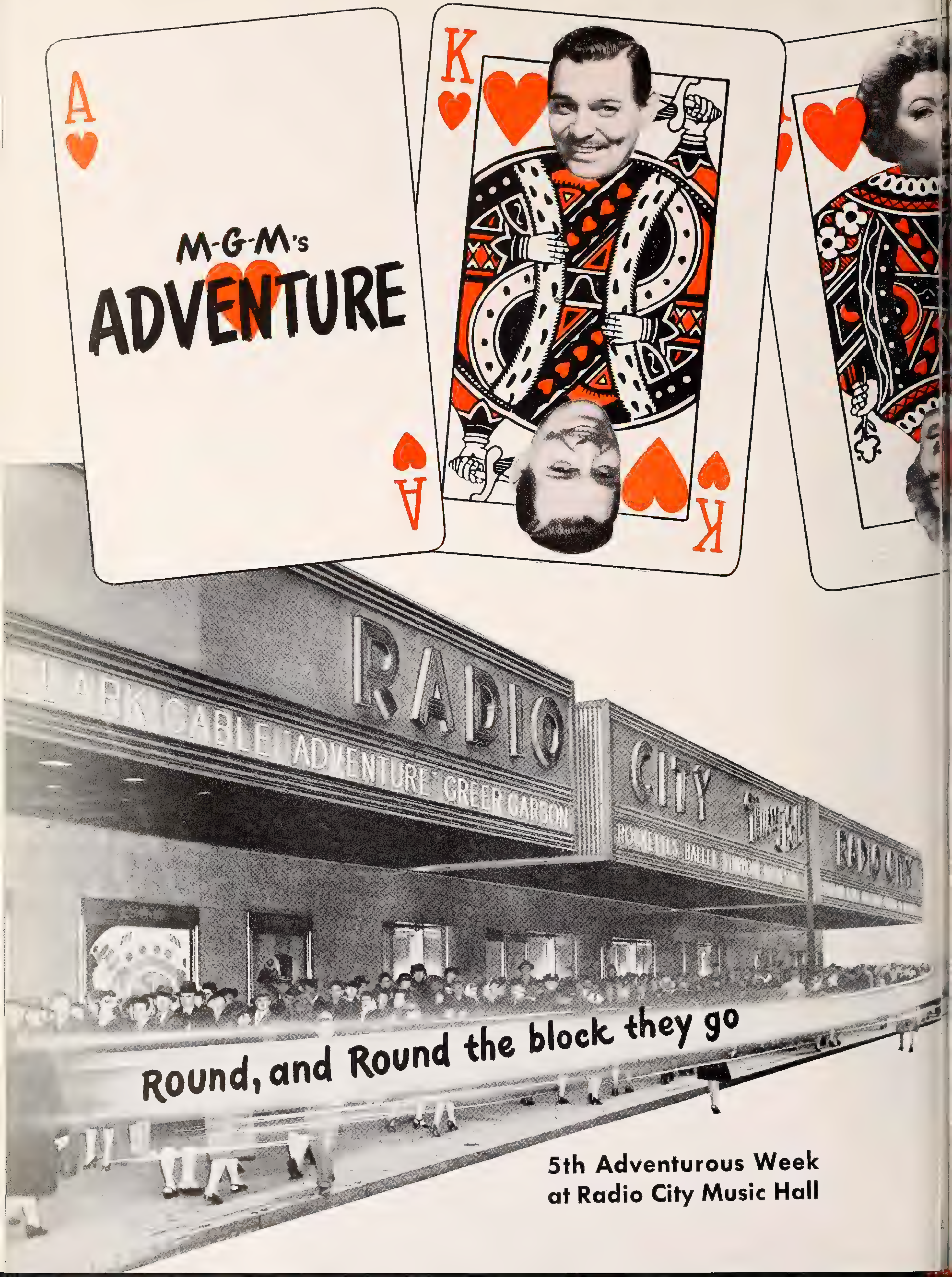
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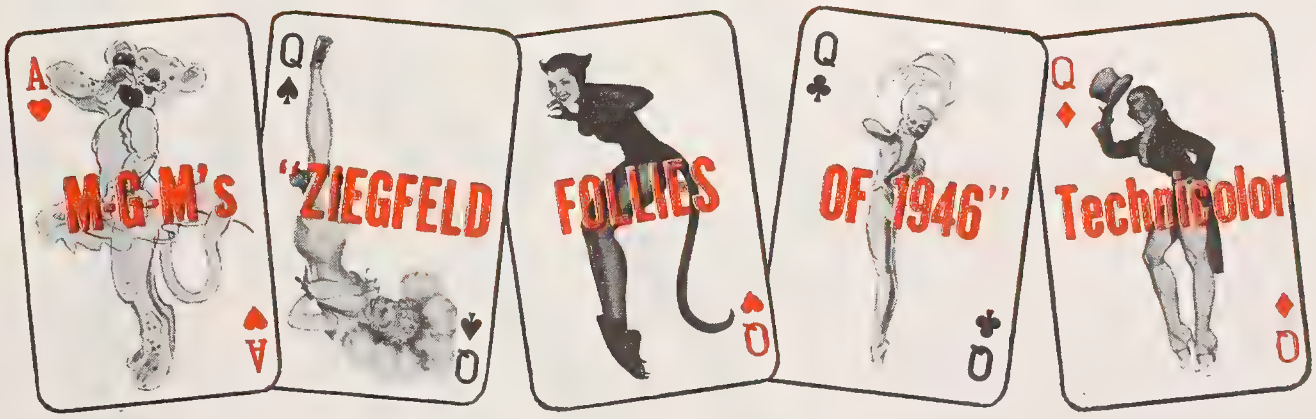
CHARLESTON, W. VA.
LANCASTER

IT'S IN THE CARDS!

And Here's Another Friendly Deal!

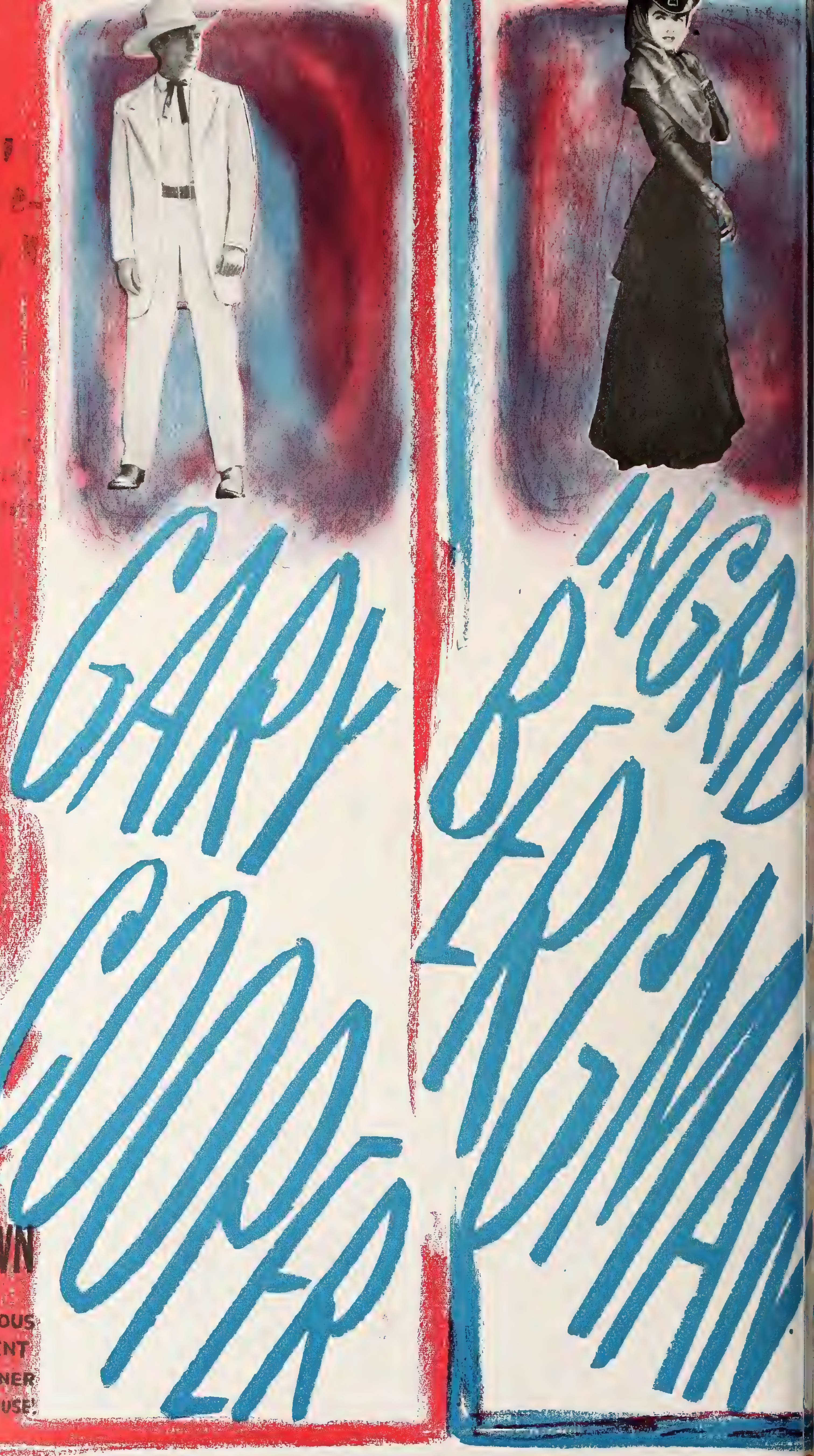


M-G-M's "ZIEGFELD FOLLIES OF 1946" Technicolor

THIS MONTH STARTS THE NATIONAL RELEASE!

Yes Yes!

1st OUT-OF-TOWN DATE!! SIMULTANEOUS 4-HOUSE ENGAGEMENT IN MIAMI! EVERY WARNER GROSS BEATEN IN EACH HOUSE!


GARY COOPER
INGRI
BERGMA

EDNA FERBER'S

SARATOGA TRUNK

WARNER

WARNER

WARNER

with **FLORA ROBSON**

HAL B. WALLIS PRODUCTION

DIRECTED BY SAM WOOD

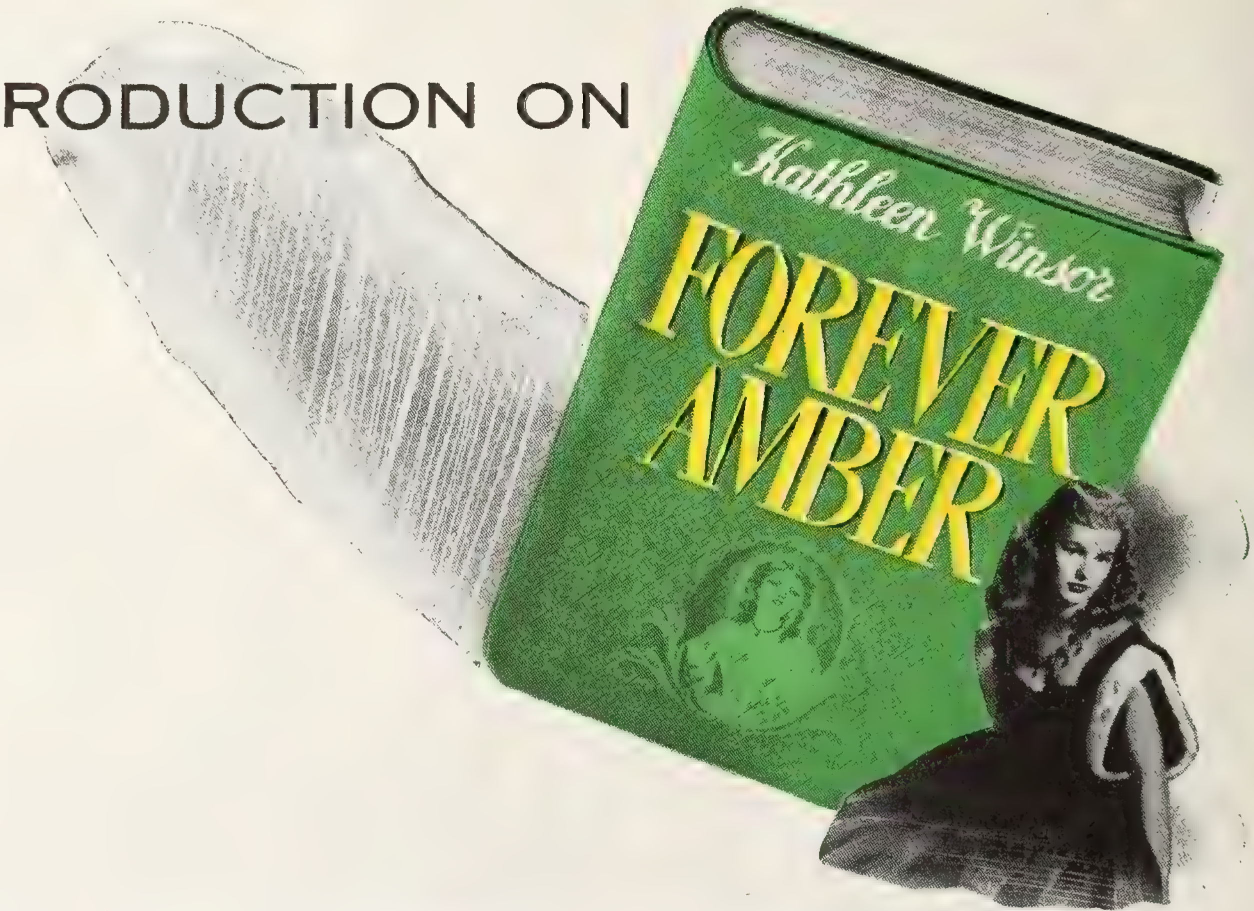
SCREEN PLAY BY CASEY ROBINSON · FROM THE NOVEL BY EDNA FERBER · MUSIC BY MAX STEINER

Screen history....

THIS WEEK–

20TH CENTURY-FOX STARTED

PRODUCTION ON


Kathleen Winsor
FOREVER AMBER

"Amber"–played by Peggy Cummins, selected from 215 candidates for the role.

Photographed in TECHNICOLOR
Presented by Darryl F. Zanuck • Directed by John M. Stahl • Produced by William Perlberg • Screenplay by Philip Dunne

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 10 March 9, 1946

BRITISH LOAN

THE motion picture as the most thoroughly international of our great industries has properly a very special interest in the projected and much debated loan of about four billion dolars to Britain. The question of business terms, interest rates, or even whether it should in fact be a gift, is of minor and probably negligible importance. The issue is over an effort to set the basic economy of the British Empire on its feet and functioning again. That inevitably involves all the world and with it most inescapably the United States.

The loan, or financing on whatever the terms may be, is essential in our own self-interest. Beyond that it is demanded by the standards of fair play and by the obviously great need of the ally with the greatest interest in common with us.

If the world as we know it under the institutions of capital and individual enterprise is to stand and survive Britain must be fortified against the rise of the extreme Left, empowered by misery and discontent. The loan can be a step in the welding of the armor of the existing social order and its liberties for the common man.

It is appropriate to make note here of Mr. Eric Johnston's excursion to speak in the Southwest, starting this weekend, in behalf of the loan. Mr. Johnston, representing alike the Motion Picture Association, and the United States Chamber of Commerce, becomes indeed a voice of American industry.

RED CROSS 1946

WE have come into the years "after the war", which are not yet quite years of peace, and the travails and sufferings of humanity around the world are as bitterly demanding as the ordeals of war. So the tasks and requirements of the Red Cross in its administrations of relief and mercy continue undiminished.

Hunger and disease claim war - worn peoples in devastated lands.

In the complexity of today's political and social problems the troubles of any of them are the troubles of all of us, not for reasons of sympathy alone but because disaster and misfortune are held by no boundaries.

Now again, facing the problems of a world in the process of reorganization, the motion picture showmen of the land are enlisted in the Red Cross cause under the leadership of Mr. Spyros Skouras, national chairman of the motion picture industry's 1946 Red Cross campaign. His designation has a special fitness, growing out of his first - hand studies and observations in the European areas. There is no hearsay in his earnest, poignant appeals.

The motion picture's Red Cross week runs March 20 - 26.

■ ■ ■

WRITTEN OFF

THE indications are that the Hollywood production machine is carrying over to inventory some story properties concerned with the war and its themes amounting to several millions of dollars. The projects have gone out of fashion before they could be consummated and delivered. That is really not very important. What goes in is of much less importance than what comes out. Examination of the story inventory of even the most effulgently successful publication enterprise would discover some amazing write-offs, too. "It looked like a good idea at the time," is the editor's and the producer's best explanation. ¶ In creative enterprises making product for the service of the public whim there are many expenditures which look like waste to lay observers and which must in the experience of the trade be considered as inevitable costs of production. The ruthless discarding of outmoded materials and obsolete mechanisms has ever been an essential element of practice in efficient American industry. Many a picture has been saved by what was left on the cutting room floor. ¶ That goes for stories left in the safe, too.

■ ■ ■

TIME OF PROMISE—There comes that day when in spite of cold and snow the hopeful eye discovers a gleam of color in the young growth on the willows by brook and pond. It is the palest hint of a golden flush betokening the burgeoning of the spring which is to be. Down below the frost line roots are reaching anew, pushing with purpose that will be declared in the first leafing of the spring. The willow is the optimist among the trees. It is strong with the weakness of its flexibility. It gives with every wind, and stands up again when the wind is gone. Frost may split its limbs and they heal with the first season's growth. It is rarely overturned by storm, because it has learned to persist but not resist. It is the tall pine and the sturdy oak on the uplands which in their assertive individualism get hit by tempest. Men are like that —including the slippery elm.

■ ■ ■

NOW that the announcement of Enterprise Productions is made by Mr. Charles Einfeld and Mr. David L. Loew, it is to be discovered born into the adult production status of a capitalization of five millions and a first annual budget of $13,000,000. That is a robust addition to the growing roster of independent production enterprises, a part of the current cycle of structural changes. Inevitably as top rank pictures involve individual investments to be counted in seven figures each picture becomes a distinct enterprise, and with that comes division of the production machine.

■ ■ ■

THE PASSING of John Flinn is an event in the life of many of us. He came in with the advent of the feature era and rode with it into a period of greater significance. Interestingly he was one of those who never lost his head about it. He was one of those persons who was almost always big, but always so objective that he could not be quite that. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

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Close Shave

TELEVISION recently had to gulp a few more aspirin to relieve one of its periodic growing pains. In televising the Gus Lesnevich-Lee Oma light-heavyweight fight from New York's Madison Square Garden, the cameras at the end of the fourth round switched back to the studio for a brief demonstration of the sharpness of Gillette razor blades, which sponsored the event. When the cameras returned to the arena, the audience found itself lost in bewilderment, with the announcer rather hard-pressed for an explanation. Between rounds, the referee had called a halt to the legalized manslaughter because of a cut sustained by Mr. Lesnevich, not while shaving.

Something else for the growing infant to worry about.

Lecture Tour

ERIC A. JOHNSTON, president of the Motion Picture Association of America and of the U. S. Chamber of Commerce, publicly will endorse the proposed loan of $3,750,000 to England in addresses in New York, Washington and possibly elsewhere, subsequent to his return from Hollywood this month. Mr. Johnston is currently in Hollywood where he was to attend the Academy awards presentation at Grauman's Chinese Theatre Thursday night.

No Bells

CONTENDING that the availability, percentage terms and playdates were unreasonable, 34 exhibitor-members of the Greater Cincinnati Independent Exhibitors Association have refused to play "The Bells of St. Mary's" and have signed a composite three-column display advertisement in the Cincinnati dailies setting forth the details and "regretting our inability to show the picture." The picture originally was offered on terms of 50 per cent, with playing time Saturday through Wednesday, but turned down, according to F. W. Huss, Association president. When, subsequently, the picture was offered at 40 per cent with playing time Wednesday through Saturday, the availability had expired, he claims.

Looking Ahead

IN a survey conducted by *Television Magazine* to determine the interest in theatre television now, more than half of the 350 circuit operators and exhibitors polled indicated they were interested in theatre television, or in operating a station of their own.

When asked "Have you any plans for theatre television?" 58 per cent answered affirmatively, 32 per cent had no plans and 10 per cent didn't answer.

Sixteen per cent of those who answered had taken steps in the direction of television, enlarging their projection booths, making inquiries regarding probable costs, etc.; 76 per cent made no move, and eight per cent didn't answer the question.

Fifty per cent of the answers to the question "Are you interested in operating a television station?" were a positive "yes."

Thirty per cent were not interested and 20 per cent didn't answer.

King Size

POCKET BOOKS, INC., which publishes those books which actually are small enough to put in your pocket, has announced the publication of new King-Size editions. These books measure nine by thirteen inches and are just too big to get in your pocket.

France's Theatres

FRANCE has a total of 4,529 theatres, according to the latest statistics. Of these, 258 are for non-theatrical films only. Paris has 336 theatres, the Paris suburbs account for an additional 437 and 726 theatres are added to these totals if the Paris area is considered. Only 125 of all French theatres are affiliated with circuits. The French zone in North Africa has 347 theatres, 222 of which are in Algeria. Films in 16mm are shown in approximately 6,000 situations in France.

The Truth

GENERAL CARL A. SPAATZ, commanding general of the Army Air Forces, has urged the truthful dissemination of information to the public through motion pictures, the press and radio. Addressing AAF officer graduates of the first publications school in service history, General Spaatz emphasized the importance of accurate and prompt news reports to the people. "This can be done," he said, "through movies, the press and radio. You graduates must do your part to make this . . . possible."

Students Strike Again

FOLLOWING the strike in Veronia, Ore., where students set up a picket line outside of the Joy theatre in a demand for lower admission prices, a similar situation has developed in Madison, Wis. At a meeting of the Madison Youth Council, the organization pledged itself to conduct a "continued fight" for reductions in the price of theatre admissions. The council board claim that their requests have been met with a "cold shoulder" by theatre managers in the city.

Progress Note

LAST WEEK in Munich there was held the first post-war opening of a film officially blacklisted by Joseph Goebbels. The film: Warners Bros.' "Dr. Ehrlich's Magic Bullet."

Politics

CANTINFLAS, Mexico's leading picture and stage comedian and leader in the Picture Production Union, has a problem that seems funny, but isn't. The comedian, in private life Mario Moreno, is considering offers to run for President of Mexico and as Senator for the Federal District, which includes Mexico City. Cantinflas hasn't said whether he will or will not run for either of the posts but has intimated that he is inclined toward the belief that his best place is before the cameras. At any rate, he can claim more political attention than any other Mexican actor.

Films and Food

PRESIDENT TRUMAN last weekend urged the cooperation of the motion picture industry through Eric A. Johnston, president of the MPAA, in making Americans realize the importance of conserving food for the purpose of sending all available surplus to Europe to prevent starvation. Following the meeting between the President and Mr. Johnston it was reported from Washington that a special committee might be appointed by Mr. Johnston to cooperate with other information media in the government's program.

Reconversion

LOEW'S, INC., will reconvert an aircraft parts plant at Bloomfield, N. J., into a plant to be used for recording, manufacturing and distributing phonograph records and electrical transcriptions. The sale of the plant to Loew's was announced by the War Assets Corporation. Original cost of the property was $990,133.

Broadway Tempest

TEMPERS were flying on Broadway last week concerning Maxwell Anderson's new play, "Truckline Cafe" which opened last week and was unanimously damned by the critics of the daily New York press. Critics, producers, author and columnists had mixed the excitement to such a froth five days later that it seemed probable the show, originally scheduled to close March 9, might settle down to a nice run.

The fracas started when Harold Clurman and Elia Kazan, the producers, took a two-column advertisement in the New York *Times* and, a little purple in the face, proceeded to lambast the critics for their decision and to protest that "our theatre is strangled in a bottleneck. That bottleneck is made up of a group of men who are hired to report the events of our stage and who more and more are acquiring powers which, as a group, they are not qualified to exercise —either by their training or by their taste."

The critics promptly sprang to their own defense. Said Robert Garland of the *Journal-America*: "It (the play) was made by two refugees from Hollywood, who came here, made a mess of everything and then decided to defend themselves before they went home."

Howard Barnes of the *Herald Tribune* reported: "It is a very bad play. It is amazing that so important a playwright as Anderson could write such a bad play."

After this reaction the playwright took a two-column ad in the *Herald Tribune* to call the critics "the Jukes family of journalism" who either could not or would not understand his play.

Meanwhile, the box office reported that ticket sales were increasing.

"Little of Me Left"

DUBLIN has offered its native son, George Bernard Shaw, the freedom of the city, but Mr. Shaw believes he is too old to leave London for Dublin and accept the honor in person. "I am too old to be present," he wrote to the Dublin City Manager, "but there is so little of me left that it will hardly be missed." The playwright is 89 years old. A delegation from Dublin is expected to travel to London to confer the honor.

Partners

HAVING lived peaceably together for the past 25 years, Malcolm Kingsberg, president of RKO Theatres, and Al Jutkovtiz, independent operator of the Columbia and Strand theatres in Far Rockaway, Long Island, have announced the renewal for a long term of their partnership. They have filed plans for the construction of a new 2,500-seat theatre on the site adjacent to the RKO Columbia to be operated by RKO.

Bar Room Shows

YOU CAN'T, if you were thinking of doing it, show motion pictures in saloons in Trenton, N. J. The fellow who tried it, Nicholas Barbuto, was ordered to cease and desist by Alfred E. Driscoll, State Alcoholic Beverage Commissioner, who pointed to regulations forbidding screenings in taverns and saloons, except for juke box presentations.

PEOPLE

David M. Noyes in Hollywood last Wednesday resigned as vice-president of the Society of Independent Motion Picture Producers.

G. S. Eyssell, president and managing director of the Radio City Music Hall, returned to New York last Friday from Hollywood after a three-week business trip.

Dave Bader, Century-Fox trade paper contact, was guest of honor at a farewell luncheon tendered by associates last Friday in New York. Mr. Bader will enter the 16mm field.

Jack Greenberg, barker of the Philadelphia Variety Club, was presented a plaque last week in memory of **D. Benjamin Kresch**, former barker, killed while serving overseas with the Army Air Force.

Willie Bioff, ex-film labor chief, is getting established in Rio de Janeiro, according to **Danton Walker**, New York *Daily News* columnist, last Friday.

R. E. Paulus of the Spicer theatre in Akron, Ohio, last week was elected president of the Akron Theatre Managers Association for the coming year.

W. French Githens, president of the Embassy Newsreel Theatres in New York, Monday received a citation from the Navy Department for outstanding work in supervising writers and directors in the Navy's training program.

Maury Orr, United Artists division sales manager, and **Jack Goldhar**, eastern division sales manager, will be guests of honor at banquets to be held at the Hollenden Hotel in Cleveland, Ohio, Monday, March 11, and the Book Cadillac Hotel in Detroit, March 18.

Dr. H. J. Schad, owner of the Astor and Strand theatres in Reading, Pa., was reelected a director of the Reading Fair Company last week.

Bea Whelton was appointed assistant city censor of Boston this week and will review all plays and motion pictures from the woman's angle.

Joseph Shure, a Fabian circuit executive in Albany, N. Y., for ten years, has resigned. His future plans have not been announced.

Robert Wilder, author of "Written on the Wind," will join Paramount in May under a term contract.

George Franklin Tucker, RKO salesman in Albany for 12 years, has been named the company's manager in South Africa.

Adolph Zukor II, grandson of Paramount's founder, joined Paramount International Films in New York, Monday, in the advertising and publicity department.

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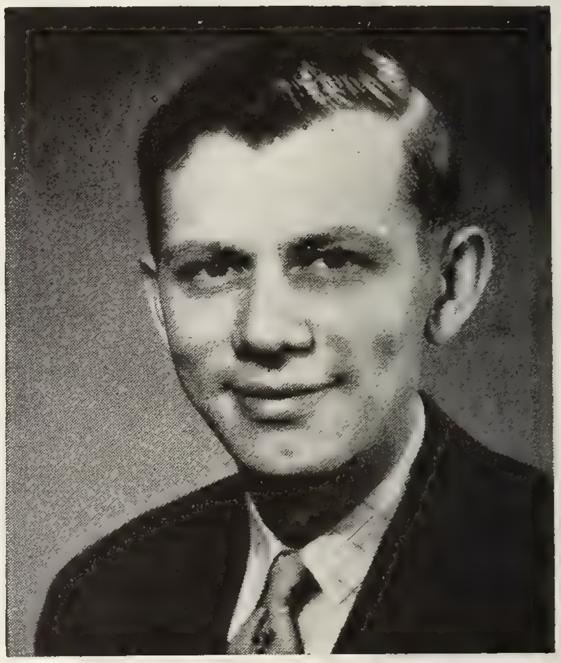
Robert Mochrie, Oscar Doob

William Heineman, Red Kann, Robert Mochrie, Oscar Doob, Martin Quigley

McCOY, BOESEL WIN QUIGLEY AWARDS; DOOB CITES VALUE

P. E. McCoy, winner of the Silver Grand Award and War Showmanship Award



Harry G. Boesel, winner of the Bronze Grand Award

THE QUIGLEY AWARDS, the annual competitions among theatremen to determine showmanship of the highest order, with showmen as the judges, are "a major factor in developing showmanship in the theatre business."

Thus did Oscar Doob, general theatre executive of Loew's, Inc., describe the competitions last Monday in the North Ballroom of the Hotel Astor on New York's Broadway, at the luncheon which followed the 12th annual judging for the Quigley Awards of 1945 by 85 executive showmen in the adjacent East Ballroom. Martin Quigley was luncheon host to more than 100 judges and guests.

The 1945 Silver and Bronze Grand Award winners in the competitions conducted by the Managers' Round Table of MOTION PICTURE HERALD were:

P. E. McCoy, the Silver Grand Award, and the fourth War Showmanship Award, for his campaigns in Augusta, Ga., where he is manager of the Miller theatre.

Harry G. Boesel, the Bronze Grand Award, for exploitation activity in Milwaukee, Wis., where he is manager of the Palace theatre for Fox Wisconsin Theatres.

Both winners are young men. Mr. McCoy is 37, and Mr. Boesel is 35. The former began his theatre career in 1930 as doorman for the Palace theatre in Athens, Ga., becoming manager of the Strand in that city a year later. He handled publicity for the Strand and Palace when he became manager of the Georgia. In 1941, Mr. McCoy moved to Hickory, N. C., as manager of the New Carolina, later transferring to the Miller.

Mr. Boesel began his career at 15 at the old Aurora theatre in his home town of Sheboygan, Wis. He also worked for a time with stock companies operated by the Winninger Brothers. He has been connected with Warner Theatres and Saxe Amusement Management, Inc. His present assignment is with Fox Wisconsin Amusement Corporation.

Mr. Quigley emphasized the dual purpose of the annual competition as stimulating activity in the promotion of motion pictures and as recognition for the exhibitors who had done excellent work in that field. He expressed appreciation for the interest the industry representatives had taken in the project. Two previous Grand Award winners attending the luncheon were introduced by Mr. Quigley. They were Harry Goldberg, director of advertising and publicity for Warner Theatres, who won in 1935, and Arnold Stoltz, director of advertising and

Terry Ramsaye, James R. Nairn

[Herald Photos by Floyd E. Stone]

Metropolitan Photo

At the Quigley Showmanship Awards luncheon Monday in the east ballroom of the Astor Hotel in New York

publicity for PRC Pictures, a winner in 1943 when he was with the Avon theatre in Utica, N. Y.

Three out-of-town theatre men who, as guests, also were introduced, were: J. R. Nairn, advertising manager of Famous Players Canadian Theatres in Toronto; Charles Kurtzman, division manager for Loew's New England theatres, and Ed Fay, exhibitor of Providence, R. I.

Mr. Quigley also introduced Chester Friedman, editor of the Managers' Round Table, under whose auspices the competition was conducted, and Gertrude Merriam, associate editor, who retired this week to private life.

The text of Mr. Doob's talk follows:

"Twelve years ago, I attended the first annual Quigley Awards luncheon and I haven't missed once since.

"I recall that this plan to encourage showmanship started off rather timidly. When it was launched, the HERALD boys solicited cooperation from circuit heads and advertising directors. Most of us decided to go along and see what would happen. The plan had the earmarks of being one of those flash-in-the-pan things.

"Now, after 12 years, the Quigley Award idea has grown in scope and influence until it has become recognized as a major factor in developing showmanship in the theatre business.

"During the first few years, I believe, it was the advertising managers of circuits and distributors who showed the most interest in the Quigley Award plan. They were prompt to see in it a stimulant to theatre promotion.

"Now, however—as indicated by this gathering—presidents of producing companies, sales managers of distributors, operating heads and owners of theatres are showing that they, too, appreciate what the Quigley Awards are accomplishing.

"That, I think, is a fine tribute to the manner in which the competitions have been handled year after year for a dozen years. Instead of degenerating into just another one of those contest things, the HERALD has kept its competition on a serious, high plane. It may have started off merely as a circulation stunt for the HERALD—but it has developed into a permanent and effective plan to promote picture promotion.

"Over the years, in my opinion, our trade papers generally, and the Quigley Awards especially, have done more to keep alive an interest in theatre exploitation than any other single factor.

"This would be a good time for all of us to give even more support to the Quigley Awards than ever before. All of us who have any authority in the operation of circuits should let our managers and assistant managers know that we like the Quigley Award idea and that we welcome their participation in it. I think we've all done that very thing in the past—but it might be well to emphasize it again. Many managers are returning to the theatres from war service and many new men are being added to the theatre staffs. Now is a good time to remind them of the Quigley Awards.

"You gentlemen who have staffs of film

(Continued on following page)

rles Kurtzman, John Murphy, Harry Goldberg

Ernest Emerling, Phil Williams

Julius Joelson, William White

CHOOSING THE WINNERS OF ANNUAL QUIGLEY AWARDS

Stanley Shuford, Lawrence Lipskin, Gil Golden, Larry Golob and Silas Seadler

Steve Edwards, Dennis Carlin

Herman Robbins, Charles Reagan

(Continued from preceding page)

salesmen or staffs of exploitation men traveling the field, could well encourage your boys to keep the Awards in mind—and through them, get more of the independent and individually operated theatres into the mood to promote their shows more vigorously.

"At no time in the last 12 years has encouragement of theatre promotion been as important as it is today. It is one of our post-war problems.

"During the war, with theatre staffs depleted, with many patriotic drives, with newspaper space shortage and with lush business, theatre publicity hit a low mark. Most theatre men were either too busy or too complacent to do much exploitation or publicity. Getting out of the habit of showmanship is a dangerous thing in our business. The time has come to get back into the habit and make sure our hand hasn't lost its skill. We should be getting set for the time when business doesn't come so easily.

"Even in these days of boom business there are empty seats at times in almost every theatre. Until they are all filled, there is need for merchandising our shows.

"Right now, there is much work to be done with newspapers. Comparatively few of them have given back to motion picture pages the space taken away during the paper shortage.

Important Part of the Manager's Qualifications

"I was happy to see a good representation of Loew Theatres among the campaigns we have just judged. Next year I'm hoping there'll be more.

Although our circuit operates chiefly in key cities, with first runs, we have comparatively few publicity men attached to the theatres. In fact, we have less than a half dozen, and they are only in those cities in which we have more than one house. In the majority of situations, the manager and his assistant are relied upon to carry on the theatre promotion work. We place these men with an eye on their talent for publicity. We consider an interest in publicity and exploitation a definite and important part of a theatre manager's necessary qualifications.

"All of our executives are promotion-minded. Several of our division managers are ex-publicity men. I was an advertising man once myself—three months ago!

"Our so-called infant industry is reaching that stage of maturity where old age is creeping up. New, young blood is needed, especially in the promotion end of our business.

"Since moving from advertising into the theatre operating department of our company, I have become more aware than ever of the important place that promotion plays in the general plan of running a theatre. It isn't just an optional thing, to be done or left undone. Our company considers it vital to the proper operation of a theatre.

"Personally, therefore, I am grateful to the Quigley Awards for what they are doing to emphasize the importance of this phase of our business.

"Martin, I feel sure I may speak on behalf of all those present and for hundreds of theatre managers everywhere, when I congratulate you and the HERALD on your first 12 years of the Quigley Awards and wish you at least 12 more successful years."

Other guests included Alexander Black, Walter Brooks, Dennis Carlan, Jack Dailey, Eddie Dowden, William Howard, George Kelly, Jerry Keyser, Blanche Livingston, Fred Lynch, Janice Rentschler, Montague Salmon, Myron Siegel and Victor Volmar.

Jack Goldstein, Monroe Greenthal

Erwin Gold, Edward Dowden, Harry McWilliams

Gertrude Merriam, retiring Managers' Round Table associate editor; Curtis Mitchell, Alec Moss

* * *

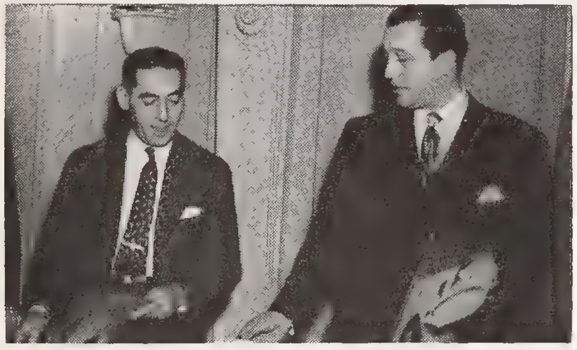
Benjamin Grimm, Michael Hoffay, Myron Siegel

* * *

At left: Chester Friedman, Managers' Round Table editor; Al Zimbalist, and Lou Goldberg

Lew Preston, Monty Salmon

Frank McCarthy, Edward Fay



Gerry Keyser, Sidney Alexander

Harry Thomas

The Men Who Determined the Quigley Awards Winners

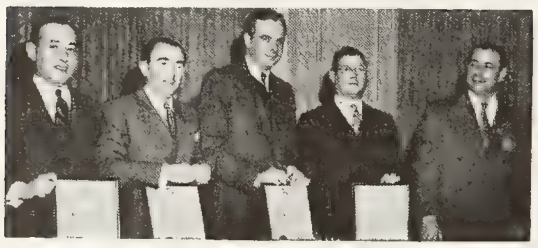
The judges who examined the entries of the finalists in the 12th annual Quigley Awards competition and selected the winners were:

SIDNEY ALEXANDER
PAUL ACKERMAN
LEON BAMBERGER
RODNEY BUSH
SAMUEL COHEN
ALBERT DEANE
OSCAR A. DOOB
STEVE EDWARDS
H. R. EMDE
ERNEST EMERLING
EDWARD M. FAY
ERWIN GOLD
HARRY GOLDBERG
LOU GOLDBERG
GILBERT GOLDEN
JACK GOLDSTEIN
LARRY GOLOB
MONROE GREENTHAL
BEN GRIMM
WILLIAM J. HEINEMAN
MICHAEL HOFFAY
JULIUS J. JOELSON
LOU KLEIN
CHARLES E. KURTZMAN
IRVING LESSER
HANK LINET
LAWRENCE H. LIPSKIN
F. J. A. McCARTHY
CHARLES B. McDONALD
HARRY McWILLIAMS
HARRY MANDEL
CURTIS MITCHELL
ROBERT MOCHRIE
ALEC MOSS
JOHN MURPHY
DAVE O'MALLEY
LEW PRESTON
CHARLES M. REAGAN
HERMAN ROBBINS
SAMUEL ROSEN
S. A. SCHWARTZ
SI SEADLER
BEN SERKOWICH
STANLEY SHUFORD
ARNOLD STOLTZ
HARRY THOMAS
WILLIAM WHITE
PHIL WILLIAMS
AL ZIMBALIST

THIS WEEK the Camera reports:

AS N. PETER RATHVON, president of RKO, "took over" at the studio, following Charles Koerner's death: at luncheon there, honoring Mr. Rathvon—Mrs. Frederick L. Ehrman, Pat O'Brien and Mr. Rathvon.

VISIT, to the Republic studio, by Horace Falls, Griffith Oklahoma theatres general film buyer: Roy Turner, Mr. Falls, William Likens; James R. Grainger, executive vice-president and general sales manager of Republic, and Robert Sibeley.

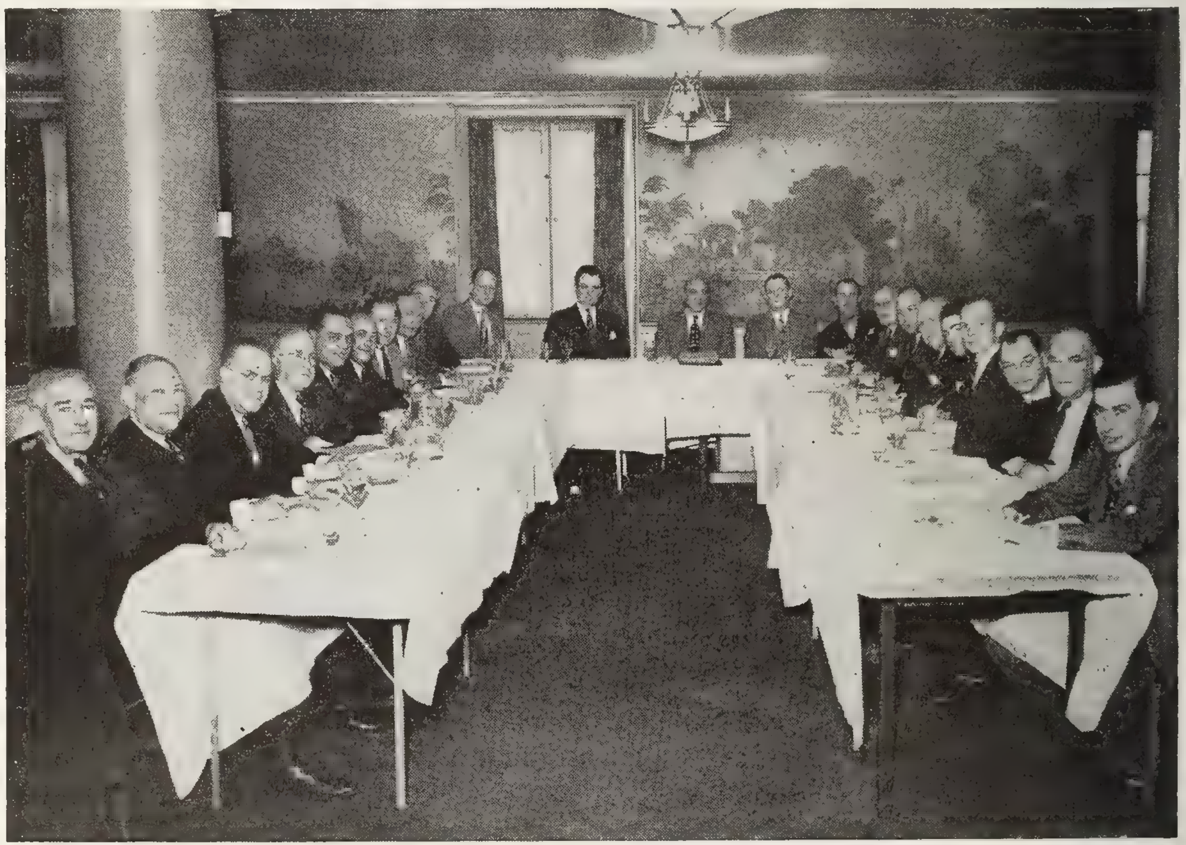


Cosmo-Sileo

HONOR, in New York, to past-presidents of the Cinema Lodge, B'nai B'rith: left to right, the men with their citations—Adolph Schimel, Irving Greenfield, Alfred W. Schwalberg, Arthur Israel, Jr.; at right, Arthur A. Senft, incumbent.

Rie Gaddis

OPENING, in Chicago, of new Variety headquarters, in the Congress Hotel: Carol Stone shears the ribbon as Jack Rose, Henri Elman, Ben Lowry and Ben Benjamin watch.



Camera Croft Studios

AT PARAMOUNT'S district meeting, in Cleveland: in left to right order, at the Hotel Cleveland, are William Esch, Indianapolis; Sid Chapman, Jack Young, Edward Murphy, Edward Stucky and John Himmelein of Detroit, Aaron Wayne and Lester Irwin of Cleveland; John Wright, Cincinnati; Richard Frank, Indianapolis; Saul Frifield and Harry Goldstein, Cleveland; J. J. Oulahan, Cincinnati; John Howard, Detroit; Bernard Gardner, Cleveland; Vincent Kramer, Fred Meyers, Jack Keating, William Meier, Cincinnati; Duff Newman and Fred Waggoner, Indianapolis, and Howard Roth, Cleveland.

DAY-AND-DATE

At Every Theatre in America!

MOTION PICTURE INDUSTRY

RED CROSS DRIVE · MARCH 20th - 26th

Lights Up! Collect Every

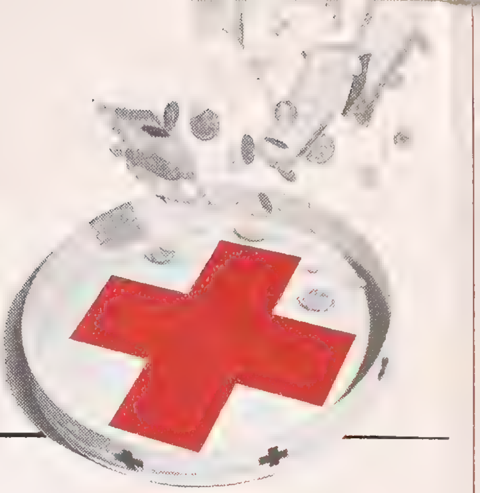
THE 2 MINUTE TRAILER TELLS
YOUR AUDIENCE THE STORY!
RUN IT! COLLECT! AT EVERY SHOW!

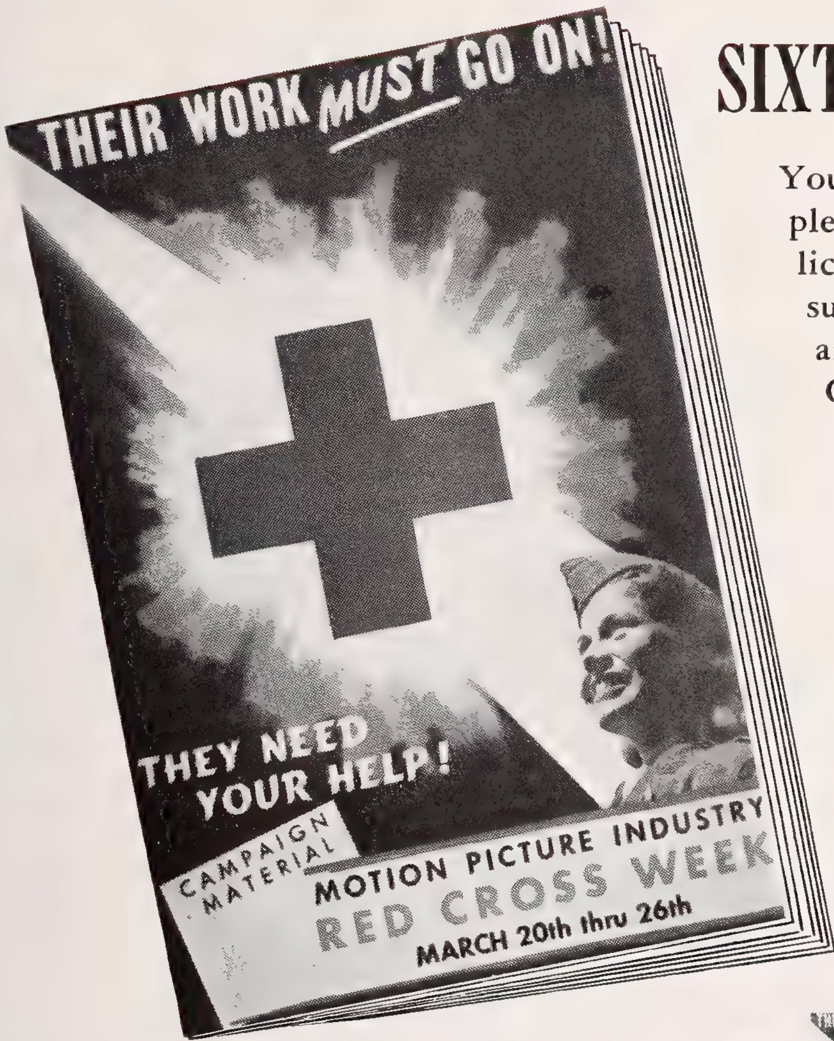
WRITE!
WIRE!
PHONE!

YOUR NATIONAL SCREEN SERVICE BRANCH TODAY!

IT'S FREE!

Show! MARCH 20th-26th




THEIR WORK MUST GO ON!
THEY NEED YOUR HELP!
CAMPAIGN MATERIAL
MOTION PICTURE INDUSTRY
RED CROSS WEEK
MARCH 20th thru 26th

SIXTEEN PAGE PRESSBOOK

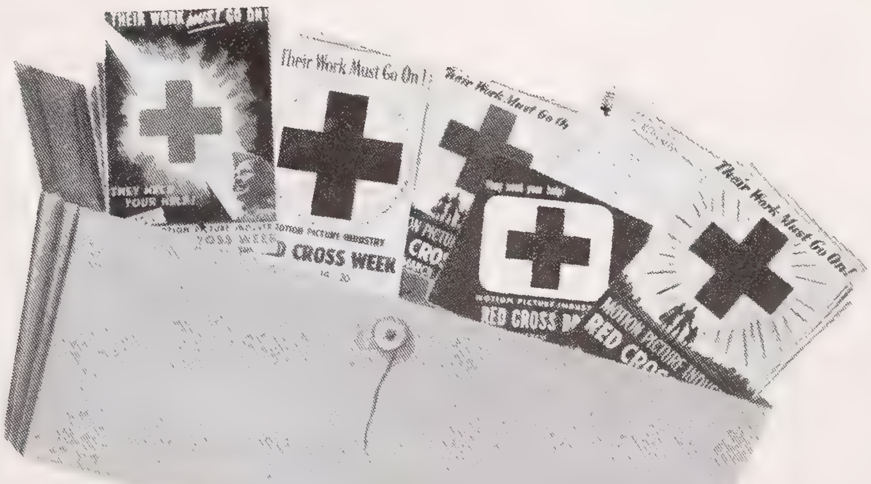
Your entire campaign in compact form! Complete details! How to make collections! Publicity and exploitation, stories, stunts and suggestions! Lobby displays illustrated! Ad and star mats! Posters, accessories and Red Cross campaign material shown! Hints on cooperation with your local chapters! Concise list of all area distribution chairmen! All the facts on your trailer, plus information on "The Job Ahead," special March of Time-produced short subject! Sample collection form and pledge card! Usable quotes from national and industry leaders!

Everything you'll need for your campaign, pointed out for yourself!

CAMPAIGN KIT!

Now On Its Way To Every Theatre In America! Contains:

1—30 x 40 Red Cross Poster (folded)
1—40 x 60 Red Cross Poster (folded)
2—8 x 12 Red Cross Cards
1—page of Red Cross stickers (folded)
2—copies Red Cross collection forms
1—16 page Red Cross Pressbook (folded)


THEIR WORK MUST GO ON!
Their Work Must Go On!
RED CROSS WEEK
Their Work Must Go On!

SPYROS P. SKOURAS ★ **HAROLD J. FITZGERALD** ★ **WILLIAM J. KUPPER**
National Chairman *National Campaign Director* *National Distribution Chairman*

MOTION PICTURE INDUSTRY RED CROSS DRIVE

MARCH 20th thru 26th, 1946

To Distributor Chairman:

Desiring to serve in the great humanitarian work of the Red Cross as particularly made necessary by World War II, I hereby pledge myself, my staff, and my theatre to complete cooperation in the Motion Picture Industry Red Cross Drive, March 20th to 26th, inclusive. In order to insure the largest contributions ever collected in my theatre for this noble and patriotic cause, I will make audience collections at every performance during that week, with the house lights on, immediately after exhibition of the special Red Cross trailer. I will publicize the campaign in all our advertising and with suitable lobby displays. I will keep a daily record of my audience collections on the form provided by the Motion Picture Industry National Headquarters, and I will forward this record promptly at the conclusion of the campaign to my exchange area distributor chairman for the purpose of an industry wide record, and I will turn over all monies collected to my local Red Cross Chapter.

Signed.. Theatre or Circuit

City and State .... Exchange Area

Fill out this card and mail to your Area Chairman . . . **DO IT TODAY!**

You've probably already done so—

(BUT IF YOU HAVEN'T)

SIGN AND SEND THE PLEDGE CARD TO YOUR AREA DISTRIBUTION CHAIRMAN NOW!

Area Distribution Chairmen

METROPOLITAN DISTRICT

New York, N. Y.—Henry Randel
Paramount Pictures, Inc., 1501 Broadway, 18

New York, N. Y.—Ed. Bell, (N. J.)
Paramount Pictures, Inc., 1501 Broadway, 18

NORTHEASTERN DISTRICT

Boston, Mass.—Wm. Horen
Warner Bros., 131 Arlington St.

New Haven, Conn.—Carl Goe
Warner Bros., 134 Meadow St.

Albany, N. Y.—Ray Smith
Warner Bros., 1058 Broadway

Buffalo, N. Y.—Al Herman
Warner Bros., 470 Franklin St.

**District Mgr.: Norman Ayres, Warner Bros.
321 W. 44th St., New York, N. Y**

EASTERN DISTRICT

Philadelphia, Pa.—Geo. Schwartz
Universal Pictures, Inc., 302 N. 13th St.

Washington, D. C.—Ben Caplan
Columbia Pictures, Inc., 928 N. J. Ave., N.W.

**District Mgr.: Salem Applegate, Universal Pictures, Inc.
302 N. 13th St., Philadelphia, Pa.**

Cleveland, Ohio—L. R. Brauer
Universal Pictures, Inc., 2432 Payne Ave., 14

Pittsburgh, Pa.—Peter Dana
Universal Pictures, Inc., 1709 Boulevard of the Allies, 19

**District Mgr.: Dave Miller, Universal Pictures, Inc.
2432 Payne Ave., Cleveland 14, Ohio**

EASTERN CENTRAL DISTRICT

Cincinnati, Ohio—Alan Moritz
Columbia Pictures, Inc., 1634 Central P'kway

Detroit, Mich.—John Howard
Paramount Pictures, Inc., 479 Ledyar Ave.

Indianapolis, Ind.—W. Guy Craig
Columbia Pictures, Inc., 432 N. Illinois St.

**District Mgr.: Carl Shalit, Columbia Pictures, Inc.
200 Film Exchange Bldg., Detroit, Mich.**

SOUTHEASTERN DISTRICT

Atlanta, Ga.—Wm. Zoelner
Loew's Inc., 198 Luckie St., N. W. 1

Charlotte, N. C.—Ben Rosenwald
Loew's Inc., 301 S. Church St., 1

New Orleans, La.—Luke Conner
Warner Bros., 150 S. Liberty

**District Mgr.: Charles Kessnick, Loew's, Inc.
198 Luckie St., N.W., Atlanta 1, Ga.**

SOUTHWESTERN DISTRICT

Dallas, Texas—H. L. Beecroft
20th Century-Fox Film Corp., 1801 Wood St., 1

Memphis, Tenn.—Tom Young
20th Century-Fox Film Corp., 151 Vance Ave., 2

Oklahoma City, Okla.—M. W. Osborne
20th Century-Fox Film Corp., 10 N. Lee, 1

**District Mgr.: Phil Longdon, 20th Century-Fox Film Corp.
1801 Wood St., Dallas 1, Texas**

MIDWESTERN DISTRICT

Chicago, Ill.—Harold Stevens
Paramount Pictures, Inc., 1306 Michigan Ave.

Minneapolis, Minn.—Ben Blotcky
Paramount Pictures, Inc., 1201 Currie Ave.

Milwaukee, Wis.—Harold Wirthwein
Paramount Pictures, Inc., 1121 N. 8th St.

**District Mgr.: Allen Usher, Paramount Pictures, Inc.
1306 Michigan Ave., Chicago, Ill.**

PRAIRIE DISTRICT

St. Louis, Mo.—B. J. McCarthy
United Artists Corp., 3316 Olive St.

Kansas City, Mo.—Wm. E. Truog
United Artists Corp., 221 W. 18th St.

Des Moines, Iowa—Jack Kennedy
Loew's Inc., 618—12th St.

Omaha, Neb.—B. V. McLucas
United Artists Corp., 1508 Davenport St.

**District Mgr.: C. W. Allen, United Artists Corp.
221 W. 18th St., Kansas City, Mo.**

ROCKY MOUNTAIN DISTRICT

Denver, Colo.—V. J. Dugan
20th Century-Fox Film Corp., 2101 Champa St.

Salt Lake City, Utah—Clyde Blasius
20th Century-Fox Film Corp., 216 E. 1st So. St.

**District Mgr.: C. L. Walker, 20th Century-Fox Film Corp.
216 E. First South St., Salt Lake City, Utah**

WEST COAST DISTRICT

Los Angeles, Calif.—Harry Cohen
RKO Radio Pict. Inc., 1980 S. Vermont Ave.

San Francisco, Calif.—Newton Jacobs
RKO Radio Pict. Inc., 251 Hyde St.

Portland, Ore.—Mark Corey
RKO Radio Pict. Inc., 951 N.W. 19th Ave.

Seattle, Wash.—Maurice Saffle
Loew's, Inc., 2331—2nd Ave., 1

**District Mgr.: Herbert McIntyre, RKO Radio Pictures, Inc.
1980 S. Vermont Ave., Los Angeles, Calif.**

This Advertisement Contributed by:

**COLUMBIA PICTURES · METRO-GOLDWYN-MAYER · PARAMOUNT PICTURES · RKO RADIO PICTURES
20th CENTURY-FOX · UNITED ARTISTS · UNIVERSAL PICTURES · WARNER BROS. PICTURES**

PRINTED IN U.S.A.

INDUSTRY SALES STRUCTURE SEES COMPLEX ROAD AHEAD

New Steps in Courts and Congress May Effect Changes in Practice

Industry executives this week studied recent developments with a view to determining their significance in relation to distribution and exhibition in the future.

Under scrutiny were attempts at clearance and zoning changes, predictions of new anti-trust suits by independent exhibitors, reports of Government plans to effect eventual dissolution of all forms of booking and buying combines, and suggestions for Federal regulation of distributor sales policies.

The developments:

1. A petition by the Jackson Park theatre in Chicago, victorious in its $360,000 anti-trust suit, for an injunction to prohibit distributors from favoring one theatre over another in the licensing of product in Chicago.

2. Prediction by an official of the Department of Justice that "hundreds" of other independent theatres would file actions similar to the Jackson Park case.

3. A declaration by a Department of Justice official that independent booking combines would be dissolved "after we break the big-time operators," meaning the distributor-exhibitor setups.

4. A threat by Senator William Langer of North Dakota, to seek Federal control of block booking; plans by Matthew Neely, Congressman from West Virginia, to reintroduce his anti-block booking bill as a companion measure in the House.

The attack on the Chicago system of clearance and zoning to determine local release, which has been in effect since 1931, was launched last Tuesday by Thomas C. McConnell, attorney for the Jackson Park theatre in that city. He asked that the distributors be enjoined against favoring affiliated theatres in the dating of product; that the Jackson Park be given an equal opportunity to bid with all other theatres for earlier playdates on more important screen fare. His plan envisioned the elimination of fixed classifications for theatres, with each in a position to bid in the open market.

Says Bigger Theatres Could Outbid Smaller Houses

Expressing the viewpoint of established early run houses, Charles Ryan, assistant zone manager of Warner theatres in Chicago, said he did not see how a small theatre could compete in rental fees with a large house in the same neighborhood. His theory held that open bidding would be of small benefit to the independent theatres.

Declaring that its case stands on its own merits and predicting a favorable decision in the New York anti-trust suit, an official of the Department of Justice said last Wednesday in Washington that the industry would "be brought in line at once." He predicted that "hundreds" of other independent exhibitors would follow the pattern of the Jackson Park case and file similar suits against the distributors.

TO SEEK DISTRIBUTOR CURBS IN CONGRESS

Two veteran jousters against the booking practices of distributors last week announced intentions to renew the contest to bridle distributors. Senator William Langer of North Dakota, foe of the majors while he was Governor, said last Thursday in Washington he planned to reintroduce the Neely Bill as soon as a decision was announced in the New York anti-trust case. The measure would prohibit compulsory block booking and would divorce exhibition from distribution. Congressman Matthew Neely of West Virginia, onetime Senator and Governor, author of the Neely Bill as successor to the Brookhart Bill, said the same day he would reintroduce the former measure in the House as a companion to Senator Langer's Bill. Senator Langer recently conferred with Tom C. Clark, U. S. Attorney General, and with Benjamin Berger, head of the North Central Allied Independent Theatres, of Minneapolis. He declined to detail the conversations.

"While this is of no concern to the Justice Department, it will help us break up monopoly control and discrimination by the Big Five producers and by the distributors," the official said.

The future strategy of the Justice Department in breaking up "distribution monoplies" will extend to curtailment of booking combines, even where those groups do not own financial interest in the theatres they serve, it was disclosed this Tuesday by a Department spokesman. This won't be done, however, as long as the combines are useful in fighting distributor-exhibitor setups, it was indicated.

"It would not be proper to jump the independent buying and booking agencies at present," said the official. "We would not try to stop 50 small independent theatres who organized a combine or distribution agency to fight large, well-organized and financed producer and distributor circuits. After we break the big-time operators it is possible that the combines organized to fight them will dissolve without Government action. However, if such action becomes necessary, we will call it the conclusion of our mission to take proper action against them."

Until the "large monopoly" is broken it was the indicated feeling of the Department that it was good for these booking combines to continue because they would keep alive "many smaller theatres fighting larger combines." But they were only tolerated, not supported. "The Justice Department," the official said, "is opposed to such booking combines only after all other anti-trust operations have been broken. The big boys are first on our list, with second priority to small operations such as booking agencies who might later create monopoly threats against the average independent exhibitor."

Allied Scores Distributors For Not Heeding Plea

The belief that the Jackson Park ruling by the U. S. Supreme Court would encourage other similar suits and would change the Chicago release system was supported by national Allied in a bulletin issued last Friday in Washington.

"Distributors would be in a happier situation today if they had heeded Allied's old plea for 'the right to buy,'" the bulletin declared.

C. B. Cochrane, counsel for Griffith Amusement Company, said in Oklahoma City last Thursday that briefs in the Government's anti-trust suit would not be ready for filing before the April 1 deadline. He said the defendants may even have to ask for an extension.

Dismissal of the anti-trust case suit brought by Cross Bay Amusement Company was asked last Thursday in answers filed by Loew's, Paramount, Warners and Metropolitan Playhouses in U. S. District Court in New York.

N. Y. Arbitration Award Is Upheld on Appeal

An award of the New York arbitration tribunal abolishing clearance of the Floral theatre at Floral Park, L. I., over the Mineola at Mineola, was sustained in a decision handed down last week by the appeal board in New York.

The Southern theatre, Norwood, Mass., withdrew its clearance complaint from the Boston tribunal, as did the Union theatre at Attleboro, Mass.

A combination some-run and clearance complaint was lodged with the Chicago tribunal by Eugene M. Sullivan, operating the Alex theatre there. Aimed at the five majors, the complaint names the Crawford, Kedzie Annex and Savoy theatres as interested parties.

Nation's Showmen Unite To Back Red Cross

ALL OVER the United States the nation's thousands of community-minded exhibitors and distributors will join forces March 20-26 to back one of the most important of humanitarian campaigns: the national Red Cross drive.

The industry's participation in this drive will be intensive and elaborate. It already exhibits a determination to set a new high goal for collections as evidenced by the large number of signed pledges already received from the field.

Skouras, Chairman, Cites Challenge to Be Met

Spyros P. Skouras, chairman of the industry's Red Cross Week, characterizes the drive as "a challenge we must meet just as we did during the war. In those dreadful years exhibitors all over our nation supported every worthy cause with a zeal that won them lasting admiration. . . . Today we must continue to carry on the patriotic work we are so well equipped to accomplish. . . ."

In a personal message to every exhibitor in the country, Mr. Skouras remarked: "Because you personally contributed so much to the magnificent effort our industry gave to America's victory, I know that you want to share our privilege to help another great cause. There is no greater cause than the American Red Cross. . . . The most important task (in the industry's drive) is to collect at every performance from March 20 through March 26. . . . It is with gratitude toward you and confidence in you that we look forward to a highly successful campaign."

Fitzgerald Emphasizes Red Cross Importance

Elaborating this statement, Harold J. Fitzgerald, national campaign director, pointed out that the Red Cross has "a continuing battle on three fronts: services to thousands of hospitalized soldiers and sailors; services to occupation forces, and service to veterans. . . . During the next five years Red Cross work with veterans is expected to increase greatly. Millions of men will be discharged from the Army and Navy and they will need Red Cross guidance."

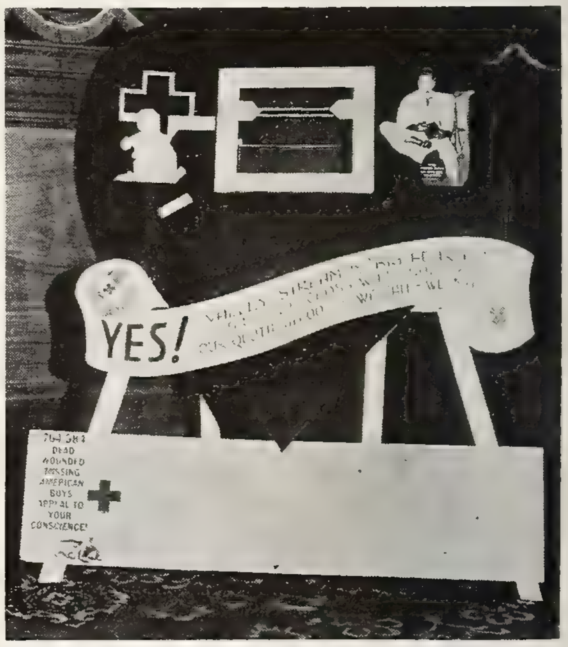
To aid the showmen in the drive, a closely integrated field organization has been developed, consisting of 15 regional exhibitor chairmen, 43 exchange area exhibitor chairmen, 10 regional distributor chairmen and 32 exchange area distributor chairmen. A publicity representative has been named in each exchange area, who will work with both theatre and Red Cross personnel.

Your RED CROSS must carry on!

Organization meeting: William B. Given, standing, chairman, Red Cross 1946 Fund for Manhattan, meets with industry leaders to discuss plans for the industry's drive. Left to right, Louis Boocheever, director of publicity, American Red Cross; S. H. Fabian, a regional exhibitor chairman; Harold J. Fitzgerald, national campaign director; Spyros P. Skouras, national chairman; Mr. Given, and William J. Kupper, national distribution chairman.

The personnel and facilities of all local Red Cross chapters are available to all theatremen during the industry's drive. This was emphasized in a recent letter to Mr. Skouras from Basil O'Connor, national Red Cross chairman. He pointed out that the importance of local Red Cross chapter cooperation was manifested in three previous drives, during which the industry raised $18,000,000.

Tyrone Power, Twentieth Century-Fox star, will make his first screen appearance since his return to civilian life in the trailer, produced under the supervision of Darryl F. Zanuck, which will be shown in 17,000 theatres during the drive. The trailer will be available free to exhibitors and can be obtained from the local branch of National Screen Service. National Screen has also prepared a list of all of the material which has been made for the Red Cross campaign.



At the Century Circuit's Valley Stream theatre in Valley Stream, Long Island, Ben Mindlin built this lobby contribution box.

Charles Reagan, general sales manager of Paramount Pictures, will be honorary distribution chairman.

In addition to the Zanuck trailer, the March of Time has produced "The Job

Ahead," which deals with the necessity for the drive.

An elaborate, three-color citation will be awarded to all showmen who participate in the drive.

Preliminary regional meetings were held this week in New Orleans, Chicago, and in Los Angeles to discuss the drive and in New York Irving Lesser, associate general manager of the Roxy theatre, accepted the post of chairman for the Broadway theatres. Monty Salmon, managing director of the Rivoli, was appointed as co-chairman. Together these men will conduct a special drive among Broadway theatres, which include all first run houses operating in the Times Square area.

Fifty Showmen Meet In New Orleans

Approximately 50 showmen met in New Orleans to discuss the manner of theatre collections, front and lobby displays and advertising and publicity. The meeting was conducted by E. V. Richards, Jr., regional chairman.

In Chicago, 30 theatremen convened, representing all the major circuits, and endorsed the plan of collections at each performance. The meeting was held under the joint sponsorship of Jack Kirsch and James Coston, co-chairmen.

In Los Angeles, exhibitor and distributor regional officers for the Pacific coast, Southern California, Nevada and Arizona met to discuss plans involving 633 independent and circuit theatres and elaborate preparations were made.

"Dollars Are Needed" is the theme of a three-color, 16-page pressbook prepared under the supervision of Charles Schlaifer, national publicity director. This will be issued to all exhibitors who sign the drive pledge. Many exploitation tips, publicity stories and statements from famous stars are contained in the book.

Give
Give
GIVE IN THE NAME OF YOUR LOVED ONES
KEEP YOUR + AT HIS SIDE

A street display used by Lester Pollock for Loew's in Rochester, New York.

A wishing well got street attention when placed in front of Loew's Sheridan in New York by Bob Rosen.

President Truman's proclamation establishing the month of March as Red Cross month points out that the Red Cross "by its very nature and purpose and by its long record of humanitarian service stands both as symbol and as tangible expression of the spirit of universal good will, recognizing no barriers in the unity of human welfare."

Solidly back of this statement are the showmen of America, working in unison under the direction of an industry committee.

Complete Listing of Campaign Committees

The complete roster of the 1946 committee follows:

Spyros P. Skouras, national chairman; Sam Shain, executive assistant; Joseph Bernhard, Barney Balaban and N. Peter Rathvon, each of whom were national chairmen for previous drives, honorary chairmen; Harold J. Fitzgerald, national campaign director; Jack Kirsch, associate; Seymour Peiser and Bernie J. Hynes, assistant directors; William J. Kupper, national distributor chairman; Martin Koskowitz, assistant; Charles Reagan, honorary national distributor chairman; Donald A. Henderson, treasurer;

RED CROSS WEEK
in the NATION'S MOTION PICTURE THEATRES
1945
GIVE
GIVE
GIVE
GIVE

A lobby depository to attract donations built by Sol Sorkin at the RKO Keith's in Washington, D. C.

Neil Agnew and William C. Michel, home office and corporate gifts; Charles Schlaifer, national publicity director; Morris Kinzler and Rodney Bush, associates; Irving Kahn, radio chairman; Dan Poler, trade press contact; Herman Robbins, national trailer and accessories chairman; Martin Quigley and Jack Alicoate, national trade paper committee; Richard Walsh, national chairman, labor division; Francis Harmon, Motion Picture Association liaison.

Also, regional exhibitor chairmen: John Balaban, Carter Barron, George Bowser, Ray Branch, Harry Brandt, S. H. Fabian, Dave Idzal, Robert J. O'Donnell, John J. Payette, Sam Pinanski, Elmer Rhoden, F. H. Ricketson, Jr., E. V. Richards, Jr., Ted Schlanger and Robert B. Wilby.

Regional distributor chairmen: W. C. Allen, Salem Applegate, Norman Ayres, Charles Kessnick, Phil Longdon, Herbert McIntyre, Dave Miller, Carl Shalit, Allen Usher and C. L. Walker.

The area exhibitor chairmen are C. J. Latta, Nathan Yamins, Walter E. Mitchell, Robert T. Murphy, Ed Fay, H. F. Kincey, Jack Kirsch, Arthur Freudenfeld, Meyer Fine, E. D. Rowley, Robert Garland, A. H. Blank, Earl Hudson, Ray Branch, Don Rossiter, Sam Switlow, Lon Cox, Gus Metzger, R. H. Poole, M. A. Lightman, Alfred Kvool, Harry Perlowitz, John Friedl, I. J. Hoffman, Joy Houch, George Skouras, Sam Rinzler, Harry Lowenstein, Frank Damis, L. C. Griffith, William Miskell, Earl W. Sweigert, J. J. O'Leary, A. J. Defiore, M. A. Silver, M. Finkel, Mrs. J. J. Parker, Harry Arthur, Sam L. Gilette, Dick Spier, Roy Cooper, Frank Newman, J. M. Hone, Fred S. Kogod, I. M. Rappaport, Hunter Perry, Homer Garvin, Raphael A. Quinones, V. Fredericksen, Clarence Payne.

Area distributor chairmen are: Ray Smith, William Zoelner, William Horen, Al Herman, Ben Rosenwald, Harold Stevens, Alan Moritz, L. R. Brauer, H. L. Beecroft, V. J. Dugan, Jack Kennedy, John Howard, W. G. Craig, William E. Truog, Harry Cohen, Tom Young, Harold Wirthwein, Ben Blotcky, Carl Goe, Luke Conner, Henry Randel, Ed Bell, M. W. Osborne, B. V. McLucas, George Schwartz, Pete Dana, Mark Corey, B. J. McCarthy, Clyde Blasius, Newton Jacobs, Maurice Saffle, Ben Caplan.

ON THE MARCH

OPERA: IS IT NEXT?

by RED KANN

OVER a hamburger, George Sidney, whose brief career as a director already is quite distinguished, was talking about types of pictures to come.

"Grand opera is on the way," he said.

This at once conjured the usual mental picture, drawn from the realities, of the bulky baritone blasting lilting and idyllic love lyrics in the ear of the soprano of exquisite voice and truck-like profile. It was enough to shudder.

But Sidney, of course, knew that one. Besides, that wasn't quite what he meant. "Maybe when the day arrives, it won't be called opera. That's apt to damn it. What I think is in the cards and, in fact, already started, is a gradual—perhaps unsuspected—sneaking up on opera through a series of easy stages. It's advisable not to kill off a thing before it has a chance to die of its own malnutrition anway."

He may have had "Two Sisters from Boston" in mind although he did not mention it. However, he did mention Metro's persistent, if irregular, excursions into arias and duets chiefly through Lauritz Melchior and, as a parallel activity, his studio's enterprise in encouraging good music on the screen through the piano virtuosity of Jose Iturbi.

The director's viewpoint—he's well sold on it, by way of reporting—nevertheless appears to be fortified by the treatment employed with such fine results by Joe Pasternak and Henry Koster in their latest musical.

"Two Sisters from Boston" has an operatic background. It also has a Bowery setting, along about the turn of the century. Kathryn Grayson, operatically ambitious, tries it the long way 'round and finally gets the break through a comedy of errors.

This brief story recital is required to clear the deck for a point or so. One point is the the success with which operatic arias drawn from Liszt, Mendelssohn and Delibes are carried off in an attraction which unquestionably will be enormously well received as popular entertainment.

How Much, How Far?

THE outcome is serious, and good, music competently and thrillingly rendered in the traditional operatic manner by making it a natural and wholly believable part of the surrounding dramatic fabric. It turns out to be acceptable because it is never dragged in extraneously for purposes of an effect. An inseparable part of this treatment is the unfailing good humor and sense of comedy which Pasternak and Koster have managed. They kid opera, but they do it gently and with sympathy. Yet, while they are gentle, the important point is they put it over.

Just how far a formula of this kind can prevail successfully is difficult to foretell. It might be argued down as a device designed to blind audiences into accepting something they undoubtedly would not take if it were given to them straight. The other side of the argument, of course, is in the nature of a question: What's the difference how it's done as long as it is done? There could be an assortment of answers to that one, too.

Beyond the question, however, is another which has to do with the musical as a form of entertainment. The market, thus far, seems resilient enough to keep on absorbing the song-and-dance item, which is why Hollywood keeps on making it. But most musicals are pretty tired affairs. Their story baseline is limited, and repeats consequently are inevitable. Hiding the facts behind production values which knock the eye out of focus is a standard device that is wearing thin, also, because audiences are wise and getting the more so.

One answer is to make them less formula and more fun. It can't be as easy as pounding out these words, but it can be done. "Two Sisters from Boston" is a first-grade illustration of how.

Another answer conceivably resides in the larger horizon to which Sidney subscribes. No one need yawn and no one need draw any rash conclusions to the contrary.

Time was, and still is in many areas, when the title had to be "box-office." Otherwise it was no dice. Then along came the "mister and missus" series like "Mrs. Miniver," "Mr. Skeffington," "Mrs. Parkington" and others to prove that the point can enjoy its variances.

Time also was when only the traditional clinch ending guaranteed a merry whirl at the ticket machines. Then along came "Sergeant York," "Pride of the Yankees," "The Song of Bernadette," "Destination Tokyo," "For Whom the Bell Tolls," "Wilson," "Going My Way," et al, to demonstrate the contrary.

Tastes change.

* * *

FROM the HERALD's famed "What the Picture Did *For* Me" department, 30 years old October next and published without a break since its introduction:

> **WITHOUT LOVE:** Katharine Hepburn, Spencer Tracy—Without love, without story and without business. That is the history of this unwarranted waste of talent. I can't understand how they ever persuaded Tracy to appear in a story of this type.. As for Hepburn, she has always been a box-office headache. She has absolutely nothing of box-office value. Played Saturday, Sunday, Jan. 12, 13.—H. M. Gerber, Roxy Theatre, Hazleton, N. D.

Metro could picket Gerber. The picket signs could read—and there's proof to support such a statement—"Without Love" grossed in the neighborhood of $3,000,000 in the United States and Canada.

Without Hazleton, N. D., it seems.

Small N. Y. Cities Get Own Codes

State Senator William F. Condon's bill redefining "place of public assembly" and making changes in building-code enforcement powers was amended in Albany, N. Y. last Wednesday to reduce from 100,000 to 40,000 the population figures of cities where the Industrial Commissioner shall not have power, provided there be a local enforcement agency. The bill appropriates $100,000, recommended by the advisory committee, including representatives of the film industry, theatres and organized labor, which held amendments to the definition of "place of public assembly" and article 17 of the Labor Law to be necessary.

Confidential Reports Ends Field Operations Meeting

Confidential Reports, Inc., concluded a three-day conference on field operations Monday at the Hotel Astor in New York. The meeting was presided over by Harold Groves, national field director. Representatives from all sections of the country were in attendance and included:

Arthur Davis, Philadelphia; Otto Stradley, Cleveland; Fran Ingres, St. Louis; Barry Halbert, Los Angeles; Harry Daniels, Cincinnati; Jack Osgood, New York. Home office personnel who attended were J. Z. Willing, branch operations; Harold Saxe, comptroller; Joseph Moscou, counsel, and Jesse Lees.

Isadore Lubin, president, and Jack H. Levin, vice-president and general manager, attended several of the sessions.

RKO Operation Unchanged After Brennan's Death

Theatre operations for the RKO New York Metropolitan area will continue as at present, with C. B. McDonald and Russ Emde, zone managers, in charge of their respective divisions, Sol A. Schwartz, general manager for RKO Theatres, has announced, following the death last week of James Brennan, who was in charge of Metropolitan New York and New Jersey houses. They will report directly to Mr. Schwartz. John Hearns, supervising Trenton and New Brunswick, also will be directly responsible to the home office.

Glett Is Vice-President Of Vanguard Films

Charles L. Glett, general manager of the Selznick Studio since he returned last April from service with the Army, has been elected vice-president of Vanguard Films, Inc., and appointed general manager of Vanguard and of the Selznick Enterprises, Daniel T. O'Shea, president of Vanguard Films, announced Monday in Hollywood. Before his entry into the Army in 1943, Mr. Glett was vice-president and general manager of General Service Studio.

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Novel and Ladies Home Journal story by GWEN BRISTOW • Screen Play by LENORE COFFEE

Music by MAX STEINER Released by RKO RADIO PICTURES, Inc.

GOOD ENTERTAINMENT IS INTERNATIONAL

LITHO U

More Service in Field Urged on Warner Staffs

Increased attention to individual exhibtor problems, and intensified service on the part of salesmen as well as the greater showmanship aids provided by field public relations men, were the subjects of discussion at the closing sessions of the Warner Brothers sales meeting at the Hotel Blackstone in Chicago, last Friday and Saturday.

Ben Kalmenson, vice-president in charge of sales, who presided at the meeting of district managers and home office executives, pointed out that with practically all branch offices now restored to full manpower, district managers immediately should institute the policy of more intimate contact with all exhibitor accounts, especially in the smaller communities where help for the individual is most needed.

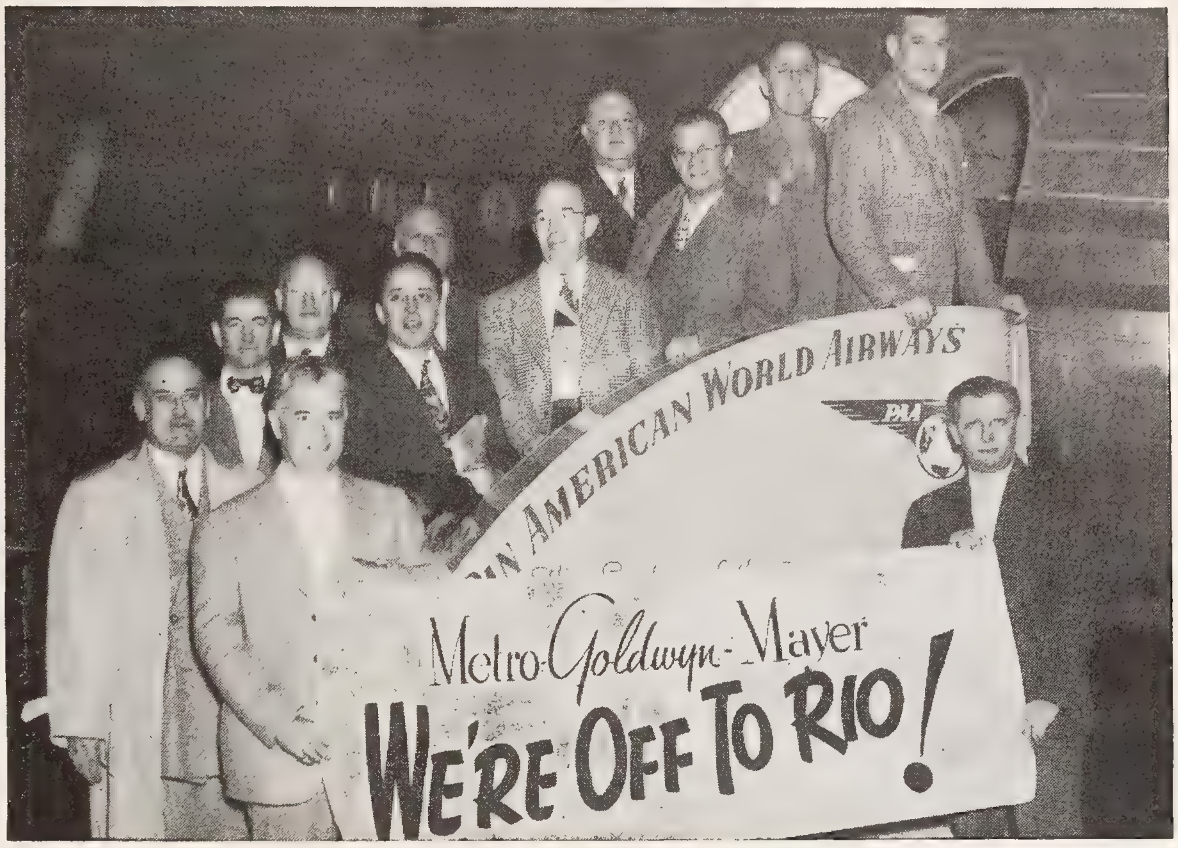
The first of five Warner regional meetings for branch managers and field representatives also was held at the Blackstone last weekend. In addition to Roy Haines, western and southern division sales manager, and Norman H. Moray, short subject sales manager and sales drive captain, the group was addressed by Mr. Kalmenson, who also was to attend subsequent regional sales meetings in New York, Memphis and San Francisco.

Mort Blumenstock, vice-president in charge of advertising and publicity, and Samuel Schneider, vice-president, headed the home office delegation which returned to New York Sunday.

The second meeting was held Tuesday and Wednesday at the William Penn Hotel, Pittsburgh. Jules Lapidus, eastern division sales manager, presided with Mr. Kalmenson and Mr. Moray also addressing the session. Attending were all branch managers and field public relations men in Charles Rich's central and Robert Smeltzer's mid-Atlantic districts.

Saturday the third regional meeting was to be conducted by Mr. Lapidus at the home office in New York.

WINNERS—BOUND SOUTH



THE WINNERS of MGM's general efficiency contest, as they prepared to board the Brazil Clipper of Pan American World Airways, at Miami. Holding the banner are Jerry McGlynn, Omaha, and Saul Gottlieb, Pittsburgh. To the rear, left to right, are Jack Reville, Oklahoma City; John Allen, Washington; Frank Hensler, Kansas City, Mo.; Lou Formato, Philadelphia; Sam Gardner, Los Angeles; Ben Rosenwald, Charlotte, N. C.; Jack Sogg, Cleveland; Harry Rosenblatt, New Haven; James Bryant, New Orleans; Herman Ripps, Albany.

Rank Worldwide Meeting April 5

A convention will be held in London beginning April 5, to which associates and representatives of the Rank Organization will come from all parts of the world, J. Arthur Rank has announced. United States associates will include Matthew Fox, president of the United World Pictures Company of which Mr. Rank is chairman, and Robert S. Benjamin, executive of the American Eagle Lion Company, also a Rank affiliate.

E. T. Carr, managing director of Eagle Lion Distributors in England, will be chairman of the convention at which information and problems of overseas markets as reported by representatives will be discussed, along with major production plans.

Captain Harold Auten, executive vice-president of the J. Arthur Rank Organization in America, has flown to London for conferences prior to the convention. Jock Lawrence, Mr. Rank's American press representative, now in London, will remain there for the convention, returning to this country about April 12.

Grainger Holds Republic Meeting in Chicago

James R. Grainger, executive vice-president and general sales manager of Republic, presided Tuesday at the opening session of a two-day sales conference held at the Blackstone Hotel in Chicago. Will Baker, midwestern district sales manager, headed a group from his division, which includes branch managers E. H. Brauer, Indianapolis; Jack Frackman, Milwaukee; William M. Grant, Minneapolis, and Chicago branch sales manager Max Mazur, together with salesmen and bookers from that office.

Reiner Returns

Manny Reiner, formerly with MGM, Warners and Paramount, returned to New York last week from Italy, after more than two years overseas for the Office of War Information, in Iceland, then in Europe. He will resign from Government service after conferences with State Department and home office foreign officials.

Metro Salesmen To Aid Promotion

John E. Flynn, Western sales manager for MGM, believing that salesmen are in a position to augment the service offered by the company's publicity representatives, has set up a plan whereby the salesmen will furnish exploitation and advertising ideas of MGM product to all exhibitors they contact. The plan got under way in the midwest this week and Mr. Flynn sees its adoption by the company on a nationwide scale.

Frequent meetings among publicity departments, salesmen and branch managers will be held in each exchange center to discuss the program and results accomplished by the salesmen during their missions.

Meanwhile, William F. Rodgers, vice-president and general sales manager for MGM, last Friday announced the company's next block of five pictures to be released during March and April. They are: "The Hoodlum Saint," starring William Powell and Esther Williams; "Bad Bascomb," with Wallace Beery and Margaret O'Brien; "The Postman Always Rings Twice," with Lana Turner and John Garfield; "The Last Chance," produced by Lazar Wechsler in Switzerland, and "Two Sisters from Boston," starring Kathryn Grayson and June Allyson. "Ziegfeld Follies of 1946," in Technicolor, is for release about mid-March.

EINFELD AND LOEW FORM ENTERPRISE

New Company Has Budget of $13,000,000 for Six; Affiliate with Sherman

A new independent company of major proportions has been organized by Charles Einfeld, former vice-president of Warner Brothers, and David L. Loew, former vice-president and member of the board of directors of Loew's, Inc.

Charles Einfeld

David L. Loew

The new company is Enterprise Productions, Inc., which has budgeted its first year of production at $13,000,000 for six pictures.

The first picture to be made will be Erich Maria Remarque's "Arch of Triumph," a current best-selling novel which was a book club selection for February.

At the start of the Einfeld-Loew collaboration the organization was built almost entirely around the Remarque novel; the company, in fact, taking its original name from the novel. But expansion was immediately rumored and these rumors were solidified into fact when the company emerged from the paper stage as a full-scale project.

Mr. Loew is chairman of the board of Enterprise; Mr. Einfeld is president. The company is a California corporation, capitalized at $5,000,000.

Affiliate with Sherman

In order to launch the first year's six-picture program immediately, Enterprise has closed a deal with Harry Sherman to take over the California Studios, one of the few studios which have been available for independent production.

Mr. Sherman will not entirely vacate his studios, however, for he is now affiliated with Enterprise and his company, Sherman Pictures, Inc., is scheduled to produce "Ramrod," from a *Saturday Evening Post* serial by Luke Short. "Ramrod" has been budgeted at $2,000,000 and will star Joel McCrea.

Although the California studios are fully equipped, they will be enlarged by the addition of sound stages, executive offices, star dressing rooms, writers' buildings and a special music scoring stage at an estimated cost of $500,000.

The studios have been renamed the Enterprise Studios.

Only two of the first six pictures so far have been announced by the company. The first production will be followed by the film version of another Remarque novel, "The Other Love." This story was purchased from manuscript and is soon to be serialized in a magazine and later published in book form. Its setting is Switzerland and France. Lester Cohen is adapting the manuscript to the screen while Irwin Shaw is writing the screenplay for "Arch of Triumph."

David Lewis to Produce

The first producer to be signed by the company is David Lewis, who will handle both of the Remarque properties. He will leave shortly for Europe with a technical crew to shoot background scenes. He has produced such films as "Dark Victory," "Camille," "King's Row," "Frenchman's Creek" and "Tomorrow Is Forever."

Enterprise also has announced that Joseph C. Gilpin, former studio manager at Warner Brothers and Columbia, has been appointed studio and production manager.

Barbara Stanwyck has been signed for "The Other Love." No other stars or directors have been announced.

Before being able to devote his full time to Enterprise, Mr. Loew must fulfill his commitments as a producer for United Artists. His pictures for this company include "A Night in Casablanca," starring the Marx Brothers, and the Loew-Lewin production, "Bel Ami," with George Sanders.

Certain of the stars, directors and writers will serve as co-producers of the pictures in which they participate. These associations will be announced as contracts are signed.

Herman Light, architect, has been retained by Enterprise to draw plans for the studio additions.

New York Admission Tax Still Meets Opposition

Mayor William O'Dwyer's proposed tax plan for New York, which in addition to levies on other businesses, would place a five per cent tax on theatre admissions, this week was continuing to meet opposition from various groups. Brock Pemberton, Broadway stage producer, took to the radio last weekend with the news that he would close his play "Harvey" and try to organize a showmen's strike if the tax plan is approved. A report from Albany, N. Y., Monday indicated that the Mayor was considering a plan to drop the five per cent utility tax and the 0.5 per cent payroll tax, originally part of the program.

Tax Cut Opposed By Doughton

Claiming the motion pictures are a luxury and that children do not have to go to theatres, Chairman Robert Doughton of the House Ways and Means Committee, said last Tuesday that he was opposed to any plan to lower the excise rates on theatre admissions to pre-war levels. Rep. Doughton said his opposition was based on his conviction that the Federal budget is so high that no further decline in tax revenues can be permitted.

The question about motion picture levies was put to Rep. Doughton because of his declaration to reporters that Americans do not want to see luxury taxes cut now.

Reminded that Secretary of the Treasury Fred Vinson had recommended reduction of these taxes last year, Rep. Doughton said he "supposed" he had gone along on the proposal. The reduction was actually voted by the House of Representatives but eliminated from the tax bill by the Senate.

Rep. Doughton said the Senate had cut Federal revenues from income taxes so heavily that he personally is not now willing to support any further reduction. He did indicate, however, that he might be willing to change his view if Secretary Vinson should come out with a strong statement for such reductions.

Rep. Doughton said he saw no chance of Congressional action to lower some excise taxes and keep others at their present level. "That sort of thing would mean endless hearings for the committee and would amount to a major tax revision project," he said.

Meanwhile in Springfield, Mass., theatre operators are faced with the prospects of a $2 tax rate increase, bringing it to $35.50 per thousand, as the City Council last week approved an $11,758,461 budget submitted by Mayor Daniel B. Brunton. This is an increase of $507,268 over the 1945 budget.

January Tax Up To $33,741,349

Admission tax revenue for January exceeded the 1945 first month collection by more than $9,000,000, according to Treasury Department figures released Monday, placing collections at $33,741,349.

The January, 1946, figure was exceeded in only two months last year. They were October, when an all time high of $42,389,372 was reached; and November, when collections were $36,394,911.

Rising almost $4,000,000 above December, 1945, Treasury returns for January receipts indicate another rise in box office returns. Evidence of this was pointed out in the Treasury report, which states that January collections in 1945 were lowest during the 12-month period, followed by a steady climb through November, after which there was a $7,000,000 decline in returns for December.

BOOK REVIEW

A LAWYER PLANS FOR UTOPIA

THE FIRST FREEDOM — by Morris L. Ernst, a discussion of the motion picture, the radio and the newspaper, their place and trends in the social and economic pattern. 316 pages, including appendices and index. Cloth. The Macmillan Company, New York. $3.00.

The motion picture industry as it is organized today is subjected to sharp indictment by Mr. Morris L. Ernst, lawyer, who writes books on his social theories. The volume under consideration, "The First Freedom," is his tenth book in a list which runs through sex, censorship and economics, in an extraversive pattern which especially demonstrates again that every man is the center of his own universe.

Mr. Ernst's universe is a very special one. He wants to improve and empower the arts and media of communication and expression by taking them out of the hands of the people who have made them great, important and of service to the people.

Finds Devices Questionable

The author finds that the devices and methods of the motion picture, radio and newspaper business intended for their health and longevity are mostly questionable. He sees remedy in legislation—which means, of course, law business. He feels that Congress can establish his Utopia by legislation addressed at setting up conditions creating more competition. He is for competition in a big way, but against the success of competent competitors. In sum, he asks perhaps for a game in which all are winners, or in which there can be no winners. Either objective might be winnowed from his arguments.

It may be parenthetically observed that Mr. Ernst, who might be considered particularly well equipped, has so far in this, as well as his other nine volumes, not engaged in a discussion of the relation of lawyers to society. That would be including some exposition of their functioning in legislation, in the judiciary and in such pamphleteering as his current opus.

Follows Anti-Trust Case

Mr. Ernst's contentions are substantially identical with those of the bill in the aging "anti-trust" case of the U. S. vs. Paramount, et al., which has been dawdling through the courts these several years. He is against talent pools, protection and zoning, against majors majoring, against independents getting independent if they are big enough to count. As an advocate of a better order in a better world he seems to be much more against everything than in favor of anything. One may wonder how the world ever got into a condition worth fighting for in view of his view of what is wrong with everybody who did anything.

The assumption seems to be that whatever is, is wrong. On the other hand he considers, page 205, that the men who rule the industry are "in ability, judgment and integrity . . . probably equal to any other handful of men at the helm of big business."

Maybe Mr. Ernst is against business.

Appraisal of Johnston

This articulate lawyer becomes interesting when he remarks: "As a trade association the Hays office has been well worth its hire to the Big Five. It has sheltered them from public scrutiny and attack. . . . It will be interesting to watch Eric Johnston, a proponent of small business, operate as Will Hays' successor. To those who are on the outside of the circle which controls the industry, his plans for the expansion of the MPPDA are all well meaning but fail to come to grips with the essential needs of separation of production from exhibition and the dissolution of all exhibition chains. The Federal Courts may speak out before Johnston can be heard."

That paragraph alone proves that Mr. Ernst is writing a pamphlet for today's consumption, but not a book. His utterance is another part of the process of nature taking its course, even if he is opposed to just that.

—TERRY RAMSAYE.

O'Connor Heads Charity Appeal

John J. O'Connor, vice-president of Universal, has been named chairman of the motion picture industry's sub-committee of the special gifts committee for Francis Cardinal Spellman's Committee of Laity for the 1946 Catholic Charities fund appeal. Bert Sanford, of Altec, is vice-chairman. About 1,000 leaders in the business and professional fields are organizing in New York to aid the drive.

Soliciting the general public on the basis of community service rendered by Catholic Charities, this group last year collected $706,169 out of total contributions of $1,676,187. The remainder was credited to a house-to-house canvass conducted by more than 15,000 volunteer workers in the 374 parishes of the New York Archdiocese.

The organization of the special gifts committee followed the announcement last week that Cardinal Spellman appointed John S. Burke, president of B. Altman and Company, as chairman, and John A. Coleman, chairman of the board of governors of New York Stock Exchange, as executive chairman of this year's gifts committee.

Solicitation by members of the committee will follow the organization period during which the sub-committees, each with its own chairman and vice-chairman, will be formed. Their activities will continue through the parish canvass, which is scheduled from March 31 to April 10. Last year more than 468,000 were aided by Catholic Charities.

Would Combine All Fund Drives; Attacks TAC

A call for a single annual drive in theatres to avoid repeated demands for audience collections was issued last Thursday in Chicago at the annual meeting of Allied Theatres of Illinois by Jack Kirsch, head of that unit and president of national Allied States Association of Motion Picture Exhibitors.

Declaring that exhibitors are voicing disapproval of frequent audience collections, Mr. Kirsch suggested that all drives be consolidated into one annual campaign and that efforts be made at one time to raise enough money for them all. He announced his opposition, and the opposition of the Illinois unit, to any form of theatre collections for "Cancer Week," which runs from April 21 to 28, and said he had written Charles Skouras, industry chairman, to that effect.

Collections will be made for the Red Cross campaign March 20-26, however. The meeting voted to support that activity.

An attack on the Theatre Activities Committee, new national exhibitor group, was launched by Mr. Kirsch. He repeated earlier statements by Allied directors and members that the Conference of Independent Exhibitors Association could deal with any local or national problem; that there was no need for another "conflicting" organization.

A meeting of the Allied national board would be called for Chicago some time in May, Mr. Kirsch indicated, probably to be held at the Congress Hotel. Details will be worked out on his return late this month from a vacation in Florida.

Mr. Kirsch was reelected president for a ninth term. Others reelected included: Van A. Nomikos, vice-president; Richard Salkin, secretary-treasurer, and Harry Nepo, sergeant-at-arms. The board of directors elected included Jack Rose, Joseph Stern, Ludwig Sussman, Charles Nelson, Louis Harrison, Arthur Davidson, Verne Langdon, Samuel Roberts, Abe Goldstein, George Gallos, John Semidatos, Howard Lubliner, Albert Bartlestein, William Charugus and Benjamin Banowitz.

Paramount International To Expand Promotion

Worldwide advertising, publicity and exploitation activities of Paramount International are to be expanded in the near future, according to George Weltner, president. The new program will be in charge of Paul E. Ackerman, who has been director of advertising and publicity for the foreign unit since October, 1944. Mr. Ackerman will accompany Curtis Mitchell, director of advertising and publicity for Paramount Pictures, to the company's Hollywood studios for conferences some time this month T. C. Reddin, Paramount's director of theatres and publicity in Great Britain, is expected from London for conferences.

Russians and British Sweep Czech Market

While the major companies in the United States continued to debate the advisability of dealing with the Czechslovakian State film monopoly, Russia, England and France exported more than 300 films into Czechoslovakia by February 15, thereby assuring themselves of a head start and a large share of an important European market.

February 1 a representative of the Motion Picture Export Association concluded a deal with the monopoly for the importation of 96 features within a period of 18 months.

Agreement Not Approved

This agreement, however, has not yet been formally acknowledged or approved by the New York home offices. So far only 18 Monogram features and five Selznick features have been set for Czechoslovakia.

Meanwhile, it was reported from Prague, in a speech to the Czech Parliament by V. Kopecky, Minister of Information, that by the middle of February, 121 films had been imported from Russia, 125 from Britain and 82 from France, a total of 328.

With these figures as a basis, it is not remarkable that the minister would report: "Most acute is the question of American films."

"From the beginning," Mr. Kopecky stated, "the Ministry has tried to succeed in their importation, but has not met with the good will of the American companies. The U. S. Ambassador is sincerely trying to break the deadlock."

Now that "protests against the presidential decree nationalizing all means of the motion picture industry have ceased," he reported, the Czech "industry is one of the most developed in Europe—the nationalizing means a new era of development."

The State expects to complete 15 to 20 features this year, despite the fact that one-sixth of the studio space has been destroyed by fire.

The Minister unqualifiedly stated that the Germans were responsible for the studio fires and that the sabotage was timed to coincide with the start of Russian production in Czechoslovakia.

Control 72 Distributors

"Together with reactionary trends," he stated, "a front of enemies of the nationalized film has stepped forward. The local foes have been joined by foreign agents of foreign distributing companies and by those who hate the Soviet films and the Communists."

The State monopoly took over control of "72 large and small distributing companies," the Minister reported.

At the end of 1945 the Czech film industry was employing 2,645 persons. In the Bohemia and Movaria sections of the country there are 1,827 theatres, 300 of which have not yet been reopened.

The country is currently negotiating for export of films to Rumania and Jugoslavia while contracts for imports have been signed with Sweden and Switzerland.

A Film Council has been established in Prague which has the right to reject any picture submitted for importation.

RANK'S "CAESAR" OFF TO MOSCOW THIS SUMMER

J. Arthur Rank's $6,000,000 picture, "Caesar and Cleopatra," will be shown in Moscow, probably next summer, as part of the Anglo-Soviet film exchange agreement between Mr. Rank's company and Soviet film organizations. The deal was made several months ago, and the Russians already have seen "The Seventh Veil", "Johnny Frenchman" and other British films.

Norway Boycott Seen Over Soon

The Norwegian boycott of United States films may end this month, the Associated Press reports from Oslo, but theatre owners there said that it was unlikely that many American films would be shown in Norway before the end of the year.

The U. S. had the Norwegian market practically for itself before the war, but while the distributors and exhibitors have been tiffing over percentage rates, Russia has made a deal to distribute 30 pictures during 1946, Sweden has contracted for 59, and Britain, Denmark and France are sending in many pictures, all booked and brought into the country under pre-war rates.

American distributors, the AP reports, have been insisting on a sliding scale of 30 to 45 per cent of net profit as compared to 30 per cent before the war.

Pennsylvania Allied Elects Alexander Business Head

James M. Alexander, Pittsburgh theatreman, was elected business manager and field representative of the Allied Motion Picture Theatre Owners Association of Western Pennsylvania at a special meeting Monday. More than 200 members attended the sessions. M. A. Rosenberg, board chairman, and Ben Amdur led discussions which involved film rentals, legislation and admission prices.

Universal Plans Exchange

Universal and United World Films will build a three-story office building in Cleveland opposite the present exchange.

Industry to Aid Cancer Drive

Exhibitor organizations and theatre circuit executives this week were pledging support of the industry's cancer campaign, April 21 to 28. Charles P. Skouras and Ted R. Gamble are national co-chairmen and Charles Reagan is head of the distributor division of the drive, with Leon J. Bamberger, of RKO Radio, as co-chairman of the distributors' division and special consultant to the national committee.

Among the first to pledge support to the committee heads was Ed Kuykendall, president of the MPTOA, who wired: "I hereby agree to aid in every possible way the drive on cancer. I congratulate you gentlemen for accepting the responsibility for the motion picture industry in this war on cancer. This drive is the most worthwhile of anything undertaken by our industry."

Others who pledged aid included: Paul Williams of the Southern California Theatre Owners Association; Tom Edwards, president of the Kansas-Missouri Theatre Association, and Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

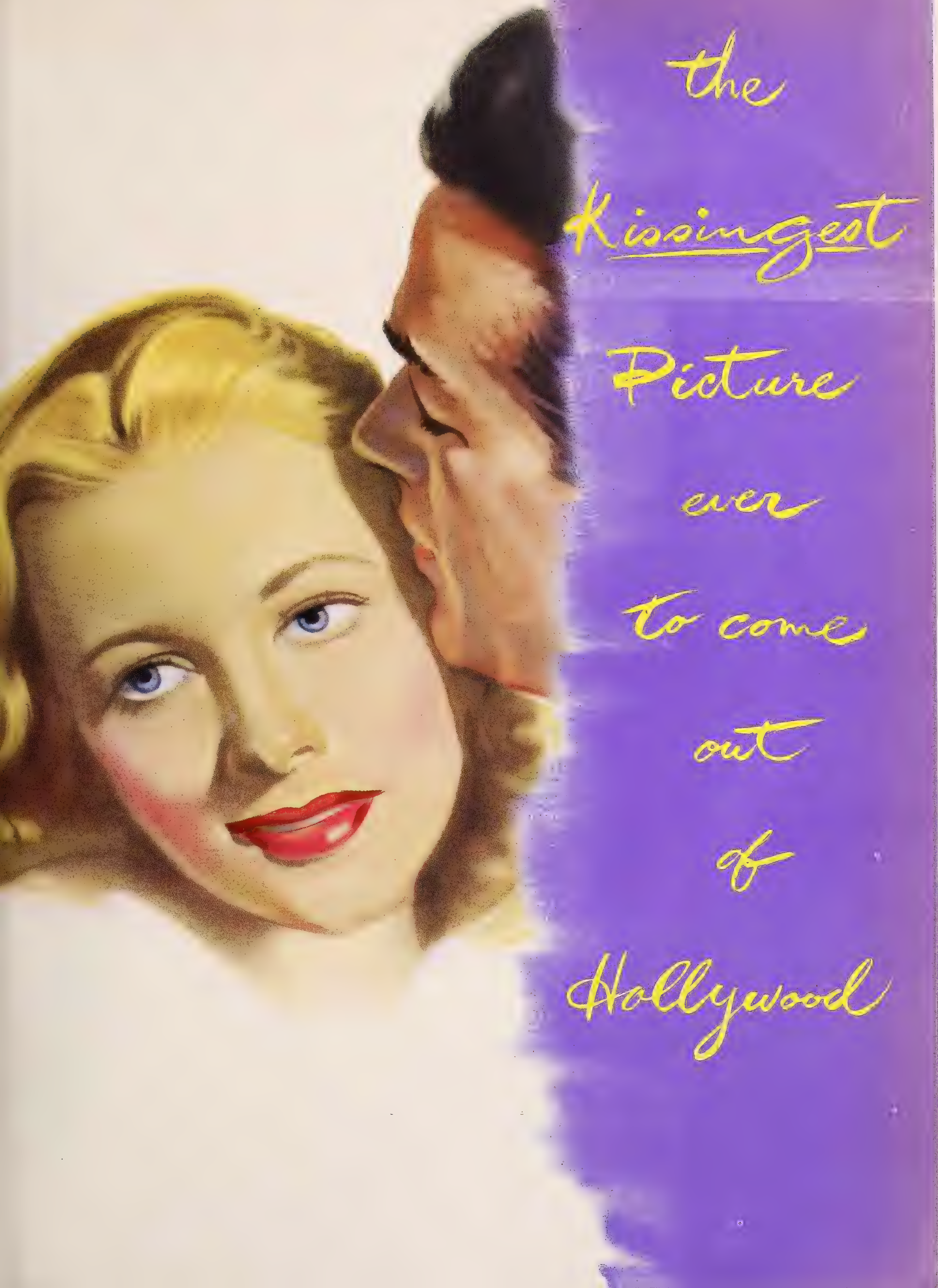
Theatre owners and managers are being apprised of the facts about cancer through a series of post cards now being mailed. This will be followed with an explanation of the theatre participation plan. It is felt, according to F. H. Ricketson, national campaign director, that when the members of the industry are fully aware of the situation the response should be nearly unanimous.

MPSA Ends March 31; New Global Plan Discussed

A decision to terminate the Motion Picture Society for the Americas March 31 was announced jointly in Hollywood Monday by Harold Hopper, MPSA president; Donald Nelson, president of the Society of Independent Motion Picture Producers, and Byron Price, vice-president of the Motion Picture Association of America. A plan to continue the society's functions without Government aid and to expand them to global scale was to be among matters discussed Wednesday by Assistant Secretary of State William Benton with industry executives upon his arrival in Hollywood.

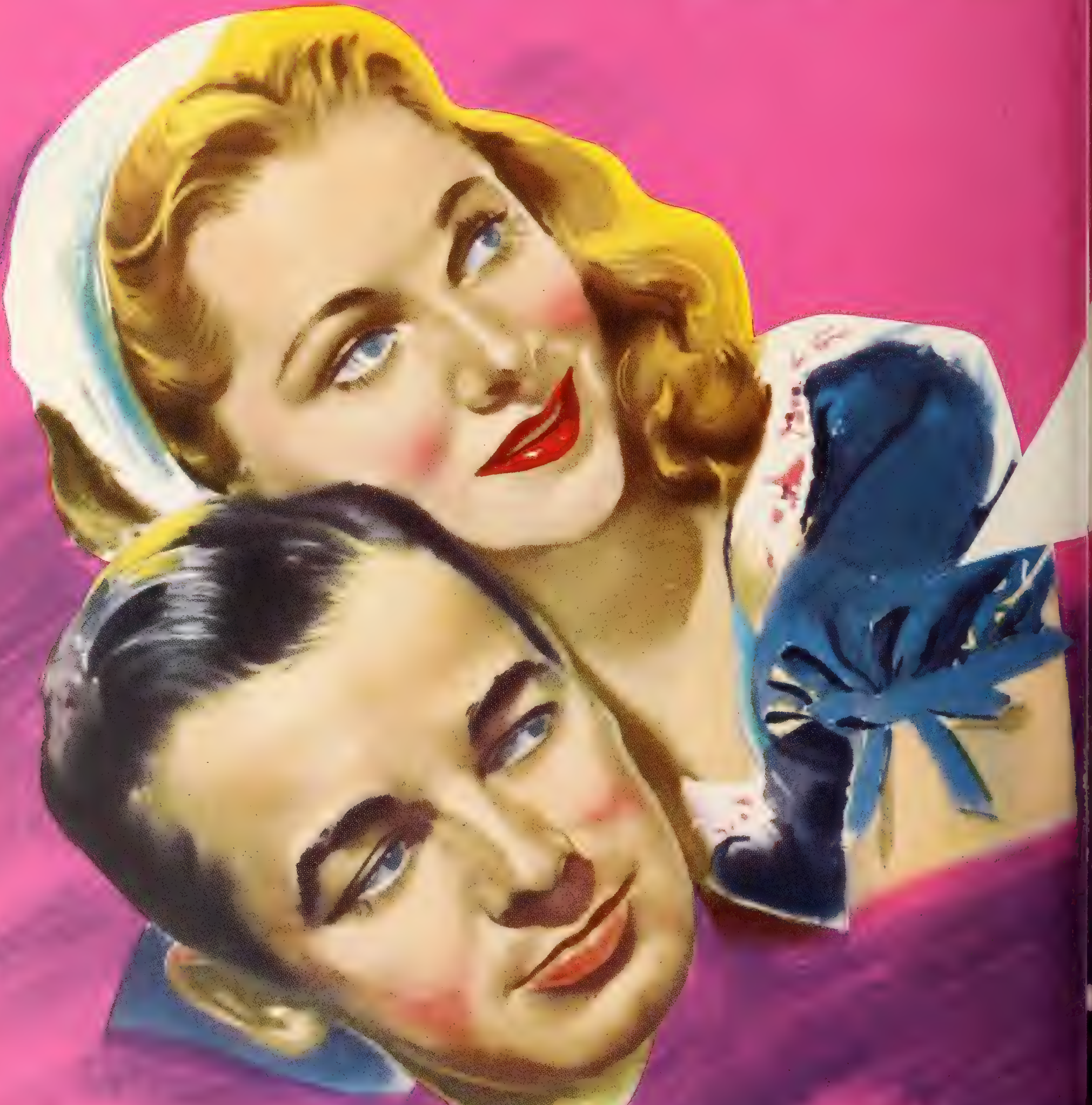
'Dragonwyck' and 'Johnny' Set for April Release

"Dragonwyck" and "Johnny Comes Flying Home" will be released by 20th Century-Fox during April, William J. Kupper, general sales manager, announced Tuesday in New York. "Dragonwyck" is based on the novel by Anya Seton, and the picture stars Gene Tierney with Walter Huston and Vincent Price. "Johnny Comes Flying Home" is an original story by Jack Andrews. The cast includes Richard Crane, Faye Marlowe and Martha Stewart.


the
Kissingest
Picture
ever
to come
out
of
Hollywood

–With the Box-Office Theme of MARRIAGE

...with its hair down and its dander up!



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SAMUEL GOLDWYN'S
"WONDER MAN"
IN TECHNICOLOR

INTERNATIONAL PICTURES'
"Along Came Jones"

WALT DISNEY'S
WONDERFUL ADVENTURES OF
Pinocchio
IN TECHNICOLOR

"Cornered"

The Spiral Staircase

Deadline at Dawn

THE *HOLLYWOOD* SCENE

COMPLETED

COLUMBIA
Devil's Mask

PARAMOUNT
Danger Street (Pine-Thomas)

PRC
Avalanche (Imperial)

REPUBLIC
Ghost Goes Wild

20TH CENTURY-FOX
It Shouldn't Happen to a Dog

STARTED

PARAMOUNT
Perils of Pauline
Suddenly It's Spring

PRC
Crime in the Night

REPUBLIC
Fabulous Suzanne (Steve Sekely)

20TH CENTURY-FOX
Claudia and David

UNIVERSAL
Lessons in Love
Inside Job

SHOOTING

COLUMBIA
One Life Too Many
Story of Jolson

INTERNATIONAL
Dark Mirror

MGM
Show-Off
You Were There
Fiesta
Till the Clouds Roll By

PARAMOUNT
O. S. S.

RKO RADIO
Sinbad the Sailor
Child of Divorce
A Likely Story
Desirable Woman

REPUBLIC
Twisted Circle
My Pal Trigger

20TH CENTURY-FOX
Margie
Three Little Girls in Blue

UNITED ARTISTS
Mr. Ace (Bogeaus)
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL
Little Miss Big
Fandango

WARNER
A Very Rich Man
The Sentence
Humoresque

Production Level Rises; Start "Perils of Pauline"

Hollywood Bureau

Production activity turned up last week, as seven new films were started, and five completed, bringing the shooting index up to 31, compared to the previous week's level of 29.

At Paramount, work started on two new projects: "Perils of Pauline," and "Suddenly It's Spring." "Pauline" is based on the life of Pearl White, cliff-hanger queen of the early films. Betty Hutton will re-enact Miss White's adventures, with John Lund cast as the gallant young man who saves her from approaching express trains, buzz-saws and similar dangers. Others in the cast include William Demarest, Billy De Wolfe, Constance Collier and Frank Faylen. Sol C. Siegel is producing, in Technicolor, and George Marshall is directing.

MacMurray and Miss Goddard In "Suddenly It's Spring"

"Suddenly It's Spring" is a romantic comedy co-starring Fred MacMurray and Paulette Goddard under Mitchell Leisen's direction. The film marks Claude Binyon's debut as a producer, and is his first assignment since his discharge from the Army. The supporting cast includes Macdonald Carey, Arleen Whelan, Lillian Fontaine, Catherine Craig and Georgie Backus.

At 20th Century-Fox, cameras were trained on "Claudia and David," a sequel to the same studio's "Claudia," and relating further adventures of the Connecticut couple Rose Franken immortalized on Broadway and in the pages of *Redbook* Magazine. As in the prior film, Dorothy McGuire and Robert Young have the title roles. John Sutton, Rose Hobart, Gail Patrick, Harry Davenport, Florence Bates, Jerome Cowan, Roy Roberts, Frank Tweddell, Else Janssen and Anthony Sydes head the large supporting cast. William Perlberg produces; Walter Lang directs.

Steve Sekely launched "The Fabulous Suzanne," which he is producing and directing for Republic release. The story deals with a waitress who devises an improbable, but infallible system for beating the races, and her subsequent rise to riches and near-notoriety. Barbara Britton plays the title role, and Rudy Vallee a broker who falls in love with her. Supporting the principals are Otto Kruger and Veda Ann Borg.

PRC's new venture is "Crime in the Night," first in a projected series based on the adventures of Michael Shayne, fictitious sleuth created by Brett Halliday. Hugh Beaumont and Cheryl Walker are co-starred in the picture, which Sigmund Neufeld is producing and Sam Newfield directing.

Two new films went into work at Universal: "Lessons in Love," and "Inside Job." The first is a romantic comedy, written and produced by Michael Fessier and Ernest Pagano. The cast includes George Brent, Lucille Ball, Vera Zorina, Charles Winninger, Carl Esmond, Elisabeth Risdon, Wallace Ford and Louise Beavers. William Seiter is directing.

The cast of "Inside Job" includes Preston Foster, Alan Curtis, Ann Rutherford, Joe Sawyer, Johnny Berkes and Jimmy Moss. Jean Yarbrough is listed as the producer-director.

Cotten and Shirley Temple In Vicki Baum Story

Joseph Cotten, Shirley Temple and Guy Madison will be borrowed from David O. Selznick by RKO for a film titled "Honeymoon," based on a story by Vicki Baum. William Keighley, who recently received his honorable discharge from the Army, has been signed to direct. . . . Robert Fellows, who has been associated with RKO for the last three and a half years, has joined Paramount as a producer.

Charles Starrett and Smiley Burnette have been signed by Columbia to co-star in a series of eight Westerns to be produced next season by Colbert Clark. The pictures will be a continuation of the studio's "Durango Kid" series. . . . "Deadline for Murder," an original screenplay by Irving Cummings, Jr., will be Sol M. Wurtzel's second production for release through 20th Century-Fox.

An interesting story acquisition is that of "The Embezzler" by Warners. The property is the third James M. Cain story to be purchased by the studio, which previously filmed "Mildred Pierce," and which has "Serenade" in preparation.

Additional story purchases of the week include "The Apple Tree," a short story by John Galsworthy, which Jesse L. Lasky and Walter MacEwen have acquired for future filming, and "The Girl from Bogardus," a romantic comedy by Michael Uris, which Robert Riskin Productions will film for RKO release. "Roaring Rangers," an original by Richard Carlyle, was purchased by Republic, and assigned to Donald H. Brown to produce.

20th-Fox Acquires Original, Marvin Schenck to Produce

"One Man Jury," an original by John Michael, has been acquired by 20th Century-Fox and assigned to Marvin Schenck for production, with Vincent Price in the leading role. It will be Mr. Schenck's fourth production for the studio. . . . Warner Brothers bought "The Wall Between," an original by Charles Grayson, and assigned production of it to Owen Crum, who recently returned to the studio after a service career.

Republic announced three acquisitions. "Rose of Avenue A," described as "a fast moving drama of organized crime," is an original by Jerry Gruskin; William J. O'Sullivan will produce it. "Major Muscle," a comedy by Lynn Perkins, Leo Rifkin and Ted Odell, will be produced by Armand Schaefer. And two unpublished original stories, "G.I. War Brides," by Evelyn Hope, and "Singapore Sal," by Martin Van Lass, have been acquired but not yet assigned to producers.

Paul Lukas has been signed by International Pictures to co-star with Merle Oberon and Charles Korvin in Edward Small's forthcoming production, "Bella Donna," based on Robert Hichens' book. . . . Raymond Massey will play opposite Joan Crawford in "The Secret," which Jerry Wald will produce and Curtis Bernhardt direct for Warners. . . . Ricardo Cortez will resume his acting career after four years of retirement in one of the top roles in the Republic film, "The Twisted Circle."

Continue Talks On Raises for Exchange Staffs

The industry continued to talk about money this week as negotiations for wage increases for 33 IATSE exchange "B" locals started and as Screen Set Designers Local 1421 met with the producers to discuss a proposed retroactive contract.

Meanwhile the Conference of Studio Unions presented to the producers a plan for solving within 24 hours any future jurisdictional difficulties within the industry.

Separate negotiations are to be conducted in each of the 33 exchange cities for the "B" locals, representing approximately 3,000 service employees, including film shippers, inspectors and poster clerks.

By midweek four teams of two producer representatives had begun to meet with union representatives in the far west, the Atlanta and St. Louis areas and in Detroit. Talks with locals in New York and New England are expected to start next week.

While wage demands of the various locals are understood to vary considerably, it is reported that the negotiators for the distributors are offering similar increases and retroactivity in all areas.

The CSU plan for resolving labor difficulties proposes that if one union has a complaint against another it present its grievance to the producers' labor representative. He would call a meeting of the business agents of the unions involved. If the agents were unable to come to a decision within four hours the matter would be referred to an arbitrator drawn from a panel of six previously designated as mutually agreeable. The arbitrator's decision would be final and binding on all questions, the whole to take place in 24 hours. If any question of interpretation should arise, the arbitrator would, upon motion, interpret his own decision.

The set designers are discussing working conditions covered in a proposed retroactive contract extending from April 4, 1944, the date of the expiration of the last contract, until the date of signing of a new contract, yet to be negotiated.

Picket St. Louis Theatre

A compromise regarding picketing of the Gem theatre, a neighborhood house in St. Louis County, has been reached between Henry Halloway, owner, and the Theatrical Brotherhood Local No. 6. The union now keeps two pickets in front of the theatre, demanding that Mr. Halloway hire a stagehand.

Philadelphia Union Signs

The Philadelphia Motion Picture Operator's Union has signed new contracts with the Warner Philadelphia theatres, Fox theatre and the William Goldman theatres for a 10 per cent pay boost and time and a half for after-midnight work.

LATE REVIEW

Tangier

Universal—Spy Drama

A story of intrigue and international complications centers about a stolen diamond and a hunt for the mysterious Balizar who was responsible for the brutal torturing and slaying of thousands during the Spanish Civil War. The locale is Tangier on the North African coast, a refuge for varied types of persons. The tone of the setting is maintained throughout by effective incidential music.

Maria Montez, Kent Taylor and Louise Allbritton, who dance at the Ritz Hotel, continually search for Balizar, although they do not know his identity. There are the usual types of personages that one finds in a plot of this character. Robert Paige, as an American newspaper man; Preston Foster, as Tangier's military governor; Reginald Denny, as a distinguished Nazi, and J. Edward Bromberg, as a suspicious character, give good supporting portrayals.

The valuable diamond is recovered and after Balizar is identified as Foster, he and Miss Allbritton are killed in an elevator crash on leaving the Ritz. Maria Montez and the newspaper man, having completed their jobs, leave Tangier with plans for a pleasant future.

Miss Montez's dancing numbers add to the entertainment value of the film. Sabu, who portrays a native night club serenader, presents "She'll Be Comin' Round the Mountain," "Polly Wolly Doodle" and "Love Me Tonight."

Joe Gershenson was the executive producer. Paul Malvern produced and George Waggner directed from a screenplay by M. M. Musselman and Monty F. Collins.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, March 8, 1946. Running time, 76 min. PCA No. 11381. Adult audience classification.

Rita	Maria Montez
Colonel Artiego	Preston Foster
Paul Kenyon	Robert Paige

Louise Allbritton, Kent Taylor, Sabu, J. Edward Bromberg, Reginald Denny, Charles Judels, Francis McDonald, Erno Verenes, George Lynn, Rebel Randall, Dorothy Lawrence, James Linn, Billy Green, Phil Garris.

Lester Cowan Sees New Film Market in Asia

The market for good American pictures will be doubled in Asia when free trade permits the construction of theatres there, Lester Cowan, independent producer, said prior to his return to Hollywood from New York last week. Mr. Cowan had been in New York for two weeks holding conferences on the forthcoming production, "The Life of Sun Yat Sen," based on the book by Norman Rosten. Mr. Cowan said he believed producers of the future would have to take the vast audiences of Asia into consideration in planning any important pictures. A new code of story values would have to be established, he pointed out, in order that a picture with appeal to people in New York would have entertainment value for the peoples of Asia.

Film Classics Purchases Kansas City Franchise

Film Classics has purchased the Kansas City franchise and changed that office to a company branch setup with Edward Spiers, former Monogram branch manager at Des Moines, as manager. Nicky Goldhammer, general sales manager for Film Classics, and H. L. Long, from the home office, were in Kansas City for the changeover.

SWG Offers Plan For New Story License System

The Screen Writers Guild executive board Monday night submitted to 175 guild members in Hollywood a proposal to substitute a new licensing system for the outright sale of story material to the studios. Unanimously approved by those present, the proposal will be put in the form of a recommendation and sent to the Authors League, Dramatists Guild and the American Federation of Radio Writers for their consideration, with the suggestion that all submit the plan to their memberships.

Under the proposed system, story material, whether book, play, original or other composition, would be made available to producers under license for a single use in 35mm pictures for a stipulated period, probably seven years, with rights reverting to the writer thereafter. An SWG executive said Tuesday that the system under consideration paralleled that prevailing in France before the war and already was in limited use here, citing the case of one writer who sold a property to Universal in 1929 with the seven-year stipulation, renewing the deal in 1936 and again in 1943.

Directly affected by the proposed licensing system would be reissues and all other secondary uses of the story material, although provisions would be made for options to cover these matters if mutually desired by the buyer and seller.

The adoption of an identical system by other writer organizations is regarded as essential to the success of the plan, SWG feels, to prevent studios from switching to story sources where outright purchases could be made.

Michigan Operators Ask Booth Conveniences

Michigan projectionists, members of Local 199, have demanded through their president, Frank Kinsora, that all Michigan theatre booths must be provided with adequate sanitary facilities and ventilation. The new demand requires that booths be rebuilt in some theatres by March 15 and rebuilding has started is at least 14 theatres.

Eastman Kodak 1945 Net Totaled $32,715,632

Eastman Kodak Company, Rochester, N.Y., Monday announced net profit of $32,715,632 for 1945, after crediting $8,060,000 representing a reduction in Federal taxes that resulted from adjustments of income. Net income without benefit of the tax reductions amounted to $24,655,632, or $9.80 a share. In its report the company lists dividends declared of six per cent on preferred stock and $7 per share on common amounting to $17,702,033. Total net sales and fees amounted to $301,501,854 for the year.

"I'M A VERY MUSICAL FELLOW!"

Did you hear about the sneak preview
Of M-G-M's "TWO SISTERS FROM BOSTON"
At Loew's 72nd Street Theatre, N. Y.
You never saw such enthusiasm!
M-G-M's got another big musical hit for you—
And following soon after "The Harvey Girls"
It clinches Leo's title to the
Top musical producer of the industry!
"TWO SISTERS FROM BOSTON" is a joy film!
Kathryn Grayson—better than in "Anchors Aweigh"
June Allyson—a bigger star than ever now!
Lauritz Melchior—jollier than in "Thrill of a Romance"
Jimmy Durante—funnier than in "Music For Millions"
Peter Lawford—star of "Lassie Come Home" and swell!
Dough-re-mi . . . . Keep singing with Leo!

A Henry Koster Production • Original Screen Play by Myles Connolly • Additional Dialogue by James O'Hanlon and Harry Crane • Directed by HENRY KOSTER • Produced by JOE PASTERNAK • An M-G-M Picture

Your Help Needed! Red Cross Drive—Mar. 20-26

CBS Demands FCC Authorize Color Telecasts

The fight for color in television was carried forward last week when the Columbia Affiliates Advisory Board, representing 145 independently owned radio stations of the CBS network, adopted a resolution calling upon the Federal Communications Commission to authorize commercial licenses for ultra-high frequency stations to transmit high-definition color television.

The resolution, which followed a demonstration of CBS color television on receivers suitable for the home, and a transmitter of commercial design, further stated: "The interests of the broadcasting industry, as well as the interests of the American public, will be served by the early change from the standards of pre-war television so as to take advantage of the increased knowledge of electronics and their commercial application."

It was held that "the public should be saved the expense of double investment in television receiving equipment and the broadcasters the burden of double losses, both in capital investment and operating expenses, in establishing two television services."

In an informal talk last week before a group of members of Senate and House committees who made a special trip from Washington for a color demonstration, Frank Stanton, president of CBS, reported the findings of a study which tested the reactions of present television set owners, revealing them overwhelmingly in favor of color.

The composite reply to the question of how much more would they be willing to pay for color sets was: 34 per cent more than black-and-white for a color receiver with an 8 x 10 inch picture, and 28 per cent more than black-and-white for a color receiver with a 16 x 22 inch picture.

U. S. Imports Big French Problem

Henri Klarsfeld, head of Paramount's organization for France, Belgium and French North Africa, has arrived in New York for a series of conferences with home office executives and to report that the failure of the French Government and the American distributors to agree on terms for the importation of U. S. films is the "problem of greatest importance in French film circles."

Explaining his personal viewpoints on the urgent need for an agreement covering films, Mr. Klarsfeld said he believed the American companies were willing and anxious to cooperate in every way possible with every element in the film industry in France. Trade showings of seven Paramount productions are being held the first two weeks in March in six French cities.

Only the trade and press will see the pictures since licenses for them are not available. Mr. Klarsfeld indicated that the move to restrict American pictures was fostered by French producers, who saw their product rise to new heights of popularity during the war and who did not want to risk the chance of competition.

Short Product in First Run Houses

NEW YORK—Week of March 4

CAPITOL: Purity Squad	***MGM***
Land of the Mayas	***MGM***
Feature: Sailor Takes a Wife	MGM
CRITERION: Apple Andy	***Universal***
Feature: Scarlet Street	Universal
GLOBE: Trial of Mr. Wolf	***Vitaphone***
Headline Bands	***Vitaphone***
Feature: Abilene Town	United Artists
HOLLYWOOD: Baseball Bugs	***Vitaphone***
Hitler Lives?	***Vitaphone***
Feature: Saratoga Trunk	Warner Bros.
PARAMOUNT: Unusual Occupations, No. 3	***Paramount***
Dixie Pointers	***Paramount***
The Friendly Ghost	***Paramount***
Feature: The Road to Utopia	Paramount
RIALTO: Jasper and the Beanstalk	***Paramount***
Paddle Your Own	***Paramount***
Feature: House of Horrors	Universal
RIVOLI: House Tricks	***Paramount***
Animalology	***Paramount***
Feature: The Lost Weekend	Paramount
STRAND: Book Revue	***Vitaphone***
Feature: Three Strangers	Warner Bros.

CHICAGO—Week of March 4

APOLLO: Getting Glamour	***MGM***
Feature: The Lost Weekend	Paramount
GARRICK: House Tricks	***Paramount***
Feature: A Walk in the Sun	20th Cent.-Fox
ORIENTAL: Trial of Mr. Wolf	***Vitaphone***
Mermaids on Parade	***Columbia***
Feature: Diary of a Chambermaid	United Artists
ROOSEVELT: Little Witch	***Paramount***
Feature: The Fallen Angel	20th Cent.-Fox
STATE LAKE: Donald's Crime	***RKO***
Feature: Spellbound	United Artists
UNITED ARTISTS: Michigan Ski-Daddle	***Vitaphone***
Feature: The Harvey Girls	MGM

Urge Wide "Circulation" For Television Shows

Commercial sponsors of advertising shows should be permitted to present them over any number of television stations in order that all potential television set owners may be reached, Ralph B. Austrian, president of RKO Television Corporation, declared last Thursday in a talk before the Advertising Club of New York. Under the procedure suggested by Mr. Austrian, the advertiser would be able to put his show on a network with its affiliated stations, and arrange later to telecast the whole show on independent stations or regional networks. Only with this widespread "circulation," Mr. Austrian believes, will it be feasible for advertisers to expend large sums for programs.

Product Deal Reached by Skouras and Paramount

Terms on product have been reached by Paramount and Skouras Amusement Corporation, operating in Greater New York, after the circuit had held out for more than a year, during which time its 50 theatres had not played a Paramount film, it was reported last week. Loew's, Century and the Brandt circuits previously refused to play Paramount product, but have since signed deals. The deal was worked out by Hugh Owen, Paramount New York and southern division manager, and John Benas, Skouras film buyer.

Issue Directory Of Television

The 1946 American Television Directory, the first annual edition of the American Television Society, of which George T. Shupert of Paramount is president, has just come off the presses. With a board cover, the 150-page, copiously-illustrated volume constitutes a comprehensive handbook and roster of the television industry.

Studding the edition are numerous essays on all phases of television, a partial list of contributors including David Sarnoff, Paul Porter, Paul Raibourn, Allen B. DuMont, William Morris, Peter Goldmark, Lowell Thomas, H. V. Kaltenborn and Alfred B. Burger. For those interested in the use of film in television, a directory contains five pages of film sources.

The book also contains a bibliography of articles on television that have appeared in the past few years, a roster of American Television Society members, and a television directory listing advertisers, advertising agencies, package-show producers, telecasting stations, organizations and publications —with their television activities summarized.

Completes 16mm Subject

"Play Ball, Son," initial 16mm educational film in a series produced by Lamb Productions, Inc., has been completed in Hollywood and was screened in New York for educators last Wednesday. The 22-minute picture shows the basic techniques of baseball.

Loew's Has FM Station

Loew's FM radio station, to be located at the top of Mulholland Drive in Beverly Hills, will begin servicing the Los Angeles area about May 1. The station will have the call letters KMGM.

Golden to Plan New Studio for Independents

The critical space shortage plaguing independent production may be solved within the next 12 months, it was indicated this week with the report that the Goldens, Edward A. and Robert S., have conferred with architects employed by an undisclosed group of financiers for the construction of studio space for independents. The financiers already have taken an option on 100 acres in San Fernando Valley. The planned studios would be rented to interested independents.

"Everything planned," Robert Golden said in Hollywood this week, "is contingent upon availability of materials and it has been indicated that this will not happen until there has been some relief in the residential housing situation. I am of the opinion, however, that within 12 months there will be new studio space either completed or nearly finished for use by independent producers engaged in top budget picture making."

More Active Place Today

As Mr. Golden points out, "The facilities today are no less than they were a few years back, but times have changed and the independent has assumed a much more active and advantageous position in the industry."

Mr. Golden and his father have just released "Breakfast in Hollywood." Their new film will be "Eddie and the Archangel Mike."

Almost every big independent is searching for stage space, which is practically limited to two studios, General Service and California. But Benedict Bogeaus, owner of General Service, and Harry Sherman, lessee of California, each have their own production schedules.

What will happen at the Samuel Goldwyn lot has not been disclosed, although it is clear there will be no space available there after the William Goetz-Leo Spitz International organization moves to its new buildings to be erected at Universal. This would indicate that Cagney Productions and Preston Sturges' California Pictures will have to seek quarters elsewhere.

RKO Pathe Lot Tied Up

The RKO Pathe lot is tied up in order to provide space for Rainbow Productions, Frank Ross Productions, Liberty Productions and the Jesse L. Lasky-Walter MacEwen pictures which are released through RKO. This makes it impossible for Edward Small Productions and Sol Lesser Productions to count on space there and leaves the standing of David O. Selznick's Vanguard and Selznick-International units in the air.

Others faced with a space shortage are Lester Cowan, Jules Levey, Arnold Pressburger, Constance Bennett, Charles R. Rogers, Edward Small, Sam Wood, Hunt Stromberg and Crosby Productions.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 53—Chiang Kai-Shek in Shanghai. . . . Mrs. Roosevelt confers with Truman. . . . Winston Churchill receives degree in Miami. . . . House-building machine. . . . Fashions. . . . Life in Florida. . . . Sports: roller skating, wrestling.

MOVIETONE NEWS—Vol. 28, No. 54—Hirohito goes democratic. . . . President Truman's food committee. . . . President's Red Cross plea. . . . Destroy surplus ammunition. . . . Baseball training. . . . Ski jumping. . . . Ice carnival. . . . Trained bears. . . . Veteran housing

NEWS OF THE DAY—Vol. 17, No. 251—General Homma to die. . . . Churchill reveals success secret. . . . Vandenberg reports on Russia and UNO. . . . China hails General Chiang. . . . First batch of 300,000 horses shipped overseas. . . . Mama hippo gives birth. . . . Science sets hat fashions.

NEWS OF THE DAY—Vol. 17, No. 252—Hirohito sheds divinity. . . . Hoover backs Truman's food plan. . . . Houses for vets. . . . War surplus blown up. . . . Mickey Rooney home. . . . Winter carnival.

PARAMOUNT NEWS—No. 54—1,000,000 tires up in smoke. . . . Chiang Kai-Shek returns to Shanghai. . . . Mrs. Roosevelt reports on UNO. . . . Churchill's school days. . . . Housing crisis. . . . Death claims Jap war criminals. . . . Zoo news.

PARAMOUNT NEWS—No. 55—Hirohito meets the people. . . . U. S. acts in food crisis. . . . UNO's gravest test. . . . Barnyard penthouse. . . . National Leaguers get set.

RKO PATHE NEWS—Vol. 17, No. 56—General Homma sentenced to die. . . . UNO begins move to Hunter College. . . . House-building machine. . . . Fast Army plane is new air liner. . . . Shanghai hails Chiang Kai-Shek. . . . Churchill gets honorary degree. . . . GI's rest up on Jap ski run.

RKO PATHE NEWS—Vol. 17, No. 57—President calls meeting on food. . . . Jap Emperor unbends. . . . New York opens emergency housing. . . . Fun and prices hit new high in Florida. . . . Find child and nurse in kidnapping. . . . Navy shows first hobby station. . . . Red Cross drive opened by Truman.

UNIVERSAL NEWSREEL—Vol. 19, No. 481—Vandenberg urges firm foreign policy. . . . China hails war leaders. . . . Machine builds houses. . . . Troops go skiing in Japan. . . . Who's who in the zoo. . . . Rhythm on roller skates.

UNIVERSAL NEWSREEL—Vol. 19, No. 482—Japanese Emperor meets the people. . . . Nation urged to eat less. . . . New Orleans celebrates Mardi Gras. . . . President asks aid for Red Cross. . . . Pan-American generals see Army show. . . . Vets get houses. . . . Dodgers in spring training. ,

Famous Players Canadian Net $1,594,973 in 1945

During the past fiscal year Famous Players Canadian Corporation paid $2,714,581 in taxes and netted $1,594,973 on the operation of the circuit, it was announced in Toronto Monday. The operating profit, totaling $5,123,790, compared with a gross profit in 1944 of $4,772,005. The total working capital was $2,544,192, against a 1944 total of $2,197,143. After dividends the earned surplus was $7,798,266, the previous total being $6,849,079. Dividends of $645,786 were distributed on the common stock, the same amount as 1944.

"Saratoga" Run Extended

Run of Warner Brothers' "Saratoga Trunk," now in its 16th week at the Hollywood theatre in New York, has been extended through March. This will give the picture a New York first run of at least 20 weeks.

Busch to Produce

Niven Busch, writer, will produce "The Pursued" as his first independent feature under the aegis of Hemisphere Films, Inc. Teresa Wright will be starred.

Church Leader Lauds Industry Production Code

Popular support of those films which reflect the high moral purposes that are the concern of the Protestant Motion Picture Council, was urged at their annual luncheon at the Hotel New Yorker Monday by Dr. Daniel A. Poling, editor of the *Christian Herald*, the sponsoring agency of the Council. Other speakers at the luncheon included Raymond Massey, actor, who urged that the public let their views be known before the pictures are made, and Francis S. Harmon, vice-president of the Motion Picture Association, who delivered a short off-the-record address.

Discussing the industry, Dr. Poling said it had set "a worthy example to all other media of the entertainment field and indeed to all agencies influencing public thought, by creating and accepting a plan of self-discipline."

Goal Is Better Films

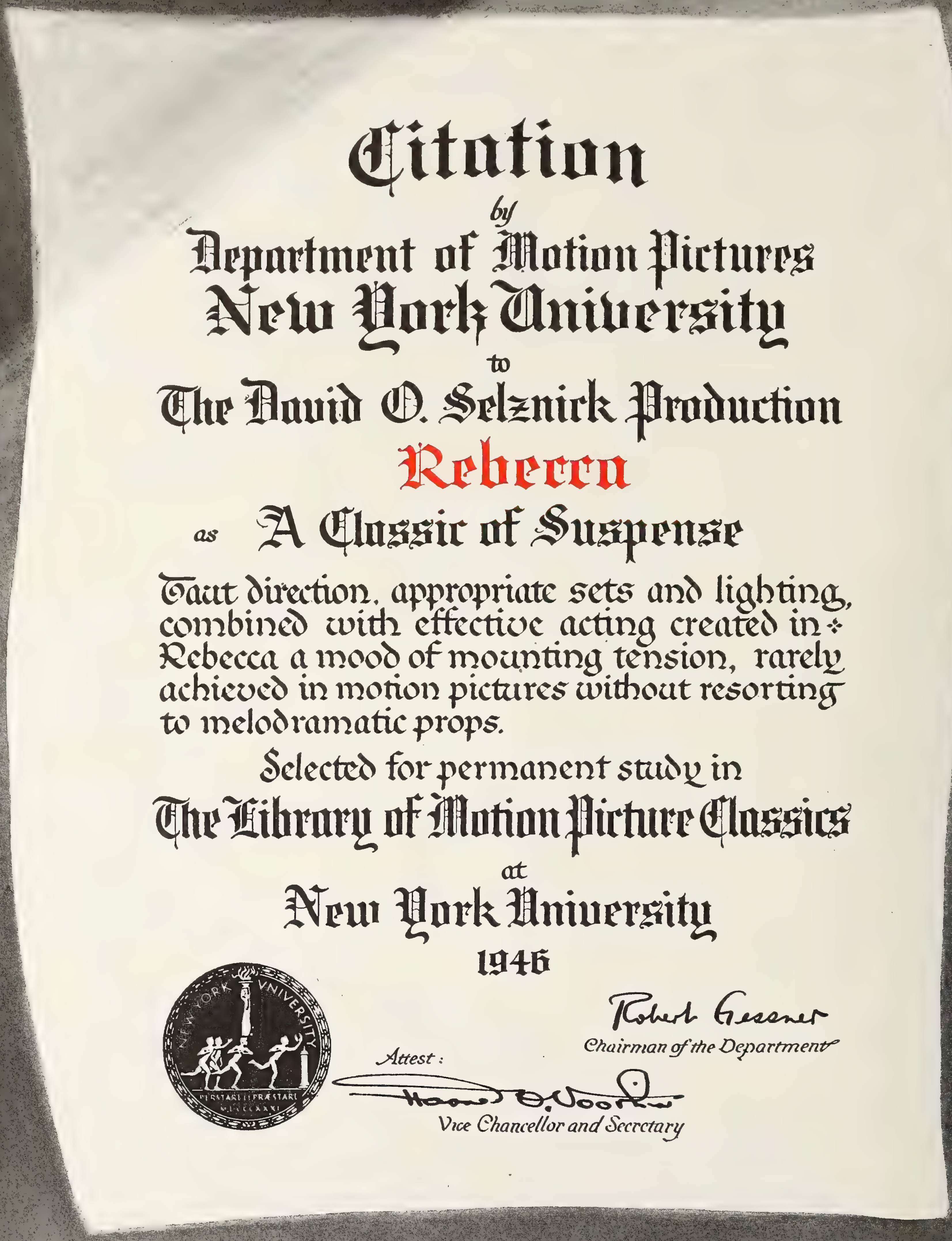
Although perfection has not been achieved, he said, advancement was to a point "where we accept each other in good faith and work together with mutual high regard. Good pictures, better pictures, truly great pictures are our constant goal," he said. "It is the hope of the Council to increase the public demand for better films which the producers have said they were always ready to make when support for these pictures is assured.

"No institution can finally survive in this country," Dr. Poling continued, "which disregards the ideals and loyalties of the good life." As to political censorship, he said that it was basically un-American but there are times when it becomes the lesser of two evils. To the question "Should we have political censorship?" he said: "Realistically, I cannot think of any other program that could add more to the industry's self-imposed code."

Urges Publishing Code

"We believe," he said, "that the worthy purpose of a censorship will be served by providing the churches of all faiths and the constituencies of all social groups first with advance information about pictures; then with a constructive leadership that will direct American community in making its reasonable desires known to the industry, and finally in organizing box office support behind good pictures."

Speaking of the publishing field, Dr. Poling recommended that a self-regulative code be adopted similar to that of the film industry. Dr. Poling reiterated that the film industry had pointed the way to an "infinitely more desirable conclusion than political censorship. Let our American publishers follow the way," he urged in conclusion.



Citation

by

Department of Motion Pictures
New York University

to

The David O. Selznick Production

Rebecca

as **A Classic of Suspense**

Taut direction, appropriate sets and lighting, combined with effective acting created in Rebecca a mood of mounting tension, rarely achieved in motion pictures without resorting to melodramatic props.

Selected for permanent study in

The Library of Motion Picture Classics

at

New York University

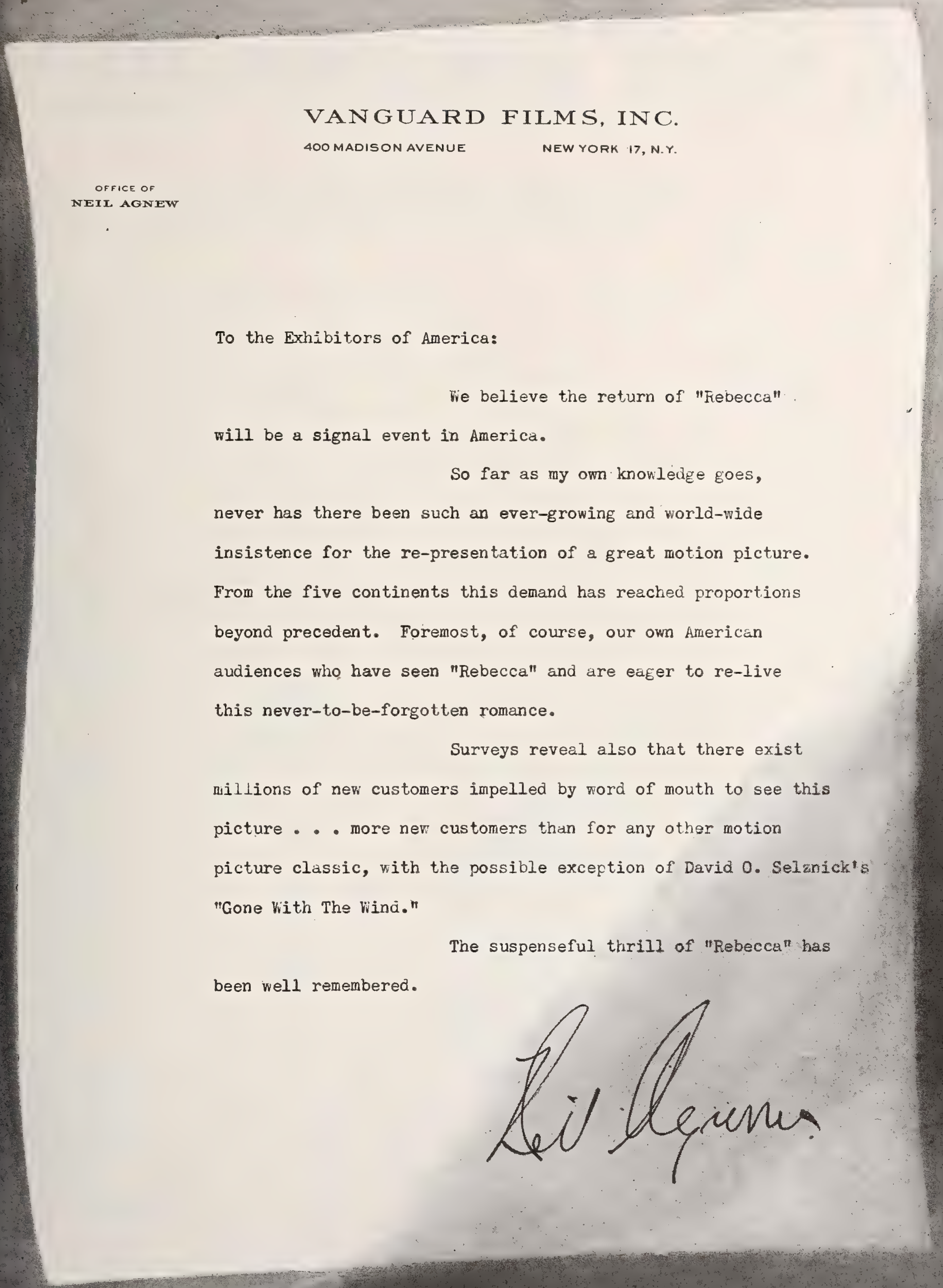
1946

MDCCCXXXI

Robert Gessner
Chairman of the Department

Attest:
Harold O. Voorhis
Vice Chancellor and Secretary

"One of the greatest motion pictures
of all times . . . ." *is now ready fo*
re-presentation thru United Artists



VANGUARD FILMS, INC.
400 MADISON AVENUE NEW YORK 17, N.Y.

OFFICE OF
NEIL AGNEW

To the Exhibitors of America:

We believe the return of "Rebecca" will be a signal event in America.

So far as my own knowledge goes, never has there been such an ever-growing and world-wide insistence for the re-presentation of a great motion picture. From the five continents this demand has reached proportions beyond precedent. Foremost, of course, our own American audiences who have seen "Rebecca" and are eager to re-live this never-to-be-forgotten romance.

Surveys reveal also that there exist millions of new customers impelled by word of mouth to see this picture . . . more new customers than for any other motion picture classic, with the possible exception of David O. Selznick's "Gone With The Wind."

The suspenseful thrill of "Rebecca" has been well remembered.

Neil Agnew

OPENING VICTORIA THEATRE NEW YORK, MARCH 8th!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLAZING THE WESTERN TRAIL: Charles Starrett, Tex Harding—If you show Westerns in your theatres, book this one. Good entertainment, excellent singing voices, which is out of the ordinary for cowboys. Charles Starrett is always good in Westerns. Tex Harding is O.K. Played Friday, Saturday, Feb. 15, 16.—M. L. London, Gem Theatre, East Boston, Mass.

BOTH BARRELS BLAZING: Charles Starrett—The Starrett pictures are very popular. Used on our weekend double program and it was well received.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

DESPERADOES: Randolph Scott, Glenn Ford—An outdoor Western in Technicolor that we doubled with "A Night to Remember." Business was excellent. Played Wednesday-Saturday, Feb. 6-9.—James Thompson, Royal Theatre, Miami, Fla.

HOLIDAY: Katharine Hepburn, Cary Grant—Although this comedy-drama was made in 1938 it is still good entertainment. Doubled with a first run Western to above average business. Played Sunday-Tuesday, Feb. 17-19.—James Thompson, Royal Theatre, Miami, Fla.

KISS AND TELL: Shirley Temple, Jerome Courtland—All good stage plays make good movies. This is no exception. There is snappy dialogue that makes some raise their eyebrows. It is a riot from start to finish. Top business. Played Sunday-Wednesday, Feb. 17-20.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

KISS AND TELL: Shirley Temple, Jerome Courtland—This picture is certainly box office for entertainment. Enjoyed by a good crowd on the first night but it fell off badly on the second and third nights. It was no fault of the picture: I have a good one-day playhouse but that's all. Played Tuesday-Thursday, Feb. 5-7.—M. L. London, Gem Theatre, East Boston, Mass.

KISS AND TELL: Shirley Temple, Jerome Courtland—Played to small town patronage. Did good business. Marvelous comedy. Played Sunday, Monday, Feb. 10, 11.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

KISS AND TELL: Shirley Temple, Jerome Courtland—Columbia really outdid themselves on this one. Second night crowd almost equalled the first night and that is saying something in this small town. Excellent entertainment. Shirley Temple is still popular. This picture will really draw anywhere. Played Monday, Tuesday, Feb. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Equal to the best of the series. Drew well from the rural territory. Columbia sure messed this one up. They must have had two cameras. One takes light scenes and the other dark scenes. Result white . . . dark . . . white . . . dark. Your customers go blind. Played Thursday-Saturday, Feb. 14-16.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

SONG OF THE PRAIRIE: Ken Curtis, Jeff Donnell—A natural for a rural population, although the town folks nearly crowded out the country folk because they got here sooner, and in large numbers, too. Excellent trailer. Fairly good picture for its type. Played Saturday, Feb. 16.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SWING IN THE SADDLE: David McEnery, Jane Frazee—Played this late on a substitute booking and I am glad. Had them waiting to get in. They like the Hoosier Hot Shots around here. Played Friday, Saturday.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—We used this although it was quite old and we have no regrets. Business above midweek normal but the audience reaction was very poor. Played Wednesday, Thursday, Feb. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—This pair is still a good draw for me and while the picture is about the usual hokum for this pair, the majority will be satisfied. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Even snow, sleet and most unusual California weather failed to keep a fairly good crowd from turning out for this splendid picture. Leo really can sound off on this one. Played Sunday, Monday, Feb. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Another good picture from Metro and we didn't do so well on it. Could it have been the voice? These he-men down along the border seem to be allergic to Sinatra. Maybe they are jealous. I wouldn't know. Played Sunday, Monday, Feb. 17, 18.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Played late due to contract difficulty. Did fairly good business at that. Some waulkouts due to the excessive length. Personally, I enjoyed it very, very much. Played Sunday, Monday, Feb. 3, 4.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Business was only fair and the picture wasn't anything to rave over. Really expected a much better picture with these two stars. Played Sunday, Monday, Feb. 10, 11.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—Good picture with universal appeal which was enjoyed by all. Many favorable comments. This was above average at the box office. Played Thursday and Saturday, Jan. 24 and 26.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—This is a story of rural life among the dairy farmers of Wisconsin. Edward G. Robinson and little Margaret O'Brien made interesting characterizations. Her popularity was reflected in the excellent attendance we had in spite of bad weather. Played Friday, Saturday, Feb. 15, 16.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Well received by our patrons. Margaret O'Brien has definitely established herself as a star after such an excellent performance in this picture. We would like to receive an autographed photograph of this little star to hang in our lobby. Played Sunday-Tuesday, Feb. 17-19.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—This made the house record for the time I have had this theatre. Believe it will do the same anywhere, if you push it. You will never play a finer picture. Don't waste it. Had many people see it twice and some saw it three times. Intend to bring it back for one day midweek next fall. Played Sunday, Monday, Feb. 10, 11.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—One of the best shows I have ever played. It is a down-to-earth story of rural life. I should have played it an extra day as business was terrific. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—A swell picture that is priced right and did above average business. Don't pass this one up. Played Wednesday, Thursday, Feb. 13, 14.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—We will have to class this right up among the best. Sorry we didn't give it more exploitation. You can look the cash customers in the face as they come out after playing this. Played Thursday, Friday, Feb. 7, 8.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—Beautiful color. Van Johnson is good, but let's see more of Melchior. He stole the show. Business good. Played Sunday, Monday, Jan. 20, 21.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Quite an entertaining picture from a human interest angle, but business flopped due to the "English brogue." Played Thursday, Friday, Jan. 31, Feb. 1.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C. Marine base and civilian government employee patronage.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon—Excellent business; in fact, tops so far for midweek date. No walkouts and good comments. Played Thursday, Friday, Jan. 31, Feb. 1.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—A fair comedy that did average business here. Seemed to please. Played Friday, Saturday, Feb. 15, 16.—Arthur Reitano, Hudson Theatre, Cold Springs, N. Y.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—People liked this. Give it your best playing time. Business was above average. Played Sunday, Jan. 27.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—This one did as we expected. Business poor at Friday's opening and Saturday was off 50 per cent. Heard only favorable comments. Played Friday and Saturday, Feb. 8, 9.—Arthur Reitano, Hudson Theatre, Cold Springs, N. Y.

Monogram

CRAZY KNIGHTS: Shemp Howard, Maxie Rosenbloom, Billy Gilbert—This feature was plenty crazy, but they certainly enjoyed it. It is a slapstick comedy, not too refined for the elite, but good for the masses and neighborhood houses. Played Sunday, Monday, Jan. 27, 28.—M. L. London, Gem Theatre, East Boston, Mass.

LOST TRAIL, THE: Johnny Mack Brown, Raymond Hatton—Up to standard as Westerns go. If your customers like "shoot 'em ups" as mine do, this one should please. Played Thursday-Saturday, Feb. 14-16.—Terry Axley, New Theatre, England, Ark.

MOON OVER MONTANA: Jimmy Wakely, Lee "Lasses" White—Wakely is fast becoming as good a draw as Rogers. This picture is better than average. Played Friday, Saturday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

NAVAJO TRAIL, THE: Johnny Mack Brown—A routine Western that will appeal to those who go for horse operas. Played Sunday-Tuesday, Feb. 17-19.—James Thompson, Royal Theatre, Miami, Fla.

Paramount

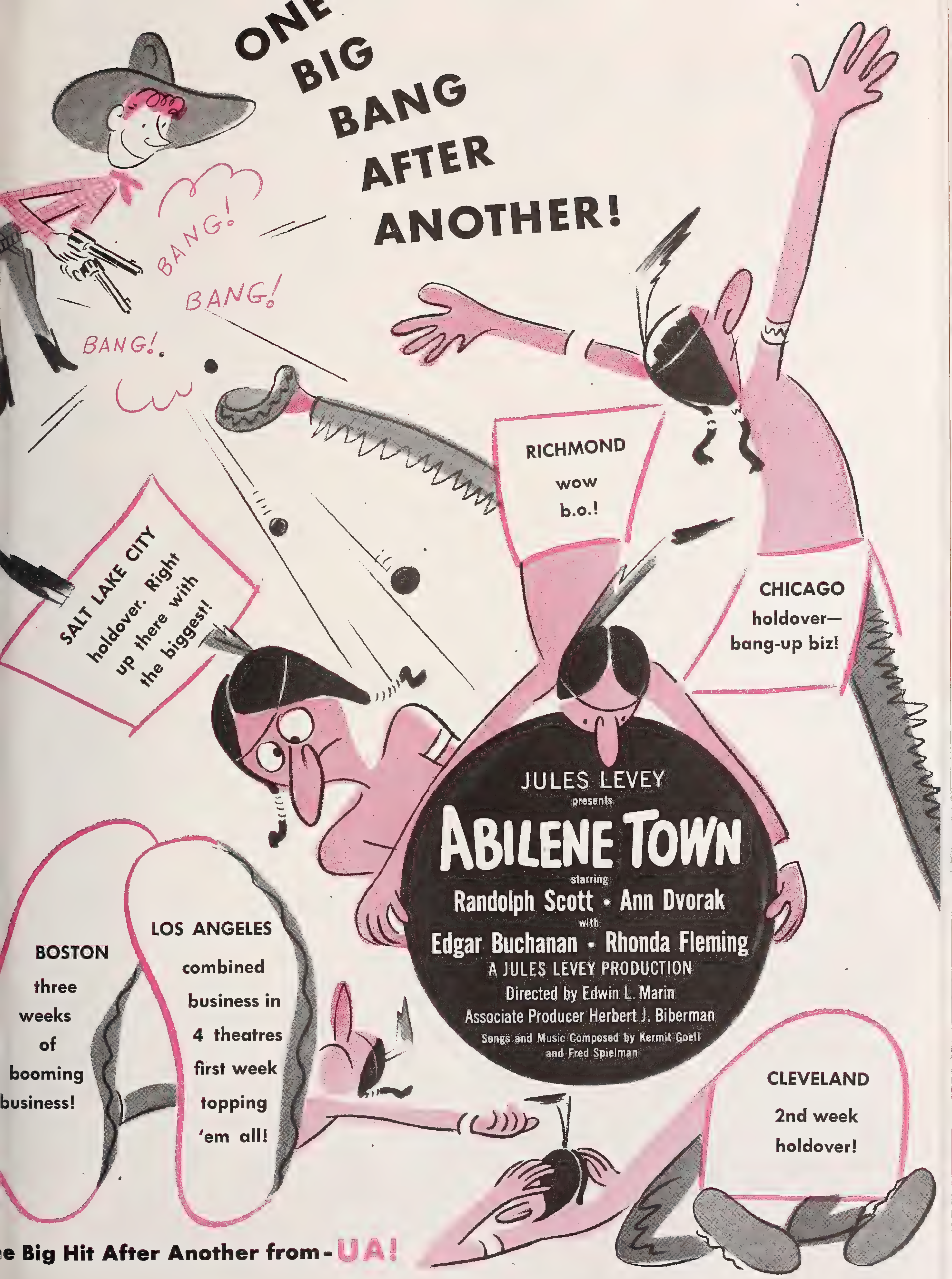
DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—A real disappointment. Some walkouts, but most people were mildly amused. Except for "Out of This World" we had the lowest Sunday business. Cass Daley was the only redeeming feature of the whole show, although the Bracken and Ladd sequences got a good laugh. Otherwise, very poor stuff. Crosby brought them in but wasn't there except for a sorry mess of unrehearsed singing with everyone on the lot. Played Sunday, Monday, Feb. 17, 18.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—Good entertainment, and it plays a great tune at the box office. Played Friday-Thursday, Jan. 18-24.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—This is a good drama but a little too heavy for small towns. Business was fair. Played Wednesday, Thursday, Feb. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(*Continued on page 42*)

ONE BIG BANG AFTER ANOTHER!


BANG!
BANG!
BANG!

SALT LAKE CITY holdover. Right up there with the biggest!

RICHMOND wow b.o.!

CHICAGO holdover— bang-up biz!

BOSTON three weeks of booming business!

LOS ANGELES combined business in 4 theatres first week topping 'em all!

CLEVELAND 2nd week holdover!

JULES LEVEY
presents
ABILENE TOWN
starring
Randolph Scott · Ann Dvorak
with
Edgar Buchanan · Rhonda Fleming
A JULES LEVEY PRODUCTION
Directed by Edwin L. Marin
Associate Producer Herbert J. Biberman
Songs and Music Composed by Kermit Goell
and Fred Spielman

e Big Hit After Another from - UA!

(*Continued from page 40*)

SALTY O'ROURKE: Alan Ladd, Gail Russell—Very good picture. Running time, 97 minutes. Race track story with a few thrilling scenes, but a little draggy in certain parts of the picture. Seventy-five minutes should have been the limit on this. Played Friday, Saturday, Jan. 25, 26.—M. L. London, Gem Theatre, East Boston, Mass.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—One of the best comedies made in two years. Never a dull moment. Good singing. Fitzgerald at his best. Average box office. Played Monday, Tuesday, Jan. 24, 25.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C. Marine Base and civilian government employee patronage.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Good picture that pleased old and young and it really brings them in. Played Friday-Saturday, Feb. 1-7.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill.

UNSEEN, THE: Joel McCrea, Gail Russell—Nicely made mystery show that could be used on top billing due to the cast, if your patrons like mysteries. I double billed it, and it seemed to please. Played Thursday-Saturday, Feb. 14-16.—Terry Axley, New Theatre, England, Ark.

RKO Radio

BELLE OF THE YUKON: Randolph Scott, Gypsy Rose Lee—Beautiful Technicolor wasted on a poor picture with no story. The fellow who directed this picture must have gotten his experience as a foreman in a cloak and suit factory instead of a studio. He needs a little more experience. Played Tuesday-Thursday, Feb. 19-21.—M. L. London, Gem Theatre, East Boston, Mass.

ENCHANTED COTTAGE, THE: Robert Young, Dorothy McGuire—Opinions were somewhat divided on this one. Some thought it excellent, while others didn't care for it at all. Business struck a new low with two days of blizzard and zero weather during a three-day run. Played Tuesday-Thursday, Feb. 12-14.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

ISLE OF THE DEAD: Used on double bill and it really scared them stiff. It would make a very good late show feature.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

LI'L ABNER: Granville Owen, Martha O'Driscoll—It seems as though RKO might have made a success out of this, but they definitely did not. The characters are burlesqued in a ridiculous fashion and the story is not up to the intelligence of a moron. Played Wednesday-Saturday, Jan. 23-26.—James Thompson, Royal Theatre, Miami, Fla.

TARZAN AND THE AMAZONS: Johnny Weissmuller, Johnny Sheffield, Brenda Joyce—Picture played on a double bill program with a repeat run on a Hopalong Cassidy picture. Both pictures together were box office tonic. Played Friday, Saturday, Feb. 15, 16.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Boy, this is a sleeper. Don't pass this up. This boy from Warners is O.K. Above average business. Played with a Three Stooge comedy and two color cartoons. Played Friday, Saturday, Feb. 1, 2.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

WONDER MAN: Danny Kaye, Virginia Mayo—Played two days. No remarks. Played Monday, Tuesday, Feb. 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

WONDER MAN: Danny Kaye, Virginia Mayo—I thought it very funny, but the customers evidently did not care for it, as each showing brought less and less to the theatre. Played Saturday-Monday, Feb. 2-4.—A. B. Jefferis, Jefferis Theatre, Piedmont, Mo.

WONDER MAN: Danny Kaye, Virginia Mayo—A musical show in Technicolor. People said it was too long and too silly. Business was fair. Played Sunday, Monday, Feb. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—Not as good as the average Rogers picture but strong enough for average weekend business. Weather clear and cold. Played Friday, Saturday, Feb. 15, 16.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

BELLS OF ROSARITA: Roy Rogers, Dale Evans—Here is one of the best Roy Rogers to date. It is a musical Western. It is as good a production as any major picture outside of the specials. Book it and entertain your patrons for a change with something unusual. Played Sunday, Monday, Feb. 3, 4.—M. L. London, Gem Theatre, East Boston, Mass.

COLORADO PIONEERS: Bill Elliott, Bobby Blake—A good action Western enjoyed by the adults as well as the kids. Give my patrons something to interest them in good pictures and they will sit in their chairs instead of looking for the smoking room.—M. L. London, Gem Theatre, East Boston, Mass.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—First time I have played a Rogers on a single bill, but not the last. Used on my best playing days, Wednesday and Thursday, for a single feature. Outdrew any Rogers picture. In fact, it was wonderful to have such a good crowd and such a good picture. I cannot praise this one too highly. I am looking forward to new Rogers pictures. Played Feb. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—Used on weekend double bill to fair business. This picture was far below Rogers' average. Played Friday, Saturday, Feb. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PHANTOM OF THE PLAINS: Wild Bill Elliott, Bobby Blake—A better than average Western. Played Friday, Saturday, Feb. 15, 16.—A. B. Jefferis, Jefferis Theatre, Piedmont, Mo.

ROUGH RIDERS OF CHEYENNE: Sunset Carson, Peggy Stewart—Good Western with action aplenty. This fellow, Sunset Carson, will be in the big-time pictures a year from today. He has got what it takes. The patrons will soon recognize his personality. Played Sunday, Monday, Feb. 17, 18.—M. L. London, Gem Theatre, East Boston, Mass.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle & Scotty—Lulubelle and Scotty always do a good business in this community. People remember them after seeing them in person on several occasions. Believe that it is the best Republic picture to date. Played Friday, Saturday, Feb. 8, 9.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

Screen Guild

WILDFIRE: Bob Steele, Sterling Holloway—Color poor. Story poor. Sound poor. However, it did more business than "Flicka" and everybody seemed to like it. Don't pass it up, if you can buy it right. Played Friday, Saturday.—W. W. Williams, Victory Theatre, Eades, Colo. Small town and rural patronage.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—At the box office it opened fine and then the titled applied to the box office, too. It is a fine mystery, but not for a long run. Played Friday-Wednesday, Feb. 8-13.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—Good picture. Give it your best time. We have a lot of returned airmen here and they went for this picture. Played Sunday, Jan. 13.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—We played it hot with lots of advertising, which resulted in nice box office due to Georgia premiere and background. The picture did not warrant preferred time. Would have been a cluck outside of Georgia. Played Sunday, Monday, Jan. 27, 28.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

DOLL FACE: Carmen Miranda, Perry Como—Strictly a "B" picture in the "A" bracket. Have played better program pictures at flat prices. Business off. Played Thursday, Friday, Feb. 7, 8.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C. Marine base and civilian Government employment patronage.

DOLL FACE: Carmen Miranda, Perry Como—A good musical that did better than average midweek business. Good print and we played it plenty new. There was a basketball game for competition. Played Wednesday, Thursday.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

DOLLY SISTERS, THE: John Payne, Betty Grable—Lovely picture which we played to good business. It seemed to please all. Consider this better than recent 20th-Fox musicals in color, except "State Fair," of course. Played Sunday, Monday, Jan. 27, 28.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

DOLLY SISTERS, THE: Betty Grable, John Payne—Good musical. It is on a par with the previous 20th-Fox musicals. Good business. Played Sunday, Monday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Died miserably here. Simply couldn't arouse any interest in it. Audience accepted it indifferently. Business at record low. Picture well made; thought it interesting to watch like a good March of Time. Maybe that was the trouble. Played Thursday, Friday, Feb. 14, 15.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

JESSE JAMES: Tyrone Power, Nancy Kelly—Way above average business. We had more business with this than with "Call of the Wild." Don't be afraid of it. Give it everything you have got and you won't be disappointed. Played Sunday-Tuesday.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—This is a delightful, humorous story of the doings of 'teenagers. A severe snowstorm kept almost everybody home, but those who saw it were entertained to the fullest. Played Wednesday, Thursday, Feb. 13, 14.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—One of the finest pictures ever to hit our screen. Nothing but praise and the third night was almost as big as the opening. A clean, dandy show that is worth anyone's Sunday date. Played Saturday-Monday, Feb. 9-11.—A. B. Jefferis, Jefferis Theatre, Piedmont, Mo.

LAURA: Gene Tierney, Dana Andrews—One of the best murder-mystery films that we have played. During parts of it you could hear a pin drop. Full of suspense and excitement. As a rule, my patrons do not like a murder story but they ate this one up. Played Thursday and Saturday, Jan. 31 and Feb. 2.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Played to the largest crowd we have ever had in two days. Best picture of the year. Will warrant preferred time anywhere. Played Sunday, Monday, Feb. 2, 3.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—A great picture from 20th-Fox. Color beautiful. Did above average business. Every situation should play this. You won't go wrong. Weather clear and cold. Played Sunday-Tuesday, Feb. 10-12.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—A fine picture and terriffic at the box office. Played Thursday-Friday, Feb. 14-22.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Another excellent production in Technicolor from 20th-Fox. The audience was very well pleased. We were, too. Top gross for the past six months. Played Sunday, Monday, Feb. 17, 18.—Arthur Reitano, Hudson Theatre, Cold Springs, N. Y.

MOLLY AND ME: Monty Woolley, Gracie Fields—Not a big picture, but it seemed to please all those who came. The story is not too hot. However, no complaints at the box office. Played Thursday and Saturday, Feb. 7 and 9.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—The fact that we had capacity crowds both nights tell that this is just what the patrons want. Played Friday, Saturday, Feb. 8, 9.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—This is the worst picture that we have played in four years as far as the box office was concerned. The walkouts were terrific. I was afraid the staff would go also. The coloring was very good. Why they would waste it on this kind of a picture is beyond me. Played Thursday and Saturday, Feb. 14 and 16.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

WILSON: Alexander Knox, Charles Coburn—Marvelous production. Very authentic history. Couldn't be better. The box office was a little disappointing. Everyone who saw it was well satisfied. Played Sunday, Monday, Feb. 3, 4.—Fred J. Case, Pompano Theatre, Pompano, Fla.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—This was a fair drama used on a double bill to average business. Played Friday, Saturday, Feb. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

United Artists

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—This one made me think of "Up in Mabel's Room," except it was better. A good comedy that went over big with our Sunday patrons. Played Sunday, Feb. 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

GUEST WIFE: Claudette Colbert, Don Ameche—A few wives came out to see what this was all about, but the husbands were not interested. Played Thursday, Friday, Feb. 14, 15.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

IT'S IN THE BAG: Fred Allen, Jack Benny—Good comedy which we double billed with "Love from a Stranger" and packed the house. We still think Fred Allen should stick to the radio. Played Sunday-Tuesday, Jan. 27-30.—James Thompson, Royal Theatre, Miami, Fla.

LOVE FROM A STRANGER: Ann Harding, Basil

(*Continued on page 44*)

ROPIN' IN A BIG SHOW!

An Outstanding ACTION MUSICAL!

COLUMBIA PICTURES
presents

THROW A SADDLE ON A STAR

with

★ KEN CURTIS
★ JEFF DONNELL
★ The HOOSIER HOTSHOTS from The NATIONAL BARN DANCE
★ ADELLE ROBERTS
★ GUINN [Big Boy] Williams
★ ANDY CLYDE
★ FRANK SULLY
★ The DINNING SISTERS
★ FOY WILLING and The RIDERS of the PURPLE SAGE

Original screenplay by J. Benton Cheney
Produced by COLBERT CLARK • Directed by RAY NAZARRO

COLUMBIA'S SILVER ANNIVERSARY 1946

(Continued from page 42)

Rathbone—A psychological drama that creaks with age, but the performances are good and business was at an all-time high, so enough said. Played Sunday-Tuesday, Jan. 27-30.—James Thompson, Royal Theatre, Miami, Fla.

SOUTHERNER, THE: Zachary Scott, Betty Field—Very surprising. Was afraid of it and cut it to one day and did capacity business. Should have played it two days. National Screen trailer on this is excellent business getter. Best interest arouser they have made for a long time. Picture is well made. Played Thursday, Feb. 7.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

STORY OF G.I. JOE: Burgess Meredith, Robert Mitchum—Anyone who has ready any of Ernie Pyle's writings will surely not miss this picture. Burgess Meredith seems to be the perfect choice for his part as Ernie Pyle. We had a very good response on this picture and it appears to have been well liked. Played Sunday-Tuesday, Feb. 10-12.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

TWIN BEDS: Joan Bennett, George Brent—An oldie but well worth repeating. Without a doubt one of the most hilarious comedies ever filmed. Doubled with "Old Acquaintance," starring Bette Davis. Business almost tops. Played Sunday-Wednesday, Feb. 10-13.—James Thompson, Royal Theatre, Miami, Fla.

WHISTLE STOP: George Raft, Ava Gardner—Best Sunday draw I've had in months. Good acting and excellent photography.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Universal

BAD MAN OF THE BORDER: Kirby Grant, Armida—Good Western drama which pleased the kids and plow boys on Friday and Saturday. Played Feb. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—This picture is full of good entertainment, music and fun. Bing Crosby brought out a certain percentage of our patrons, but bad weather cut our attendance. Played Wednesday, Thursday, Feb. 7, 8.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—This was our first Universal picture in over two years and consequently it was the first time Yvonne De Carlo appeared on our screen. Business was very satisfactory and the comments were very favorable from our patrons. Hope the rest of our Universal pictures are as good as this one and we won't complain. The Technicolor was exceptionally good and that added a lot to the picture.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

SCARLET STREET: Edward G. Robinson, Joan Bennett—Not good, not bad, but the business you will do will surprise you. It is worth top playing time. Played Sunday-Tuesday.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—A very entertaining story. Very excellent color. Phil Silvers is a scream from start to finish. Well received on the last of the week. Played Wednesday-Saturday, Feb. 6-9.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—A hilarious screwball comedy which didn't seem to be quite so funny to our patrons. Double billed with "Li'l Abner," which was the worst possible subject we could have booked with this feature. Needless to say, business was very, very much below average. Played Wednesday-Saturday, Jan. 23-26.—James Thompson, Royal Theatre, Miami, Fla.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—It wasn't Christmas in Texas, so a lot of the folks went somewhere else. But it was a good show. Can only blame my customers for poor box office on this. Played Sunday, Monday, Feb. 10, 11.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—A very pleasing comedy. We need more comedies and less heavy stories. Played Thursday-Saturday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

CINDERELLA JONES: Joan Leslie, Robert Alda—A great little picture. Joan Leslie is tops here. Play this by all means. It is grand entertainment. Played Sunday-Tuesday, Feb. 3-5.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Good show but failed at the box office. Boyer seems to be slipping. Played Monday, Tuesday, Jan. 21, 22.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C. Marine base and civilian government employee patronage.

CONFLICT: Humphrey Bogart, Alexis Smith—That skinny guy Bogart never lets you down. Alexis was good, too. General appeal and good box office. Played Sunday, Monday, Feb. 17, 18.—Fred J. Case, Pompano Theatre, Pompano, Fla.

DESERT SONG: Dennis Morgan, Irene Manning—This was a repeat. A gorgeous Technicolor musical which was enjoyed by my patrons and myself. All classes will like this picture. I wish Warners would reissue "Dodge City," "Adventures of Robin Hood," "Roaring Twenties," "Yankee Doodle Dandy" and "Sergeant York." Played Tuesday-Thursday, Feb. 12-14.—M. L. London, Gem Theatre, East Boston, Mass.

IT ALL CAME TRUE: Humphrey Bogart, Ann Sheridan—Did nice business on this reissue, which pleased all who came. Played Tuesday, Feb. 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—A picture that most women liked, but the opinions of the men were divided. Played Sunday-Wednesday, Feb. 10-13.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

OBJECTIVE BURMA: Errol Flynn, Henry Hull—As a rule I do not believe any picture should have a running time in excess of 90 minutes. But here is the exception. This is one of the greatest action pictures ever produced. One hundred and forty-two minutes that seemed like an hour. The director of this picture is a genius. Played Friday, Saturday, Feb. 8, 9.—M. L. London, Gem Theatre, East Boston, Mass.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—A drama which appeals mostly to women. Bette Davis is always tops. Played Sunday-Wednesday, Feb. 10-13.—James Thompson, Royal Theatre, Miami, Fla.

PILLOW TO POST: Ida Lupino, Sydney Greenstreet—Another Warner box office production which satisfied everyone, Miss Lupino at her best. Played Sunday, Monday, Feb. 10, 11.—Fred J. Case, Pompano Theatre, Pompano, Fla.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—While heavy, it is a very good show and business was above average. Women liked it especially. Played Thursday-Saturday.—Harold Smith, Dreamland Theatre, Carson, Iowa.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—A very good picture for those who enjoy good music. There are not many in a small town who appreciate this type of picture. Much too long. Could have been cut and it would have gone over better. Played Sunday-Tuesday, Feb. 3-5.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—This would have been much better in Technicolor. Picture was entirely too long and we had several walkouts. Business below average.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—Robert Alda was great. The picture was fine. The only objection was that it was about 30 minutes too long. Played Wednesday, Thursday, Feb. 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—Definitely not for small towns. We had more walkouts during this picture than I ordinarily have in a month. Any feature that runs nearly two and a half hours is going to do more harm to the film industry than anything I can mention. Played Sunday, Monday, Feb. 17, 18.—J. F. McCluskey, Central Theatre, Merrill, Mich.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—A good musical show, but too long. Drop the fifth double reel and reduce it to two hours. Your customers will not get so restless and it will make it better. Business was fair. It seems that it is not a small-town picture. Played Sunday, Monday, Feb. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—Great. Good box office. Give it your best playing time. Entertaining from start to finish. Warner doesn't make many Technicolor jobs, but when they do, they really do a swell job. Played Monday, Tuesday, Jan. 28, 29.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C. Marine Base and civilian Government employee patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—What a show! We couldn't ask for more. It has action, Technicolor, plot and everything it takes to make a good picture. We hung out the SRO sign three nights on this. If they keep making this kind of picture we will have to enlarge our house. Played Tuesday-Thursday, Feb. 5-7.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

SAN ANTONIO: Errol Flynn, Alexis Smith—Swell color, swell picture, swell business. It is a small town natural. Alexis Smith is O.K. too. More like this and the box office will have to be enlarged. Played Sunday-Tuesday, Feb. 20-22.—W. W. Williams, Victory Theatre, Eads, Colo. Small town and rural patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—An ideal picture for our town. Errol Flynn and the Western theme with Technicolor turned the trick. Business excellent. Played Sunday, Monday, Feb. 10, 11.—Arthur Reitano, Hudson Theatre, Cold Springs, N. Y.

Short Features

Columbia

HIGH BLOOD PLEASURE: All-Star Comedies—This was Shilling and Lane's first comedy and from the criticisms of our patrons it should be the last.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

IF A BODY MEETS A BODY: All-Star Comedies—Definitely one of their best. Play it.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

Metro-Goldwyn-Mayer

FOOTBALL THRILLS OF 1944: Pete Smith Specialties—A good black and white short from Metro.—W. W. Williams, Victory Theatre, Eads, Colo.

FOOTBALL THRILLS OF 1944: Pete Smith Specialties—A great short which was well liked by everyone. Almost all the Pete Smith Specialties are wonderful.—James Thompson, Royal Theatre, Miami, Fla.

QUIET PLEASE: Technicolor Cartoons—Good cartoon with lots of laughs.—W. W. Williams, Victory Theatre, Eads, Colo.

RED HOT RIDING HOOD: Technicolor Cartoons—One of the funniest cartoons that we have ever shown. The second time we have used it and it was worth it.—James Thompson, Royal Theatre, Miami, Fla.

SHRINES OF YUCATAN: Fitzpatrick Traveltalks—I was away from the theatre when this was shown, but there never has been a bad Traveltalk from Fitzpatrick. My wife says it was very good.—A. B. Jefferis, Jefferis Theatre, Piedmont, Mo.

Paramount

BOOGIE WOOGIE: Musical Parade—One of the best of this series. The late Robert Benchley was superb.—A. B. Jefferis, Jefferis Theatre, Piedmont, Mo.

FROM A TO ZOO: Speaking of Animals—"Speaking of Animals" are tops here. This is one of the best.—James Thompson, Royal Theatre, Miami, Fla.

HOT LIPS JASPER: George Pal Puppetoons—Just another cartoon cleverly done, but no better than the general run.—Terry Axley, New Theatre, England, Ark.

Twentieth Century-Fox

CHALLENGE TO HOLLYWOOD: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

THE FLYING JEEP: Daffy Ditties—This is a clever cartoon. It is the second we have gotten from U. A. The kids liked it.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

Warner-Vitaphone

BASKETBALL BUGS: "Bugs Bunny" Specials—Great cartoon. Bugs at his best. Play it.—W. W. Williams, Victory Theatre, Eads, Colo.

BASEBALL BUGS: "Bugs Bunny" Specials—Better than average color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BIKES AND SKIS: Sports Parade—One of the most colorful sport reels that we have ever played.—A. D. Brooks, Jr., Cherry Theatre, Havelock, N. C.

BUGS BUNNY AND THE THREE BEARS: "Bugs Bunny" Specials—Great color cartoon for the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STAR IN THE NIGHT: Featurettes—By all means play this one. This is by far the best short of the year in my opinion. You will be able to hear a pin drop while this is on the screen regardless of the audience.—J. F. McCluskey, Central Theatre, Merrill, Mich.

STORY OF A DOG: Vitaphone Varieties—Interesting story about a dog in the military service.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRAIL OF MR. WOLF: Blue Ribbon Hit Parade—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Food for Thought

Save for the final detail of presenting the winners their Plaques, the 1945 Quigley Grand Awards competitions are officially closed. The story, with the full announcement of the winners, the finalists, pictures of the judges industriously studying the exhibits at the luncheon which followed, appears in the forward section of this issue.

At the luncheon, Mr. Oscar Doob, Loew's general theatre executive, was guest speaker. His speech lasted over a period of seven minutes but it would be well worth the time required for every showman to read and to thoroughly assimilate the common sense, down-to-earth expressions which he voiced. Further, it would serve a useful purpose to have every assistant manager and those other ambitious members of the theatre staff aware of these opinions. They concern not only Loew's theatremen, but every exhibitor and manager in the industry.

Mr. Doob was for many years an advertising executive of wide experience. His newspaper and theatre background qualify him to speak with authority. His declaration that newspapers have failed to restore space taken away from theatre promotion during the paper shortage is to be taken seriously. It is an indication to all theatremen that a difficult job remains to be done. His advice that the proper approach to local publishers might do much to help regain this lost space is a sensible and logical step to be acted upon universally and without procrastination.

He decries complacency, in spite of high-level grosses, and advocates a return to high-powered exploitation for the time when business may not come easily. His broad range of vision is exemplified by the fact that he has invited film company representatives to encourage theatremen to more vigorous promotion, stating that this could be done by having the field men stimulate promotion among independent and individually operated theatres.

Mr. Doob pointed up his company's policy of placing managers and assistant managers who have a particular flair for publicity and exploitation, which he considers a definite and important part of the theatre manager's qualifications. New young blood is needed, he said. These men will be the business-getting managers of the future.

He paid signal honor to the Quigley Awards, saying: "Over the years, in my opinion, . . . the Quigley Awards especially have done more to keep alive an interest in theatre exploitation than any other single factor."

The accuracy of this last remark is emphasized by the fact that this year's Grand Awards event was attended by the largest number of judges ever on hand for this function. That, too, may be considered an indication that the Loew organization has plenty of company in its desire to foster and promote the theatre box office through exploitation.

—CHESTER FRIEDMAN

Gertrude Merriam

Gertrude Merriam, who has been these many years the associate editor of the Round Table, concludes this week her special attentions to that activity and devotes more completely her interests to being Mrs. Howard Ernstthal, a subject reported awhile back.

Mr. Oscar Doob, speaking at the Round Table Quigley Awards luncheon this week, remarked that "Gertrude is leaving the Round Table for the breakfast table".

Miss Merriam has been, in fact, a person of the Round Table from the beginning. She has known all of us from then and when, and how.

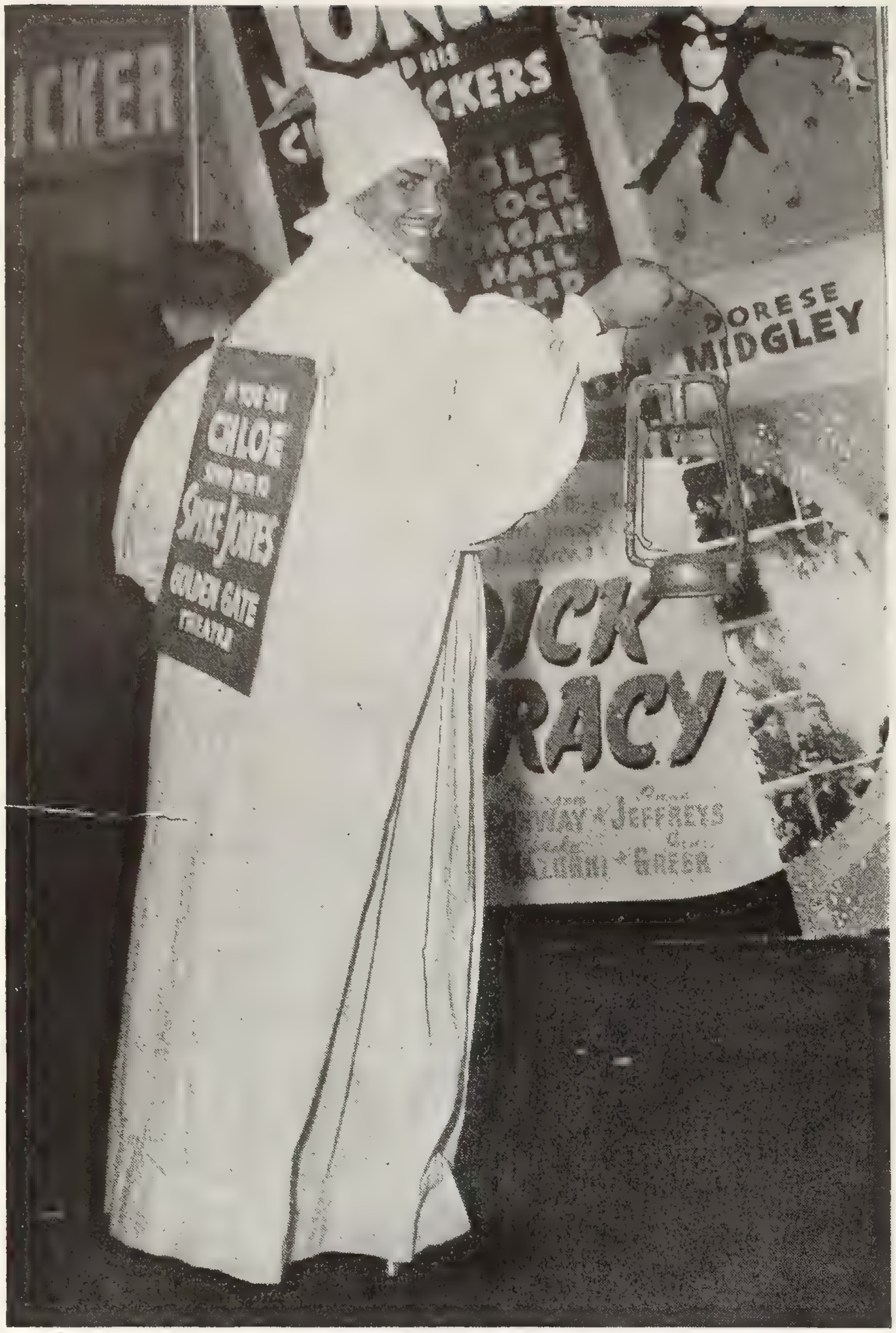
"Gert", as they call her, has been the special friend and little mother to all the family of the Round Table.

We will be trying to arrange, with her continuing assistance, to be taking care of that.

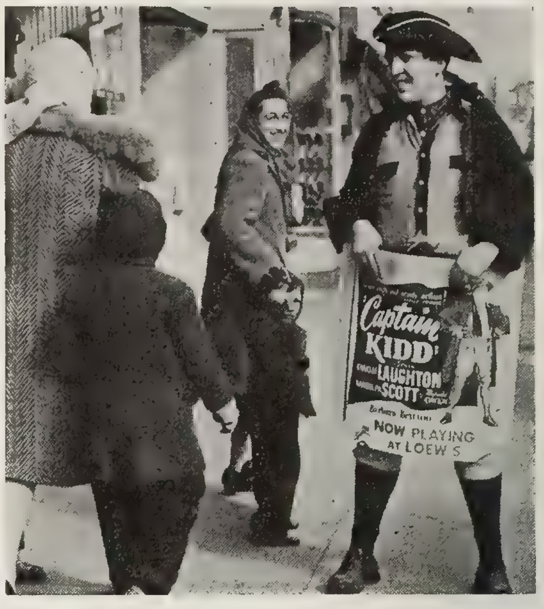
We are, of course, not bidding her good-bye, now that she is going over to Brooklyn to live. Her friendship and her friends continue.

The Round Table is still a table.

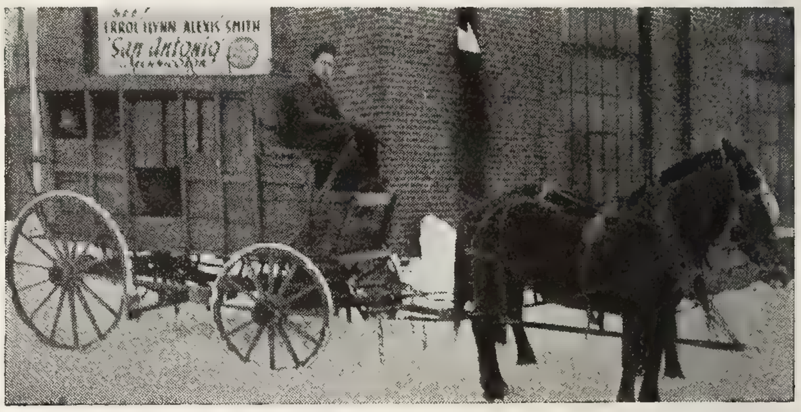
BALLYHOOS


CHLOE
SPIKE JONES
GOLDEN GATE
THEATRE
DICK TRACY
DORESE MIDGLEY
JEFFREYS
GREER

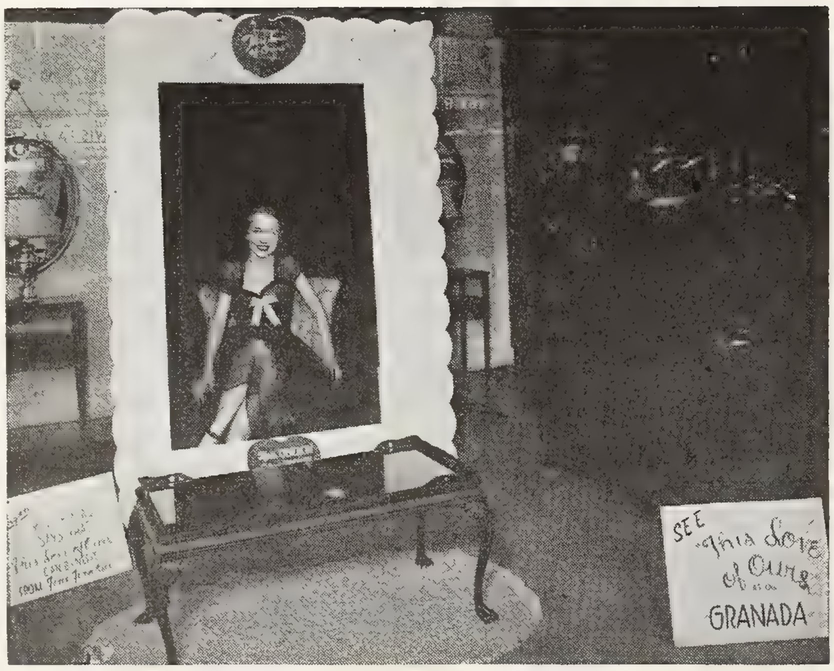
At left, that is not Diogenes; it's a clever street ballyhoo devised by publicist Helen Wabbe to attract attention to Spike Jones' in person show at the RKO Golden Gate theatre in San Francisco. This was one of several ballyhoos used by Miss Wabbe. Midget autos and a racer owned by the orchestra leader also helped to publicize his date.


Captain KIDD
LAUGHTON
SCOTT
NOW PLAYING AT LOEW'S

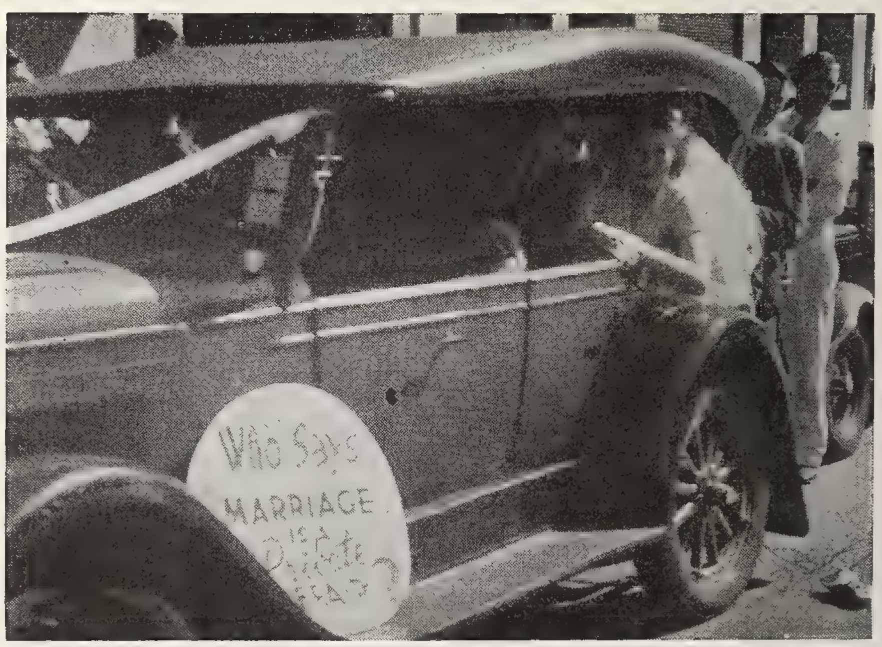
Mike Stranger, manager of Loew's, White Plains, N. Y., made the citizens "Captain Kidd" conscious with this costumed counterpart of Charles Laughton, star of the picture. Passers-by got a thrill and theatre received plenty of comment.


ERROL FLYNN ALEXIS SMITH
San Antonio

Vehicular ballyhoos also are effective. Here is an old stage coach which manager Charles Zinn used to promote "San Antonio" at the State, Minneapolis.


SEE
This Love of Ours
GRANADA

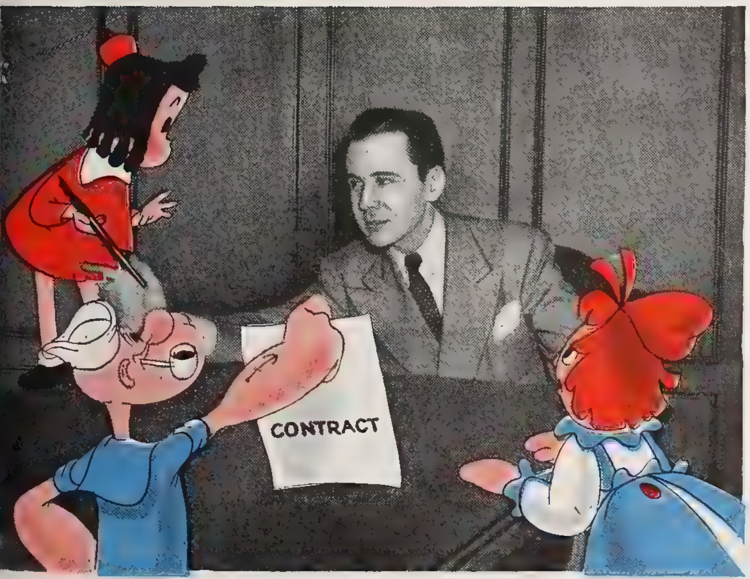
Another type of ballyhoo, which helped manager C. W. Barnes, Jr., of the Granada theatre in Kansas City sell his date on "This Love of Ours", is this novel window display, using a live model. Yes, the young lady is alive and gave a smart touch to the device, netting extra attention. Bob Hackensmith, assistant manager of the Granada, built the frame. The store is in a prominent downtown location attracting the attention of many thousands of shoppers and pedestrians.


Who Says
MARRIAGE
IS A
Private
AFFAIR

In Australia, Arch Pragnell, manager of the Metro theatre in Perth, found it profitable when he employed this ballyhoo to exploit "Marriage Is a Private Affair". Caravan of cars, trailing old shoes, and a bridal couple in the rear seat did a swell job and had the entire city talking.

19
Out of 20 Exhibitors
Needn't Read This Ad

It's an ad about Paramount Cartoons.
Nineteen out of twenty exhibitors play 'em.
We don't have to tell *them* how good these "funnies" are.
But that twentieth guy oughta listen to reason—
Or we should say to a *dozen* reasons—
Why these super-shorts belong in every man's date book.



THEY SELL THEMSELVES!

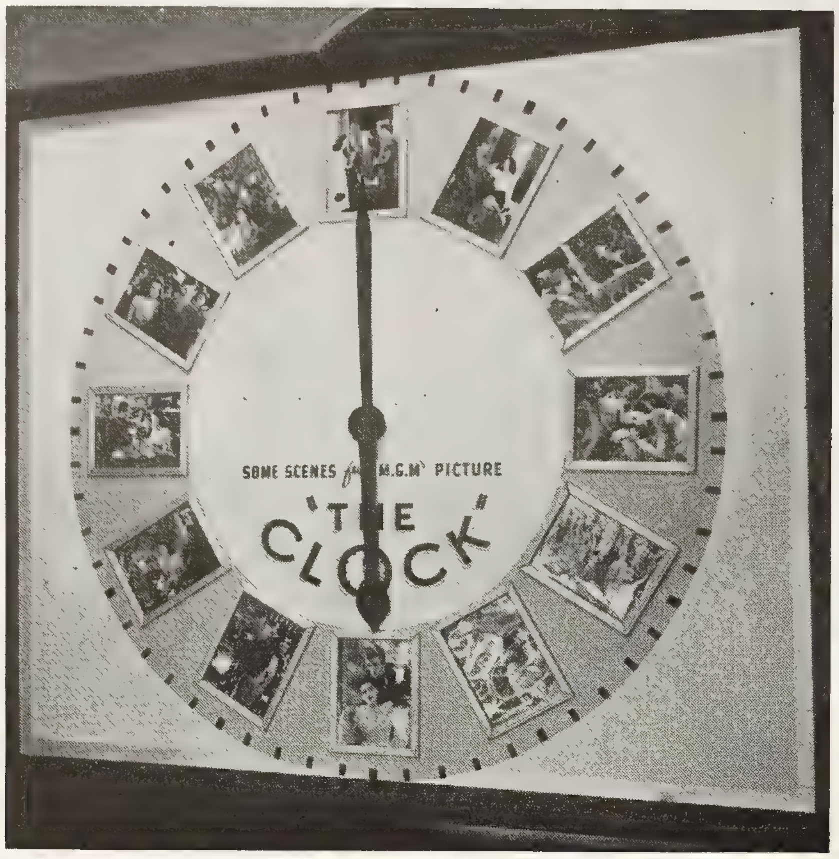
If you're Mr. Twenty, let the Paramount
Man tell you what Paramount's Big Three
are doing for practically everybody but you.
Once you hear him—once you've tried them—
There won't be *one* exhibitor left
Who'll need to read an ad about
POPEYE—LITTLE LULU—NOVELTOONS
All In Color—All Produced by Famous Studios—
For **PARAMOUNT**

© Paramount Pictures
© King Features Synd.
© Johnny Gruelle Co.

Donate Your Showmanship to
THE RED CROSS DRIVE
March 20th to 26th!

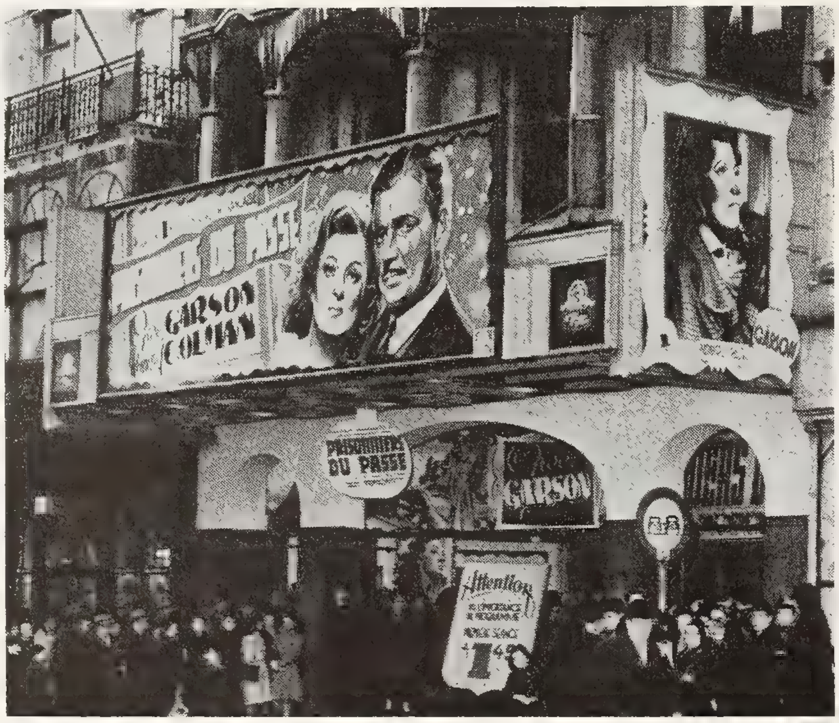
WORLD WIDE SHOWMANSHIP

AUSTRALIA



Attractive foyer display, consisting of stills mounted on a clock, was part of the campaign manager Norman Price executed to promote "The Clock" at the Metro theatre, Brisbane. One of the hands on the clock was animated, moving from still to still, illuminating each by contact. N. B. Freeman, Loew International territorial manager, collaborated with Mr. Price in creating the effect.

BELGIUM

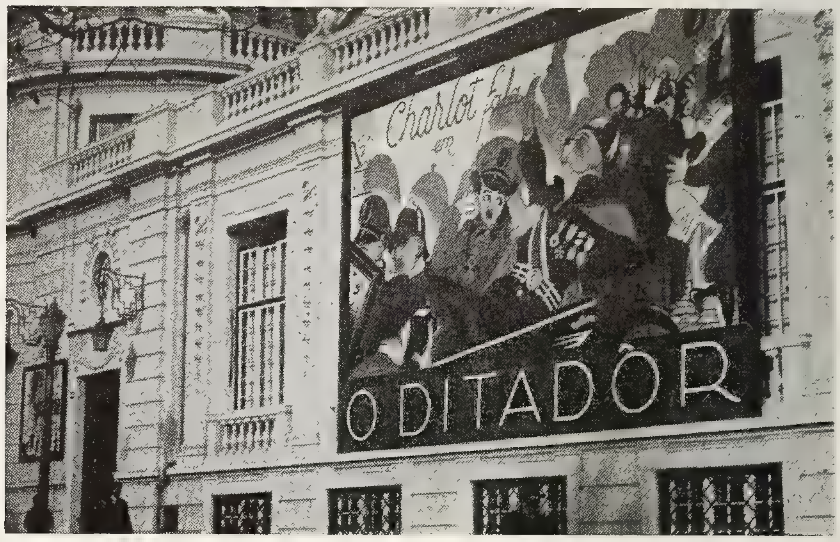


Special marquee treatment accorded "Random Harvest" at Queen's Hall theatre in Brussels utilized transparent colored enlargement. From the lines of people waiting to enter, showmanship obviously does not go unheeded in Belgium.

SWEDEN

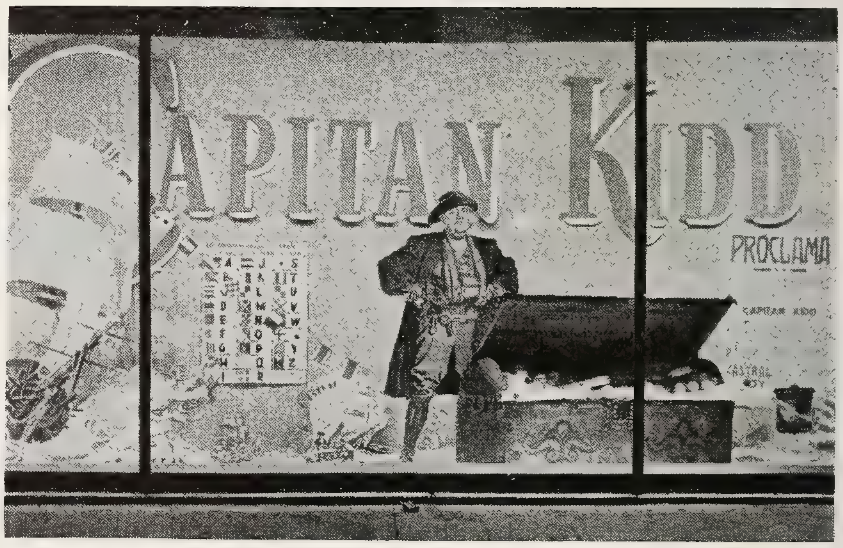
The Park theatre in Stockholm is the scene of this stampede to attend the opening of "Saratoga Trunk". Crowds almost hide the attractive and colorful front which was specially designed to feature Ingrid Bergman, a native of Sweden.

PORTUGAL

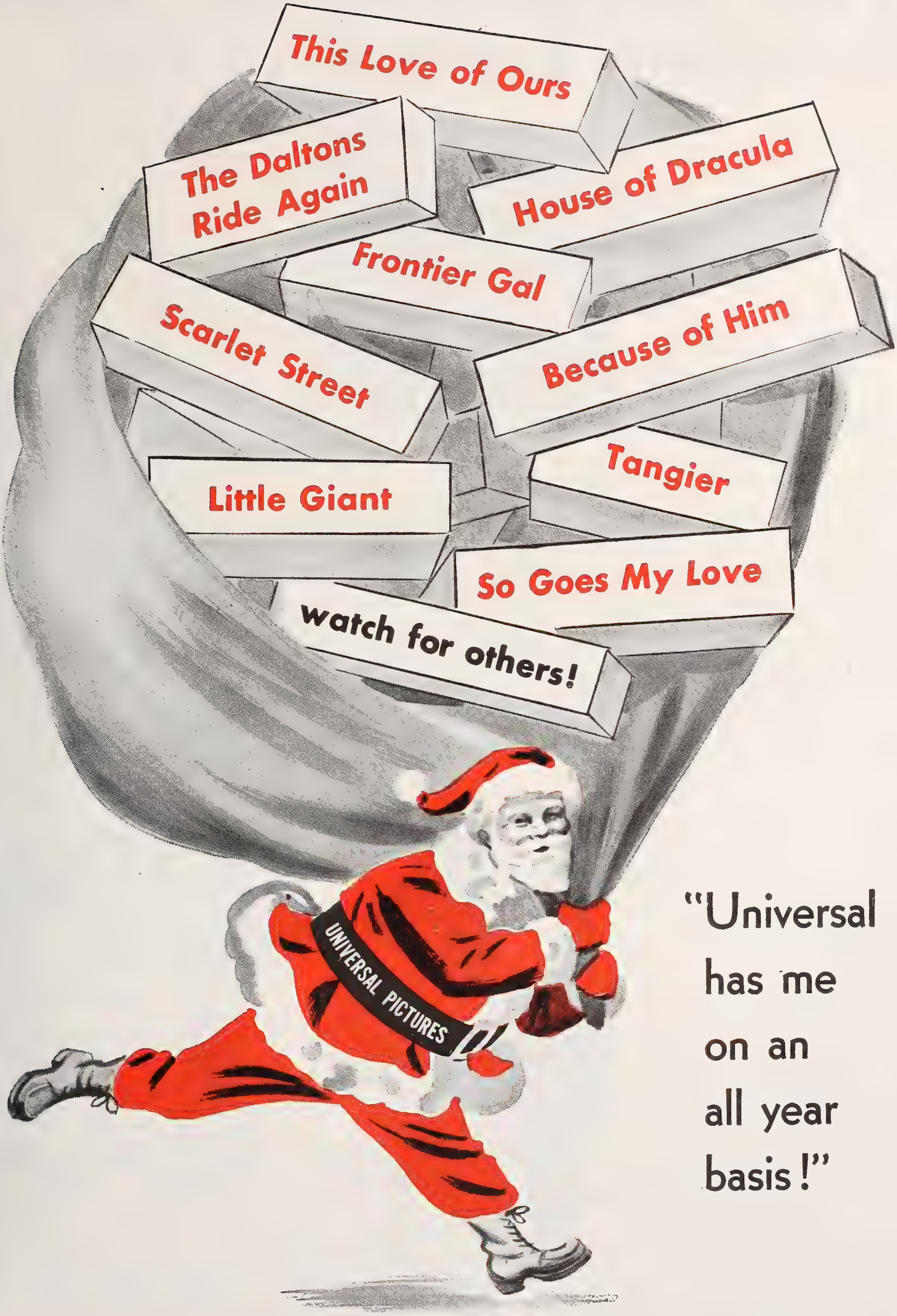


Lisbon, recently the scene where "The Dictator" was shown, had a glimpse of some forceful exploitation in connection with the film's engagement at the Tivoli theatre. The campaign featured huge outdoor signs in full color.

COLOMBIA



"If pirates were living today, they would prefer General Electric products to gold" was the copy tieup of this "Captain Kidd" window display arranged to promote the picture's run at the Astral theatre in Bogota.


This Love of Ours
The Daltons Ride Again
House of Dracula
Frontier Gal
Scarlet Street
Because of Him
Tangier
Little Giant
So Goes My Love
watch for others!
UNIVERSAL PICTURES

"Universal
has me
on an
all year
basis!"

Every Day! Every Show! Collect!
RED CROSS DRIVE—March 20th to 26th!

MAKE BROTHERHOOD WEEK COMMUNITY-WIDE EVENT

American Brotherhood Week, observed nationally and supported by motion picture theatres throughout the nation, gave Miss Mildred A. Fitzgibbons, manager of the Skouras Roosevelt theatre, Flushing, N. Y., an incentive to bring churches, business and civic groups together in a community-wide project, with good will for the theatre as one of the chief objectives.

A special Washington's Birthday show at the theatre brought wide recognition to both the theatre and Miss Fitzgibbons, which was particularly noted in her own community. In connection with the show, grade and high school students were invited to participate in a skit contest on the stage, based on the brotherhood theme, "Teamwork in Peace as in War."

Group Committees Organized

A poster contest also increased interest, with local merchants contributing four Victory Bonds, which were awarded to winners in both of these contests. Representative of community leaders, an adult general committee was formed, with Supreme Court Justice Charles S. Colden as honorary chairman, and Mrs. Dorothea Pincus of the Bayside High School faculty as chairman. A youth committee was also organized, composed of students from high and grade schools, headed by Judith Spina of Queens College and St. Mel's R. C. Church as junior chairman. Both committees held meetings at the theatre and advanced ideas on how to promote the show. These suggestions were then carried out.

Trailers on the screen carried details and special tickets for the performance were cards imprinted by a local concern. The tickets were distributed to those from twelve to nineteen years of age. 8,000 heralds, also promoted from a business concern, announcing this special performance, were distributed at schools and at the theatre.

Theatre Capacity Taxed

Literature was displayed in the lobby and distributed at churches and schools. The show and contests also received mention at all school assemblies, in church bulletins, and heralds and notices were displayed in public libraries and store windows. Local newspapers gave generously in news columns with reports of the progress which had been made.

The Brotherhood Youth Show drew a capacity attendance and was held in a patriotic setting. American Legion posts furnished a color guard, and a Son of the American Legion led the audience in the Pledge of Allegiance.

Youth leaders of Flushing High School took charge in presenting a historic playlet. Louis Effret, New York sports writer, and Ray Flaherty of the New York Yankees addressed the young people. Miss Fitzgibbons, flanked by clergymen from the Protestant, Catholic and Jewish churches, personally led the audience in subscribing to the American Brotherhood pledge.

Prize winning posters are selected in connection with contest sponsored by Roosevelt theatre, Flushing, N. Y., in observance of Brotherhood Week. Judges were, left to right, Edward Gaylor, Jr., Morgan Litho Co.; H. Newhouse, newspaper publisher; Vincent Trotta, National Screen Service art director.

Prior to the performance, nationally known artists acted as judges in the poster contest. The Bond prizes were awarded to the winners. Entrants in the skit contest performed on the stage and were also awarded Bond prizes.

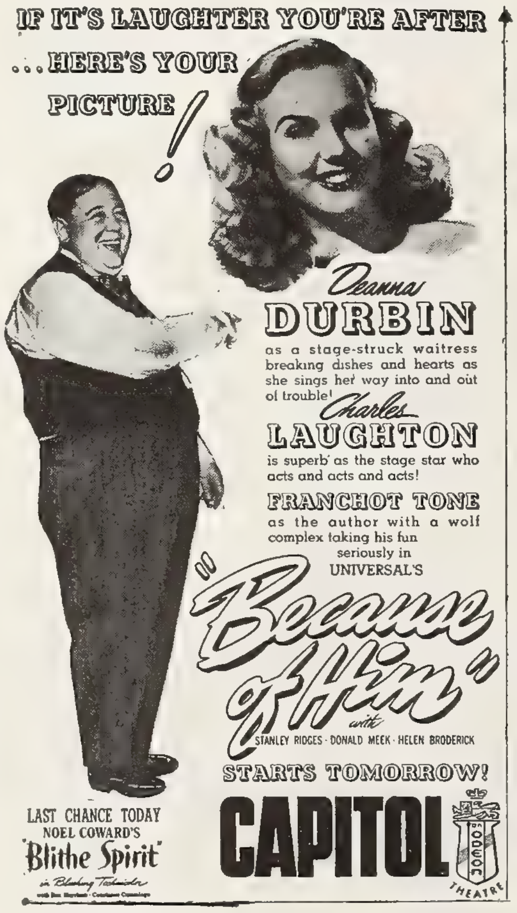
Ed Harris, manager of the El Rey theatre, Los Angeles, Calif., was another showman who got vigorously behind a local campaign on American Brotherhood Week. Civic minded merchants bought out the theatre and distributed tickets to schools, churches and youth groups for a special junior program on Saturday morning, February 23rd.

Clergymen Address Audience

The program offered a variety of short subjects, including the tolerance reel, "The House I Live In." The audience was addressed by Monsignor James E. Dolan of Cathedral Chapel Church and director of Catholic Youth Organization, Reverend Thomas Holden of Wilshire Crest Presbyterian Church, Rabbi Ernest Trattner of Temple Emanuel, and an executive member of the Los Angeles County Boy Scout board also made brief addresses.

In connection with the theatre's campaign, a weekly canvass of the community was made by youth groups, and 800 pledge cards with contributions were sent in to Brotherhood headquarters by local citizens. Students who had written winning essays on Brotherhood in schools were presented on the stage.

The special exercises were concluded by children of all faiths leading the audience singing the Star Spangled Banner.



IF IT'S LAUGHTER YOU'RE AFTER

...HERE'S YOUR PICTURE!

Deanna
DURBIN
as a stage-struck waitress breaking dishes and hearts as she sings her way into and out of trouble!

Charles
LAUGHTON
is superb as the stage star who acts and acts and acts!

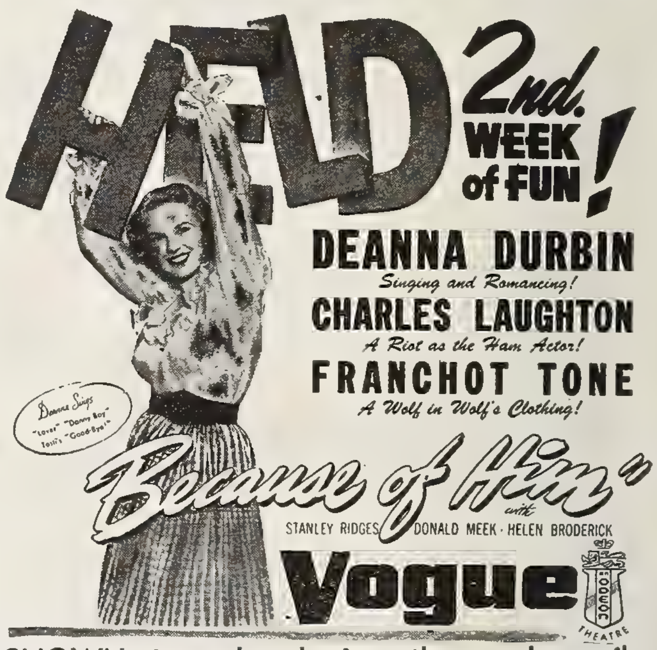
FRANCHOT TONE
as the author with a wolf complex taking his fun seriously in
UNIVERSAL'S

"Because of Him"
with
STANLEY RIDGES · DONALD MEEK · HELEN BRODERICK

STARTS TOMORROW!

CAPITOL
ODEON THEATRE

LAST CHANCE TODAY
NOEL COWARD'S
"Blithe Spirit"
in Blushing Technicolor



HELD 2nd. WEEK of FUN!

DEANNA DURBIN
Singing and Romancing!

CHARLES LAUGHTON
A Riot as the Ham Actor!

FRANCHOT TONE
A Wolf in Wolf's Clothing!

Deanna Sings
"Lover" "Danny Boy"
Tosti's "Good-Bye"

"Because of Him"
with
STANLEY RIDGES · DONALD MEEK · HELEN BRODERICK

Vogue
ODEON THEATRE

SHOWN in reduced size, these ads easily compel the attention of the reader. They are the creative efforts of Larry Graburn, publicity and advertising head of Odeon Theatres, Toronto, Canada, and artist Bill Bounsall. Skillful selection of type, artful placement of illustrative material and general layout and balance distinguish these ads.

There is only one
TECHNICOLOR!

6 out of the first 10 in the Gallup-Photoplay audience poll of the most popular pictures of 1945 are in TECHNICOLOR!

7 out of the first 10 in Showmen's Trade Review exhibitor poll of the best boxoffice films of 1945 are in TECHNICOLOR!

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, President and General Manager

Ah, Spring! Theatremen Take Wing in Exploitation

Although in the Spring a young man's fancy takes its traditional turn, it too often fails to include the theatre in its plans. The world is awakening, and the outdoors is calling. As Winter fades, therefore, the wise theatre man turns to thoughts of special activities designed to stimulate and promote the theatre as a nice place to be, even in the Spring.

There is a general pattern that gets the exhibitor going for this activity. It includes:

1. **Planning well ahead.**
2. **Selection of one or two promotions which offer the greatest appeal to the patrons, and concentration upon them.**
3. **Mapping the details of these promotions to make them as successful as possible, so they can be put into effect with a minimum of time and effort. When the time comes to use them, you should be pretty busy with other seasonal affairs.**
4. **An enthusiasm for the Spring programs and everything connected with the season, an attitude that all theatremen have who delight in their work. It is a dash of tonic that can do a lot to keep the fans in the theatregoing habit.**

Where to start? To enter into the true spirit of the season, how about starting right at home, in the theatre? Getting rid of old ideas for new ones, brightening up the old ones, and preparing for a fresh start for business that will come your way.

Soap and water, a little paint, an application of both with diligence and enthusiasm should make your operation appear bright, fresh and clean. Follow it out throughout. Discard those old backgrounds from your lobby and theatre front. Order new stock leaders for your trailers, and get rid of the old ones. Carry this thought out from the curb to the back wall, from cellar to rooftop.

Now select two or three ideas which you can introduce to focus attention on the theatre as a community standby which can help you obtain bigger box-office grosses.

Fashion Revues Are Good .

A Spring fashion revue sponsored by a prominent department store, featuring some well-known fashion commentator, possibly the newspaper's fashion editor, and featuring attractive mannequins, could be interesting to both your men and women patrons. Exert your showmanship so that the presentation of the revue on your stage will be a talked-about event from the standpoint of beauty, interest and entertainment.

Thousands of persons in your community are undoubtedly garden conscious. How about a tieup whereby the theatre will give away seeds, gardening booklets, and perhaps sponsor in cooperation with one of the local merchants a gardening contest. Invite the 4-H Club, Granges and similar organizations to participate. In such a project, interest could easily be sustained for several months through newspaper and radio support. Radio forums and discussions could be arranged, and your newspaper editor should certainly be anxious to publish reports of the contest's progress.

Don't Forget the Kids

For the children, any number of ideas suggest themselves. A marble contest, harmonica contest, a doll contest and such items which should prove of special interest to the youngsters. How about a kite flying contest? Properly done, such a device is an innocent and healthful outdoor sport and, in addition to being a good outlet for youthful enthusiasm, can do much to cement good relations among the juvenile patrons. Avoid serious dangers by conducting the contest in a public park so as to minimize the hazards of personal injury and property damage.

Prizes for these contests could be promoted or merchant sponsored.

Safety of the pedestrian and motorized traffic is of importance in every community. Interest the local news editor in a special safety campaign to be undertaken in conjunction with the local police department. By perhaps offering to provide guest tickets to pedestrians and motorists who are noted by traffic officers for special care and vigilance, this method offers an effective way to get publicity for the theatre.

"Tell or Not?" Queries Harwell

Working on the theory that people will tell what they are told not to tell, Bill Harwell, city manager, for his date on "Kiss and Tel," at the Lyric theatre, Portsmouth, Ohio, used the following plug via radio:

"Sh. Can you keep a secret? If so, then listen to this. Starting Saturday the Lyric is showing that widely discussed motion picture, 'Kiss and Tell', starring Shirley Temple. Mum's the word. Don't breathe this to a soul. If you do, you won't be able to get near the Lyric for the crowds. Just slip quietly down to the Lyric Saturday and see what this 'Kiss and Tell' is all about. And remember, don't tell about 'Kiss and Tell'."

Sorkin Uses "Bells" Slogan

To help sell his date on "Bells of St. Mary's" at the RKO Keith theatre in Washington, D. C., Sol Sorkin ran this sentence: "How many times have you seen 'The Bells of St. Mary's'?" over and over in his ads with a view toward making people conscious of the fact that the picture should be seen twice.

Merchant Co-ops Spellbinding On "Spellbound"

One of the numerous window displays promoted by Roy Robbins for his date on "Spellbound" at the Aldine, Philadelphia.

Roy Robbins, manager of the Aldine, Philadelphia, and district manager Maurice Gable whipped up an intensive campaign for the showing of "Spellbound" at the Aldine. The campaign was started 10 days prior to the opening with many art breaks and feature stories.

Emphasis was placed on co-operative ads with some of the outstanding department stores in the city. Several days prior to the opening leading stores throughout the city installed unusual window displays and several ads which carried picture credits.

Among the ad tieups were a full page ad in the *Record* by Litt Brothers; a hair-do ad by Snellenbergs; a perfume ad by Oppenheim & Collins; a shoe fashion ad by I. Miller; a hearing aid tieup by Sterns' Department store.

Window Displays Plentiful

Bonwit Teller arranged four attractive windows on summer sport fashions for women. Bailey, Banks and Biddle, exclusive jewelry store, featured an attractive jewelry display. Litt Brothers devoted its best window on March Street to blow-ups and dress tieups. I. Miller designed its windows on "Spellbound" shoe fashions with blow-ups of Bergman and Peck. Nevins and Sun Ray Drug stores carried book displays in nine of their stores. Some of the local florists created "Spellbound" corsages.

Other stunts included 50 United News trucks carrying banners with "Spellbound" and theatre billing a "Miss Spellbound" contest was held with the permission of the Navy, and a WAVE was chosen by the crew and men who brought the German cruiser, *Prince Eugen,* to the local Navy Yard. She was also the first American girl to board the ship.

GAUMONT BRITISH SHOWMEN ENTER QUIGLEY COMPETITION

Indicating their highly developed competitive spirit, English, theatre managers have been quick to respond to the recent announcement that a special Citation of Merit would be awarded to the theatre showman outside the United States and Canada in conjunction with the Quigley Showmanship Awards.

Gaumont British circuit men have submitted a number of campaigns which were inspired through an exploitation contest sponsored in that country by Columbia Pictures to promote "A Song to Remember".

Each campaign received as an entry in the Quigley Competitions indicates the English managers sought every possible avenue by which to exploit the picture capitalizing chiefly on the musical background of the vehicle.

Music Recitals Favored

Typical of the form of promotion found to be affective was an advance piano and organ concert presented by manager W. A. Benn at the Gaumont theatre, Lewisham, London, S. E. Chopin's compositions were used exclusively, the recital concluding with "Polonaise".

Newspaper advertisements and hanging cards carried underlines announcing the picture well in advance. Attractive lobby pieces and a 60 ft. banner which dominated one of the busiest crossings in London served to promote additional interest.

A piano concert competition for talented children gave special stimulus to the film's date at the Palace, Swindon, Wiltshire, for manager Jimmy Lynton. The winner was selected by a group of music teachers and given a week's engagement at the theatre in a special prologue featuring music by Chopin.

COLUMBIA'S COLOURED CLASSIC
A SONG TO REMEMBER
with Paul Muni and
MERLE OBERON ★ CORNEL WILDE
A PICTURE NO ARTIST COULD PAINT

An artist industriously applying his talent to this display board was an attention-getting device for manager R. Todd in the lobby of the Palace theatre, Derby.

Two local papers cooperated in a "Title Quiz Competition" in which readers were asked to send in letters identifying the name of a hidden title in the advertisement.

Gets Message Into Homes

In Derby, Derbyshire, manager Rupert Todd of the Palace Cinema tied up with a local dairy which carried picture and theatre playdate imprint on all milk bottles delivered in the area. Miniature throwaways were likewise imprinted and distributed in libraries, shops and at the theatre. All outgoing mail was rubber stamped with the picture title for several weeks in advance. Banners were carried by ten auto vans with tie in copy promoting the picture and a foyer display rounded out the campaign.

Ten window standees placed in local stores in advance of opening helped manager Maurice Cheepen's promotion at the State Cinema, Kilburn, London. N. W.

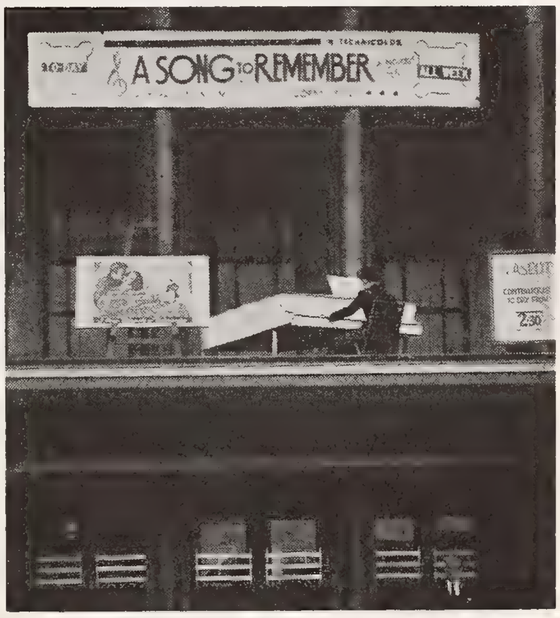
Advance interest was further built by having a well known radio artist feature music from "Song to Remember" in a stage prologue. The organist appeared in colorful cameo settings framed by artistic backgrounds. Mr. Cheepen also arranged with a music shop to exhibit a piano built for and used by the composer, Chopin. The display attracted widespread interest.

Eric Hudes, manager of the Electric theatre, Halifax, in Yorkshire, had an opportunity to personally distinguish himself. Mr. Hudes, a talented pianist, gave afternoon recitals at the theatre.

Contacting all musical societies in Halifax Hudes added further benefit to the attendant publicity through numerous phone calls received at the theatre from club members who were informed of the recitals by their organization and desired further information.

Cards and posters were also circulated among music shops and newspaper advertisements called attention to the recitals.

INGENIOUS SCOTSMAN HAS MARQUEE PIANO CONCERT



A. W. Hall, publicity director for Gaumont British theatres in Scotland, was first prize winner in Columbia's exploitation contest for "Song To Remember". Here is one of the promotions which helped to qualify his showmanship. Atop the Ascot theatre, Anniesland, a concert pianist gave daily recitals featuring music by Chopin, to the delight of passers-by.

Give "Rhapsody" Keen Attention

A benefit show a week in advance of the regular opening of "Rhapsody in Blue", and a unique talent contest sponsored by manager A. E. Foster, provided an abundance of publicity for that picture's engagement at the Forum theatre, Ealing, W. 5., London.

The benefit show was held in support of the St. David Home for wounded servicemen.

Foster tied up with 16 factories to uncover hidden musical talent. Employees who could play any instrument were invited to compete with their fellow workers to determine who could perform the most skillful interpretation of George Gershwin's "Rhapsody in Blue" melody. The eliminations were conducted during the lunch hour with seasonal and trip guest tickets awarded to winners.

Autographed photos and letters of popular band leaders were displayed in the lobby and music shops cooperated by exhibiting the composer's music with theatre credits.

Arkell Sets Dance Tieup

His playdate for "Rhapsody in Blue" suggested special opportunity for manager A. W Arkell of the Elite Cinema, Wimbledon, England to tie in with a local dance hall promoter.

Arkell had the promoter designate a special night as "The Rhapsody in Blue Ball". At no cost to the theatre, 2,500 handbills plugging the event and the picture were distributed door to door.

A lobby piece was created using life size figures of the stars against a colorful background of music notes. Window displays were placed with several local music shops.

SHOWMEN PERSONALS

In New Posts: Milt Schosberg, managing director of Proctor's, Troy, N. Y., has been assigned supervisor of the Grand and Leland theatres in Albany; the Cohoes and Empire, Cohoes; the Community, Catskill; and the Strand and Plaza, Schenectady. He will headquarter in Albany.

Claude Sanderson, Midtown, Detroit, Mich. Mrs. Mary Alwin, Krim, Highland Park, Mich. Marshall Jamieson, Embassy Newsreel, New York, N. Y. Herb Wolfe, Odeon, Vancouver, B. C. Tom Kennedy, Ridge, Chicago, Ill.

Art Weisberg, supervisor Broder circuit, Detroit, Mich. Murray McBride, Lyric and Rio, Billings. Mont. Jerry Sutherland, Park, Vancouver, B. C. William Penrod, Pasadena, Detroit, Mich. Mike Carroll, American, Bridgeport, Conn.

Assistant Managers: Jane Collier, RKO-Schine Eckel, Syracuse, N. Y. William Kotowicz, Loew's, Houston, Texas. Bob Fraser, Vogue, Vancouver, B. C. Dave Badtke, Esquire, Chicago, Ill. Lloyd Krull, Time, Detroit, Mich.

James Schlater, Orpheum, Omaha, Nebr. Wilfred Fontaine, Newsreel, Newark, N. J. Zeva Yovan, Regent, Harrisburg, Pa. Marcell Sorkumpsky, Music Hall, New Britain, Conn. Arthur McWatters, Freeport, Freeport, L. I., N. Y.

Edward Bolton, Lynbrook, Lynbrook, L. I. Vince Avery, Esquire, Chicago, Ill. Nick Mariano, Plaza, Newark, N. J. Thomas Clark, Loew's, Syracuse, N. Y. Herbert Stamby, Grove, Freeport, L. I.

Returned Servicemen: Saul Ripps, Rivoli, West Haven Conn. Larry Caplane, Grand, Columbus, Ohio. Marlin Robinson, Capitol, Danbury, Conn. B. C. Welch, Aztec, Walnut Springs, Texas. Peter Messineo, Calo, Chicago, Ill.

. Will Galigan, Esquire, Chicago, Ill. Roger Ruddick, Brookside, Kansas City, Mo. Steve Souttar, Fox, Sedalia, Mo. Louis Goodman, Lincoln, Detroit, Mich. Joe Ruddick, Auditorium, Marshall, Mo. B. M. Montee, Plaza, Kansas City, Mo.

H. F. (Buddy) Brown, publicity and advertising director, Fox Midwest Theatres, Wichita, Kans. Honus Swan, Luna, Chicago, Ill. Ralph Schaefer, Park, Mansfield, Ohio. Ray Hill, Electric, Springfield, Mo. Paul Shires, Majestic, Sheboygan, Wis.

Birthday Greetings: Austin C. Bray, S. D. Weinberg, Carl J. Rindcen, Roy Patience, Ralph W. Braswell, Jr., Jonas F. Thomas, John W. Ennis, Arthur Groom, Albert Samuel Lessow, Johnnie Burrell, Julius Lamm, Henry Spiegel.

Phil Kielpinski, Sidney W. Pink, Fred W. Reid, Emanuel Friedman, Bob Murray, Charles B. Hann, Jack C. Cleland, Arnold Nathanson, Robert Berezin, Jack T. Beachler, John K. Menzies, Ralph J. Batschelet, Anselmo Preciado.

R. T. Kemper, Fahnley Bridges, N. H. Salyer, Orville E. Lockrem, George W. Lake, Charles E. Grace, Peter C. Latsis, Frank Manners, Fred Perry, Antonio Balducci, David Dallas, Sam Mandelbloom, Sidney L. Bowden, Nathan Cohen.

Cecil A. Smith, Edwin E. Enke, James Grizzanto, William J. Abeln, N. L. Tower, J. Howell Luter, C. Clifford Reed, A. Birk Binnard, Leonard Workman, George Fishman, Robert L. Lippert, George Sofia, Henry G. Dannenberg, Millard Barnett Goodnough.

School Tieup Set By Sid Holland

In advance of the opening of "Enchanted Forest" at the Palace, Akron, Sid Holland visited the Superintendent of Schools and sold him on the idea of attending the show with his principals and members of the PTA.

Comment cards were distributed at a screening and quotes from movie critics were used in newspaper ads. Announcements were made at schools and Sid reports that he played to 7,094 children under 12 years of age and several thousand between the ages of 12 and 15 years. Most of the younger group did not attend alone, but brought their parents.

A newspaper cooperative was set netting some excellent ads in the *Beacon Journal.* Advance art was also secured in the Sunday issue in advance. Spot announcements were used on WAKR and WHKK. Window displays were promoted and hotels carried directory ads in lobby frames.

Nylons Boost Attendance

With a midweek revival show, manager Leon Serlin of the Linden theatre, St. Albans, Long Island, gave away 20 pairs of nylon stockings to women patrons. Because of the current shortage of nylons the giveaway almost doubled attendance for Wednesday and Thursday, Leon reports.

Warren Stresses Newspapers For "Kiss" Playdate

An elaborate newspaper campaign was employed by manager Ernie Warren for "Kiss and Tell" at the Elgin theatre, Ottawa, Can. Warren reports that the campaign resulted in the breaking of the house record. Starting with teaser ads four days in advance of opening Warren used large ads in the *Daily Citizen* and *Daily Journal* throughout the run and smaller ads in the French language daily, *Le Droit.*

Augmenting the newspaper promotion, Warren ran a "Kiss and Tell" song title contest in conjunction with Lindsays Music Store, Ottawa's leading distributor of records and sheet music; arranged 50 one and one-half-minute spots over CKCH at the rate of four daily for one week in advance and during the run of the film, and made a tie-up with three local high schools for the distribution of throwaways.

Stanisch, Milwaukee Manager, Joins Round Table Ranks

A. W. Stanisch, formerly manager of the Strand, Milwaukee, now manages the Wisconsin theatre there for the Fox Wisconsin Amusement Company. Stanisch was born September 20, 1924, in Sheboygan, Wis. He is single and although recently becoming a member of the Managers' Round Table has already received a Certificate of Citation for the Fourth Quarter of 1945.

Baby Derby Set On "Stork Club"

As part of his advance publicity on "Stork Club" at the Orpheum theatre in Springfield, Ill., Mort Berman sold a full page tie-up to Myers Brothers, one of the city's largest department stores, and tied up with the annual New Year's baby derby by promoting two full layettes for the first girl and boy babies born in Springfield in the New Year who were named after the stars in the picture.

A full front window display was also promoted from the store for the week of the picture's engagement and the newspapers kept the picture hot throughout the week with stories on the baby contest and the two layettes.

For "Weekend at the Waldorf" Mort also planted a contest, offering prizes for the best answers to why folks should see the picture. A double truck was sold in this connection to both the morning and evening newspapers, which also came through with readers and art work.

Milwaukee Walgreen Stores Cooperate with Boesel

A special promotion conducted in the Walgreen Drug Stores in Milwaukee was the piece de resistance in manager Harry Boesel's ticket-selling campaign for the opening of "She Wouldn't Say Yes" at the Palace theatre. The stores featured a "Nixie" sundae before and during the run.

For outside ballyhoo Boesel hired a midget, dressed him as "Nixie," a cartoon character depicted in the film, and paraded him through the streets of the city with theatre copy and playdate.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

School Officials Aid McCoy with "Effingham"

For the engagement of "Colonel Effingham's Raid" at the Miller theatre, Augusta, Ga., manager P. E. McCoy secured advance and current publicity through the two newspapers, Stations WRDW and WGAC and through tieups with the city and rural schools and merchants. The picture was hailed as an "All Georgia Film," since the book was written by a local Augustan, the star and producer being Georgians.

The *Chronicle* and *Herald* gave favorable publicity to the date and came through on the Sunday movie page with an eight-column streamer featuring the title.

Station WRDW gave 15-minutes a day to a specially arranged "Effingham" quiz; interviewees were given guest tickets.

Class-Room Bulletins Issued

Through the courtesy of the principal of the city and rural schools announcements were made by each school head requesting students to see the film, advising of its local interest. The school quiz program, conducted each Wednesday, was transformed into an "Effingham" quiz during the current engagement. Cards carrying the title, theatre and playdates were placed in all school libraries, hotels and store windows.

Leading department stores carried ads on opening day and devoted window displays to the picture. Teaser ads: "Watch Out for Effingham" and "Effingham is on the way," etc., were carried in the papers and over the radio in advance.

Merchants Cooperate with Murphy

Manager H. C. Murphy of Basil's Strand theatre, Buffalo, N. Y., recently arranged with the cooperation of local merchants to give away washing machines. Window displays consisted of a washing machine and a sign publicizing the giveaway and the theatre.

Ties Comic Strip to "Dick Tracy"

Manager Harry A. Rose of the Majestic theatre, Bridgeport, Conn., planted a four column art story in the *Sunday Herald* for his playdate on "Dick Tracy." The story was a tieup with the newspaper's cartoon feature of the same name.

Local Boy Angle Utilized by Pollock on "Gertie's Garter"

Lester Pollock and his assistant, Louise Wilson, at Loew's theatre, Rochester, N. Y., for their date on "Getting Gertie's Garter" played up the local boy angle, since Mark Swan, who appears in the picture, is a Rochesterite. The *Times Union* used a local feature story on this.

Advance publicity started four days in advance with a good story and picture, and was given a big national newspaper display campaign. An advance lobby display featured colored photographic enlargements with metallic cutout lighted letters.

Window displays were promoted about town; cooperative ads landed; tieup cards planted on downtown newsstands and in hotels, and six news trucks carried posters.

Blieden Promotes Two-Page Co-Op

A two-page cooperative newspaper spread was promoted by manager Mel Blieden of the Voge theatre, East Chicago, Ind., for his engagement of "The Dolly Sisters." The spread appeared in the *Globe*, and was paid for by nine local merchants.

Jolley Gets Full Page Ad

For the engagement of "Salome, Where She Danced," Mel Jolley, manager of the Marks theatre, Oshawa, Canada, promoted a full cooperative page ad in the *Times Gazette*. Eight merchants were represented in the ad. Mel addressed several hundred postal card advertisements to homes.

Cohen Plugs His Book Tieups

Stressing book promotions for "Leave Her to Heaven," "They Were Expendable" and "The Harvey Girls," Manager Lou Cohen, Loew's Poli, Hartford, Conn., and his assistant, Sam Horwitz, arranged for the distribution of blotters with film copy through local libraries and book stores. Jane Carter, book reviewer, heard daily at 12 noon on WTHT, and sponsored by a leading department store here, is running a contest having listeners identify authors of best-seller books that become boxoffice hits, such as the 3 mentioned above.

Local book stores and book departments will be promoted for counter and window displays, using copy reading: "Great books make great pictures—Read the book, See the Picture at Loew's Poli, etc." A 40 x 60 will be used in the theatre lobby with picture copy, stills and a book jacket. Cards will also be planted in the main library and its 9 branches, with special plugs on films.

Local literary societies, book clubs, and women's groups will also be lined up. For ballyhoo, a walking book stunt will be promoted, weather permitting, and a tie-up has also been set with local magazine dealers who sell pocket editions of books coming from pictures by having trucks bannered and cards on downtown newsstands.

SOMETHING SPECIAL COMING UP?
Call FILMACK FOR SPECIAL TRAILERS
SAME DAY SERVICE
1325 S. WABASH
CHICAGO 5, ILL.

"Bewitchy"
is the
word
for
Gilda!
A COLUMBIA PICTURE

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE HARVEY GIRLS (MGM)

Final Report:

Total Gross Tabulated	$1,298,600
Comparative Average Gross	1,085,000
Over-all Performance	119.6%

ATLANTA—Loew's Grand	141.5%
BALTIMORE—Century	139.5%
BOSTON—State	123.4%
BOSTON—Orpheum	131.7%
BUFFALO—Great Lakes, 1st week	127.8%
BUFFALO—Great Lakes, 2nd week	87.4%
CHICAGO—United Artists, 1st week	143.9%
CHICAGO—United Artists, 2nd week	140.0%
CHICAGO—United Artists, 3rd week	89.7%
CHICAGO—United Artists, 4th week	81.6%
CHICAGO—United Artists, 5th week	73.4%
CINCINNATI—RKO Capitol, 1st week	181.8%
CINCINNATI—RKO Capitol, 2nd week	118.2%
CINCINNATI—RKO Capitol, 3rd week	90.9%
CINCINNATI—RKO Capitol, 4th week	68.1%
CINCINNATI—Lyric, MO 1st week	127.2%
INDIANAPOLIS—Loew's	137.7%
KANSAS CITY—Midland	170.8%
LOS ANGELES—Egyptian, 1st week	152.0%
LOS ANGELES—Egyptian, 2nd week	135.1%
LOS ANGELES—Egyptian, 3rd week	108.1%
LOS ANGELES—Egyptian, 4th week	82.0%
LOS ANGELES—Los Angeles, 1st week	149.2%
LOS ANGELES—Los Angeles, 2nd week	130.6%
LOS ANGELES—Los Angeles, 3rd week	78.3%
LOS ANGELES—Los Angeles, 4th week	67.1%
LOS ANGELES—Ritz, 1st week	144.5%
LOS ANGELES—Ritz, 2nd week	132.8%
LOS ANGELES—Ritz, 3rd week	109.2%
LOS ANGELES—Ritz, 4th week	137.9%
MILWAUKEE—Wisconsin (DB) I Ring Doorbells (PRC)	137.9%
NEW YORK—Capitol, 1st week (SA) Glenn Miller's Orchestra	144.7%
NEW YORK—Capitol, 2nd week (SA) Glenn Miller's Orchestra	136.8%
NEW YORK—Capitol, 3rd week (SA) Glenn Miller's Orchestra	99.4%
NEW YORK—Capitol, 4th week (SA) Glenn Miller's Orchestra	101.4%
OMAHA—Paramount	116.9%
OMAHA—Omaha, MO 1st week (DB) Out of the Depths (Col.)	105.6%
PHILADELPHIA—Stanley, 1st week	172.7%
PHILADELPHIA—Stanley, 2nd week	128.3%
PHILADELPHIA—Stanley, 3rd week	97.7%
SAN FRANCISCO—Warfield, 1st week	128.4%
SAN FRANCISCO—Warfield, 2nd week	117.4%
ST. LOUIS—Loew's State	203.8%
SALT LAKE CITY—Centre (DB) Girl on the Spot (Univ.)	95.5%
SALT LAKE CITY—Capitol (DB) Girl on the Spot (Univ.)	94.8%
WASHINGTON—Capitol, 1st week (SA) Vaudeville	128.2%
WASHINGTON—Capitol, 2nd week (SA) Vaudeville	98.8%
WASHINGTON—Columbia, MO 1st week (SA) Vaudeville	120.8%

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DAKOTA (Rep.)

Final Report:

Total Gross Tabulated	$311,500
Comparative Average Gross	305,200
Over-all Performance	102.0%

BALTIMORE—Mayfair, 1st week	131.2%
BALTIMORE—Mayfair, 2nd week	93.7%
BALTIMORE—Mayfair, 3rd week	85.9%
BOSTON—Fenway (DB) Hit the Hay (Col.)	98.6%
BOSTON—Paramount (DB) Hit the Hay (Col.)	103.6%
CHICAGO—Woods, 1st week	128.6%
CHICAGO—Woods, 2nd week	105.2%
CHICAGO—Woods, 3rd week	87.7%
CHICAGO—Woods, 4th week	64.3%
CINCINNATI—RKO Palace	78.5%
CINCINNATI—RKO Keith's, MO 1st week	140.3%
CLEVELAND—Loew's Ohio, 1st week	192.9%
CLEVELAND—Loew's Ohio, 2nd week	135.8%
INDIANAPOLIS—Circle (DB) Captain Tugboat Annie (Rep.)	84.7%
KANSAS CITY—Esquire	94.7%
KANSAS CITY—Uptown	109.3%
MILWAUKEE—Riverside (DB) Girls of the Big House (Rep.)	119.4%
MINNEAPOLIS—Orpheum	75.6%
OMAHA—RKO Brandeis (DB) Hit the Hay (Col.)	88.1%
PITTSBURGH—Fulton, 1st week	131.2%
PITTSBURGH—Fulton, 2nd week	80.6%
PROVIDENCE—Majestic (DB) How Do You Do? (PRC)	123.3%
SAN FRANCISCO—Fox (DB) Scotland Yard Investigator (Rep.)	96.0%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Scotland Yard Investigator (Rep.)	89.5%
SAN FRANCISCO—St. Francis, MO 2nd week (DB) Scotland Yard Investigator (Rep.)	74.6%
ST. LOUIS—St. Louis (DB) First Yank Into Tokyo (RKO)	130.4%
TORONTO—Uptown (DB) Mexicana (Rep.)	135.6%

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THE SPIRAL STAIRCASE (RKO)

First Report:

Total Gross Tabulated	$326,800
Comparative Average Gross	238,300
Over-all Performance	137.1%

BALTIMORE—Hippodrome	129.9%
CINCINNATI—RKO Palace, 1st week	219.2%
CINCINNATI—RKO Palace, 2nd week	89.0%
CINCINNATI—RKO Shubert, MO 1st week	103.7%
CLEVELAND—RKO Palace, 1st week	136.3%
CLEVELAND—RKO Palace, 2nd week	95.4%
DENVER—Orpheum	121.2%
MINNEAPOLIS—Orpheum	97.5%
NEW YORK—Palace, 1st week	178.0%
NEW YORK—Palace, 2nd week	151.5%
NEW YORK—Palace, 3rd week	151.5%
SAN FRANCISCO—Golden Gate	126.8%

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PARDON MY PAST (Col.)

Intermediate Report:

Total Gross Tabulated	$215,600
Comparative Average Gross	188,700
Over-all Performance	114.2%

BUFFALO—Lafayette (DB) My Name Is Julia Ross (Col.)	125.6%
CHICAGO—Apollo	107.9%
CLEVELAND—Warner's Lake, 1st week	118.2%
CLEVELAND—Warner's Lake, 2nd week	106.0%
INDIANAPOLIS—Loew's (DB) Snafu (Col.)	94.5%
KANSAS CITY—Midland (DB) Snafu (Col.)	88.6%
LOS ANGELES—Fox Wilshire (DB) Meet Me On Broadway (Col.)	187.5%
LOS ANGELES—Guild (DB) Meet Me On Broadway (Col.)	125.0%
LOS ANGELES—United Artists (DB) Meet Me On Broadway (Col.)	161.5%
LOS ANGELES—Vogue (DB) Meet Me On Broadway (Col.)	146.1%
MINNEAPOLIS—State	115.1%
MINNEAPOLIS—Lyric, MO 1st week	139.5%
MINNEAPOLIS—Lyric, MO 2nd week	116.3%
MINNEAPOLIS—Lyric, MO 3rd week	104.6%
PITTSBURGH—Harris	128.7%
SAN FRANCISCO—Orpheum, 1st week (DB) Crime Doctor's Warning (Col.)	139.5%
SAN FRANCISCO—Orpheum, 2nd week (DB) Crime Doctor's Warning (Col.)	93.0%
SEATTLE—Liberty (DB) A Close Call For Boston Blackie)	114.2%

New Directive to Curtail Building

Washington Bureau

In an effort to relieve the nationwide housing shortage all non-essential construction will be curtailed, according to a directive expected to be released this week, Wilson Wyatt, director of the National Housing Administration, said last Wednesday. Only emergency construction would be permitted under the new directive, Mr. Wyatt said, and would not authorize theatre construction.

The morale of every community is an important factor to consider in theatre construction curtailment but, the administrator pointed out there is "actually no serious shortage of theatres." He implied that construction necessary to keep theatres already in operation on a working basis will be permitted under provisions of the forthcoming directive.

He declined to say whether present theatre construction, already started but not completed, would be stopped or permitted to continue. However, Mr. Wyatt said that theatre building would not be easily accomplished unless the builders already had sufficient materials on hand to complete the building jobs.

Allocation of materials will be handled through the NHA, with the help of the Civilian Production Administration and the Reconstruction Finance Corporation.

A system to permit commercial concerns to apply for "essential building materials" will be established as a working part of the reconversion, and complete information will be made available outlining the method whereby commercial and industrial builders may receive permits and priorities for material allocation. However, it was emphasized by Mr. Wyatt that very little commercial construction can be permitted unless it is urgent. He added that in emergency cases repair materials will be granted commercial concerns upon application.

John D. Small, administrator of the Civilian Production Administration, said it may be necessary to prohibit completion of some commercial and industrial construction already under way.

Fall River Theatremen Honored for Bond Sales

William S. Canning, manager, and Nathan Yamins, operator and owner of the Empire theatre, Fall River, Mass., were among community members honored last week by the Government for outstanding success in the sale of War Bonds during the war. Each was awarded a silver medal. Fall River topped every other city of its size in the United States in the purchase of Bonds.

B'nai B'rith Party March 19

The annual theatre party of Cinema Lodge, B'nai B'rith, will be held March 19 at the Adephi theatre, New York, where the musical, "Three to Make Ready," is playing.

Gaumont-Kalee Has Canada Unit

by W. M. GLADISH
in Toronto

A new Canadian theatre equipment and supplies company has been formed with headquarters in Toronto. This is Gaumont-Kalee, Ltd., under the direction of J. Arthur Rank and J. Earl Lawson, which will handle a full range of British theatre equipment.

Mr. Lawson, who recently succeeded Paul Louis Nathanson as head of Odeon Theatre of Canada, is president. Oscar R. Hanson is general manager and E. L. Harris is assistant general manager.

Both Mr. Hanson and Mr. Harris will leave Toronto for England shortly to complete arrangements for the new company. The new setup was arranged at a recent conference in Toronto of John Davis of London in behalf of Mr. Rank.

Gaumont-Kalee will supplement its British-made equipment and supplies with Canadian and United States products, according to Mr. Hanson.

For the present the head office of the company will be at 431 Yonge Street, Toronto.

Details on Broidy Drive Announced by Monogram

Details of prize awards in Monogram's Samuel Broidy Testimonial Drive, involving the distribution of $15,000 to winning exchanges, have been announced by the studio. The campaign, originally scheduled to run from February 1 to May 31, has been extended to June 30. A prize of $10,000 will be awarded on the basis of results in the original period, with an extra $5,000 for the supplemental month. Prizes will be divided into two categories—one based on sales and the other on collections.

Monogram Acquires St. Louis, Cincinnati Franchises

Monogram has acquired a 100 per cent interest in the St. Louis franchise and a controlling interest in the Cincinnati franchise, both operated by George B. West. The company now wholly owns eight branches. These are in New York, Philadelphia, Washington, Minneapolis, Des Moines, Oklahoma City, Omaha and St. Louis.

20th-Fox Seeks House

Twentieth Century-Fox is negotiating for the Studio theatre, Philadelphia, as an extra first run in addition to its Fox, recently reacquired from Warners. Long runs at the Fox have resulted in a heavy backlog of pictures at the exchange.

Urges No Time Change

Governor Frank J. Lausche has urged all Ohio cities to remain on Eastern Standard Time, warning that reversion to Daylight Saving Time will "produce untold discomfort and hardship."

Foreign Language Critics Vote "Bells" as Best

Leo McCarey's "The Bells of St. Mary's," released by RKO, has been named the best film of 1945 by the Foreign Language Press Film Critics' Circle of New York. Ingrid Bergman was named best actress for her work in that film, "Spellbound" and "Saratoga Trunk." Three awards to Paramount were to Ray Milland for "The Lost Weekend" and Billy Wilder and Charles Brackett, who wrote the screenplay, and respectively directed and produced.

Best male support was J. Carrol Naish, in "A Medal for Benny"; best supporting actress, Ruth Donnelly in "The Bells of St. Mary's"; best director, Alfred Hitchcock, "Spellbound"; best juvenile actor and actress, Butch Jenkins and Margaret O'Brien; "Our Vines Have Tender Grapes." Best photography, "The Fighting Lady," "A Bell for Adano." "Find of the Year," Zachary Scott.

Named 10 best films of the year were: "The Bells of St. Mary's," "The Lost Weekend," "The Story of G. I. Joe," "Spellbound," "A Tree Grows in Brooklyn," "The Corn Is Green," "The Valley of Decision," "The Last Chance," "A Song to Remember" and "A Bell for Adano."

Capture Four Thieves

Four youths captured breaking into the Cayuga theatre, Philadelphia, have confessed to looting four other theatres in the northern section of that city of more than $800.

French-Swiss Picture Starts

by CARLO FEDIER
in Basle

Production has started in Basle on the first of a series of French-Swiss pictures, made jointly by the two countries.

The first, "Petrus," is based on a play by Marcel Achard, French author, and is being produced at the Frobenius Studios, Switzerland, by Les Films Imperia, Paris, and Co-Production Cinematographique, S.A., Basle.

The cast, mostly French, includes Fernandel and Simone Simon, who recently returned to France from Hollywood. Others are Pierre Brasseur, Marcel Dalio, Corinne Calvet and Simone Sylvestre. The picture, directed by Marc Allegret, will be produced in both French and English versions. The English dialogue was written by Alan Campbell while in military service in Paris.

Rene Guggenheim, director of Frobenius Film, has told the Swiss press that this picture marks the start of a successful cooperation between French and Swiss films.

Republic Votes Dividend

The board of directors of Republic Pictures has declared a regular dividend of 25 cents a share on the preferred stock, payable March 1 to stockholders of record March 11.

"Johnny, let me go.
Please let me go.
I can't stand it
any more..."
Gilda
A COLUMBIA PICTURE

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149	$1.00	$1.00	$1.00	$1.23	3.07
349	1.02	1.18	2.30	3.68	9.21
549	1.07	1.42	3.84	6.14	15.35
1049	1.17	1.98	7.68	12.28	30.70
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Over 2350	1.47	3.68	18.42	29.47	73.68

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Loew's Officers All Reelected

The board of directors of Loews' Incorporated, following the company's annual stockholders' meeting at the home office last Thursday, reelected Nicholas M. Schenck, president, and all other officers, including: J. Robert Rubin, vice-president and counsel; Charles C. Moskowitz, vice-president and treasurer; Leopold Friedman, vice-president, secretary and counsel; William F. Rodgers, vice-president and general sales manager, and Joseph R. Vogel, vice-president.

The stockholders, at their earlier meeting, reelected the following directors: Mr. Friedman, Eugene W. Leake, Mr. Moskowitz, William A. Parker, Mr. Rodgers, Mr. Rubin, Mr. Schenck, Mr. Vogel, David Warfield and Henry Roger Winthrop.

The stockholders also extended the contract of Louis B. Mayer to August 31, 1949, and that of Sam Katz to March 1, 1954. Both production executives have been associated with the company for many years.

A quarterly dividend of 37½ cents per share on the company's common stock, payable March 30 to stockholders of record March 11, was declared.

Radio Corporation Nets $11,317,068 in 1945

The Radio Corporation of America had a net profit of $11,317,068 for 1945, it was reported this week in the annual report released by David Sarnoff, president. These earnings amount to 58.8 cents a common share, compared with $10,263,291, or 51.2 cents a share in 1944. Gross income declined 14.4 per cent from $326,421,913 in 1944 to $279,503,615 last year. Working capital at the close of 1945 was $62,108,118, compared with $57,446,901 in 1944. Total earned surplus amounted to $49,038,217, an increase of $5,393,040.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but one. "Battle for Music" was placed in Class A-I, unobjectionable for general patronage. In Class A-II, unobjectionable for adults, were "The Little Giant," "Notorious Lone Wolf," "Tomorrow Is Forever" and "A Yank in London." "Three Strangers" was placed in Class B, objectionable in part, because "it reflects the acceptability of divorce." "Allotment Wives" has been reclassified from B to A-II, the Legion reported.

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.

Current Release
Whirlwind of Paris
The First New French Musical Since the War

HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18

"Scarlet Street" Subject of Suits

The controversial "Scarlet Street" made two court appearances this week. One involved a $1,000,000; the other the right of exhibition in Atlanta.

Diana Productions, Inc., and Walter Wanger, producers of the picture, have filed a $1,000,000 libel and slander suit in Los Angeles Superior Court against Jimmie Fidler, Hollywood commentator, the American Broadcasting Company, Carter Products, and Small and Seiffer.

The suit charges that Mr. Fidler's broadcast of February 24 last constituted an "aerial attack." The suit quoted the commentator as saying that "said film has been termed offensive by the National Legion of Decency" and that the "Motion Picture Producers Association should bring down the axe on producers who overstep the bounds of decency."

The Legion placed the picture in Class B, objectionable in part, citing "suggestive dialogue, costumes and sequences" as the reason.

The second suit, filed in Fulton, Ga., Superior Court, seeks an injunction against Atlanta and its censorship authorities from banning the showing of the film in the city. The suit, which names the city, its officials, and agents of the Atlanta censorship board, charges the board acted without legally delegated authority in a manner which violates the petitioners' constitutional rights of free speech and expression.

Home Office Promotions Announced at Republic

Republic Pictures announced this week a number of promotions. A. E. Schiller, formerly in charge of home office operations, has been promoted to assistant to Walter L. Titus, Jr., vice-president in charge of worldwide branch operations.

John P. Curtin, formerly manager of the contract department, has been named assistant to Edward L. Walton, assistant general sales manager. Lt. Steve Dorsey will resume his post the latter part of March as personal assistant to James R. Grainger, executive vice-president. Fred W. Franke, former special home office representative, has been named to succeed Mr. Curtin.

Milton Stern has joined the company as assistant to Lester Sharpe, head of the eastern story and talent department. Other additions include: Seth Flax, assistant to Dennis Carlin, advertising manager; Norman Pader, assistant to Beatrice Ross, exploitation manager, and Steve Strassberg, who will handle general magazines, newspapers and syndicates.

RARE FILMS

Beethoven's Life and Music, 43 Reels, sound positive, negative. Never has been exhibited, needs editing and cutting. $25,000 as is. Worth double. Address:

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1427 East 16th St., Long Beach, Calif.

TRADE SHOWING

MARCH 18

"The Bride Wore Boots"

Starring
Barbara Stanwyck · Robert Cummings · Diana Lynn

CITY	PLACE	TIME
ALBANY	FOX PROJECTION ROOM 1052 Broadway	MON. MAR. 18 2 P.M.
ATLANTA	PARAMOUNT EXCHANGE 154 Walton Street, N. W.	MON. MAR 18. 1:30 P.M.
BOSTON	PARAMOUNT EXCHANGE 58 Berkeley Street	MON. MAR. 18 2:30 P.M.
BUFFALO	FOX PROJECTION ROOM 290 Franklin Street	MON. MAR. 18 2 P.M.
CHARLOTTE	PARAMOUNT EXCHANGE 305 South Church Street	MON. MAR. 18 10 A.M.
CHICAGO	PARAMOUNT EXCHANGE 1306 South Michigan Avenue	MON. MAR. 18 1:30 P.M.
CINCINNATI	PARAMOUNT EXCHANGE 1214 Central Parkway	MON. MAR. 18 3 P.M.
CLEVELAND	PARAMOUNT EXCHANGE 1735 East 23rd Street	MON. MAR. 18 2 P.M.
DALLAS	PARAMOUNT EXCHANGE 412 South Harwood Street	MON. MAR. 18 2:30 P.M.
DENVER	PARAMOUNT EXCHANGE 2100 Stout Street	MON. MAR. 18 2 P.M.
DES MOINES	PARAMOUNT EXCHANGE 1125 High Street	MON. MAR. 18 12:45 P.M.
DETROIT	PARAMOUNT EXCHANGE 479 Ledyard Avenue	MON. MAR. 18 2 P.M.
INDIANAPOLIS	PARAMOUNT EXCHANGE 116 West Michigan Street	MON. MAR. 18 2 P.M.
KANSAS CITY	PARAMOUNT EXCHANGE 1800 Wyandotte Street	MON. MAR. 18 2 P.M.
LOS ANGELES	BOULEVARD THEATRE Washington and Vermont	MON. MAR. 18 1:30 P.M.
MEMPHIS	PARAMOUNT EXCHANGE 362 South Second Street	MON. MAR. 18 2:30 P.M.
MILWAUKEE	PARAMOUNT EXCHANGE 1121 North 8th Street	MON. MAR. 18 2:30 P.M.
MINNEAPOLIS	PARAMOUNT EXCHANGE 1201 Currie Avenue	MON. MAR. 18 2 P.M.
NEW HAVEN	PARAMOUNT EXCHANGE 82 State Street	MON. MAR. 18 2 P.M.
NEW ORLEANS	PARAMOUNT EXCHANGE 215 South Liberty Street	MON. MAR. 18 1 P.M.
NEW YORK CITY	FOX PROJECTION ROOM 345 West 44th Street	MON. MAR. 18 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT EXCHANGE 701 West Grand Avenue	MON. MAR. 18 1:30 P.M.
OMAHA	PARAMOUNT EXCHANGE 1704 Davenport Street	MON. MAR. 18 1:30 P.M.
PHILADELPHIA	PARAMOUNT EXCHANGE 248 North 12th Street	MON. MAR. 18 2 P.M.
PITTSBURGH	PARAMOUNT EXCHANGE 1727 Boulevard of Allies	MON. MAR. 18 2 P.M.
PORTLAND	PARAMOUNT EXCHANGE 909 North West 19th Avenue	MON. MAR. 18 2:30 P.M.
ST. LOUIS	PARAMOUNT EXCHANGE 2949 Olive Street	MON. MAR. 18 2:30 P.M.
SALT LAKE CITY	PARAMOUNT EXCHANGE 270 East 1st South Street	MON. MAR. 18 1 P.M.
SAN FRANCISCO	PARAMOUNT EXCHANGE 205 Golden Gate Avenue	MON. MAR. 18 2 P.M.
SEATTLE	PARAMOUNT EXCHANGE 2330 First Avenue	MON. MAR. 18 2 P.M.
WASHINGTON	PARAMOUNT EXCHANGE 306 H Street N. W.	MON. MAR. 18 2:30 P.M.

☛ This picture replaces "The Strange Love of Martha Ivers" in ☚

Paramount's 5th Block

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500 SEAT SUBURBAN THEATRE ON OUTskirts of large Northwest city. Illness forces sale. Owner says gross $2,670 per month. Building, business, equipment and supplies all included in cash price of $55,000. ALLEN BURT, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

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John Flinn, 58, In Industry for 30 Years, Dies

John C. Flinn, 58, executive secretary of the Society of Independent Motion Picture Producers since 1942, died March 2 in Mount Sinai Hospital, New York City.

John C. Flinn

An executive of various companies for more than 30 years, Mr. Flinn entered the industry in 1914 as publicity manager of Jesse L. Lasky Feature Play company at the time when it was producing "Carmen" with Geraldine Farrar. Previously he had been play reviewer and assistant drama critic of the New York *Herald*.

Following the Lasky post, he joined Famous Players-Lasky Corporation as advertising and publicity manager after the two had merged.

In 1925 Mr. Flinn became advertising and publicity head of the W. W. Hodkinson Corporation, and subsequently vice president and general manager of the Producers Distributors Corporation.

In addition to that office he also held that of president and director of Metropolitan Picture Corporation of California; vice-president and director of Cinema Corporation of America and vice president and director of Cecil B. DeMille Pictures Corporation.

Upon the merger of Producers Distributors Corporation and Pathe, he became vice-president of the combined organization. At one time he was in charge of exploitation for Paramount.

From 1933 to 1935, Mr. Flinn was executive secretary of the Code Authority for the industry under the old NRA.

He is survived by his widow, a son, John C., Jr., with Warner Brothers' publicity department, and a daughter, Mrs. Alfred Fisher, both of Los Angeles. Services were held Tuesday in New York. Burial was in Evanston, Ill., his birthplace.

Irving Samuels

Services were held in Allentown, Pa., March 1 for Irving Samuels, 55, president of Automatic Devices Company, manufacturers of projection motor generators and other equipment. He had been active for many years in the SMPE.

Harry Brown

Harry Brown, 78, retired manager of the Nixon theatre, Pittsburgh, died March 3 in Pittsburgh. He had managed theatres in Chicago and Atlantic City and had retired in 1941.

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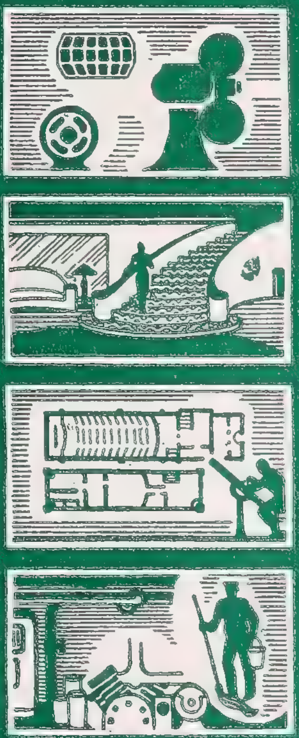

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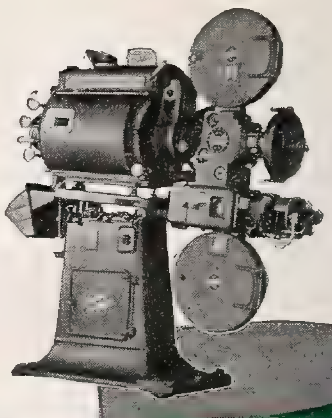

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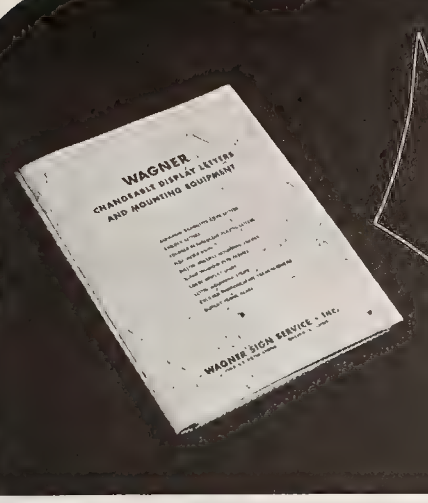
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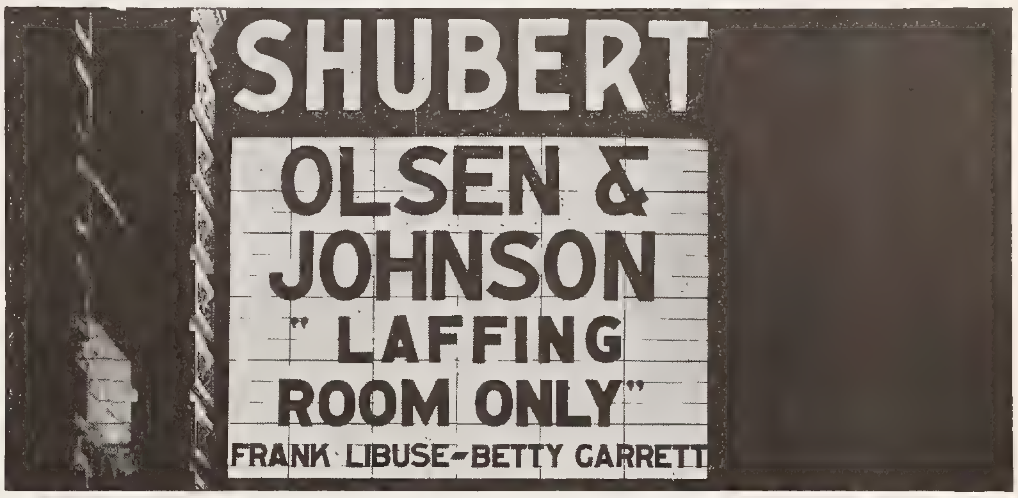

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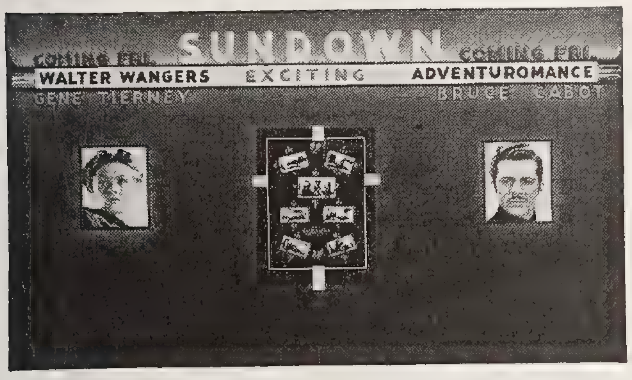

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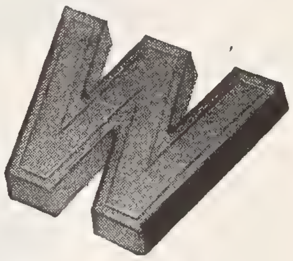

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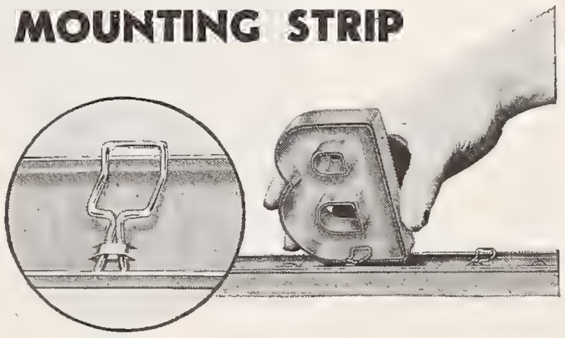
Made of white enamel finished sheet steel in standard sections 7" high by 24", 36" and 48", which can be combined for any length. Easily installed, Wagner slotted plastic letters can be mounted on the bars in the middle, firmly held in standee positions at the top or suspended from the bottom by clips. Price per lineal foot visible opening, including frames, opal glass, sockets, wiring, wall plate, top and bottom mounting rail, but less lamps, $6. End pieces included at no extra cost on displays 8' or longer.

WAGNER EXCLUSIVE PATENTED MULTISIZE SLOTTED LETTERS

—hold securely in place on the bars by gravity. We do not make lug-type letters as they are unsafe, the lugs wearing down quickly and the slightest springing of the frame allowing the letters to fall out of the sign, endangering pedestrians and resulting in costly damage suits. Channels for mounting lug-type letters furthermore accumulate dirt which rain washes down over the face of the sign.

WAGNER MOUNTING STRIP



Wagner Plastic Letters can be set up many places where no other display equipment could possibly be used, by using the white enamel finished sheet steel mounting strips. No special wiring is necessary. Drilled for mounting on top of any wood surface or fastening on the under side with the letters used in suspended position.

Sold by theatre supply dealers and sign shops.

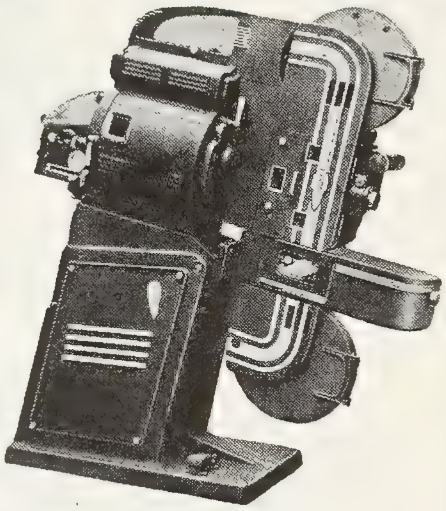
Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

Free!

WRITE TODAY FOR NEW CATALOG.

NOW—Complete Equipment fo

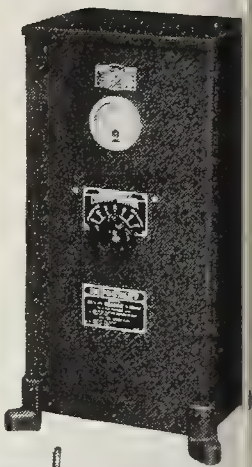


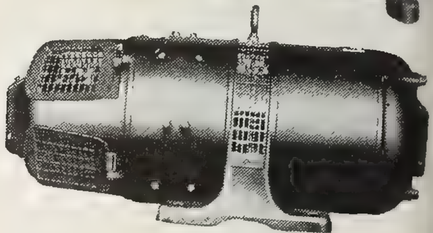
RCA BRENKERT PROJECTORS & ARC LAMPS

—minimum flicker, more light on the screen. Clearer definition, rock-steady operation.

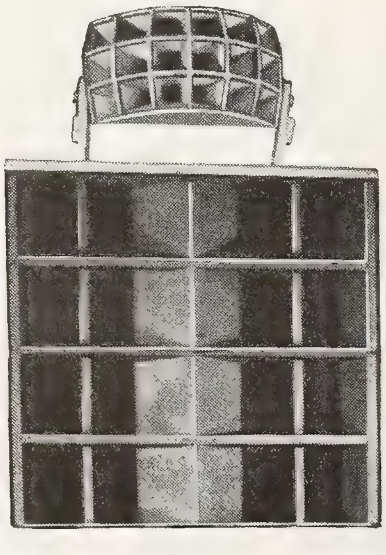
RCA DEPENDABLE ARC-LAMP POWER SUPPLIES

- —Baldor Rectifiers (bulb-type)
- —Westinghouse Copper-Oxide Rectifiers
- —Century-Roth Motor Generators





COMPREHENSIVE DRIVE-IN THEATRE PLANNING FACILITIES



RCA FIXED SPEAKER SYSTEMS

—lifelike tone reproduction, built for uniform audience coverage over wide areas—for every size drive-in theatre.

RCA NEW-TYPE IN-CAR SPEAKERS

—the ideal drive-in theatre speaker, permits operation with car windows closed . . . in cool or rainy weather.

Drive-In Theatres...

by RCA...including—

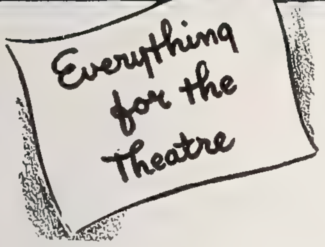
comprehensive planning facilities
projection equipment
high-power sound systems
fixed or *in-car* speakers

• Here is a complete line of equipment which will bring to the Drive-In Theatre the same high quality and dependable performance now being obtained from RCA equipment in thousands of theatres throughout the world.

PROJECTION—The many important advantages of RCA Brenkert Projectors and Brenkert Arc Lamps, including rock-steady projection and increased light on the screen, make them the logical choice for the Drive-In Theatre, *where the larger screen and longer throw demand top projection efficiency.* Dependable arc-lamp power supplies are also extremely important. RCA offers the well-known Century-Roth Motor Generators, Westinghouse Copper-Oxide and Baldor bulb-type rectifiers, because of their outstanding performance.

SOUND—RCA Drive-In Theatre Sound Systems are specially designed and time-tested for Drive-In Theatre use—not modified conventional systems. These systems are designed for lifelike tone fidelity and minimum distortion—built to provide the high powers needed for covering large areas with fixed speakers, or for operation of large numbers of the new type *In-Car Speakers,* which permit profitable operation in all kinds of weather.

There's an RCA Theatre Service and Installation Engineer or Theatre Equipment Sales Specialist near you, ready to help plan your Drive-In Theatre. Contact your nearest RCA Theatre Supply Dealer or write direct to Theatre Equipment Department 57-C, RCA, Camden, N. J.

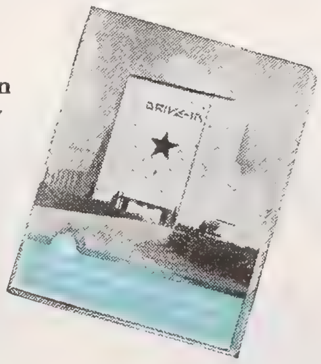


AT YOUR RCA THEATRE SUPPLY DEALER

RCA—Brenkert Projectors
  Sound Systems
  Snowhite Screens
  Drive-In Theatre Equipment
  Brenkert Arc Lamps
Baldor Rectifiers (bulb-type)
Westinghouse Copper-Oxide Rectifiers
Century-Roth Motor Generators
Mohawk Carpets
International Chairs
Westinghouse—
  Lamps and Fluorescent Lamps
  Rectigons, Sterilamps

FREE BOOKLET

Be sure to see the new RCA booklet "The Drive-In Theatre"—30 pages of important information: How to select locations, points on construction and installation, temperature charts for various sections, and other valuable helps to Drive-In Theatre planning. Write *today* to Theatre Equipment Department 57-C, RCA, Camden, N. J., for your copy.



For the best in theatre equipment—see your RCA Theatre Supply Dealer.

RCA

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION, CAMDEN, N. J.

ARCTIC NU-AIR
FRESH AIR IN MOTION

Delivers a complete change of 100% fresh outdoor air every 2½ minutes or less. Comfort cooling assured through proper distribution of air by Dual Deflectors.

Evaporative Kooler-aire
WASHED AIR IN MOTION

Cools, washes, cleans, filters—delivers complete change of fresh, cooled air every 2½ minutes or oftener. Dual Deflector equipped. Widely used in theatre cooling.

Cold Water Kooler-aire
FOR 55° WATER

If cold water is available, you can have finest cooling at lowest cost. Cold Water Kooler-aire has all the advantages of both washed air and mechanical refrigeration.

Refrigerated Kooler-aire
ULTIMATE IN AIR CONDITIONING

The complete refrigeration-type air conditioning system, cooling, dehumidifying and circulating the air. Pre-engineered packaged unit. Economical to own and to operate.

4 TYPES OF THEATRE COOLING...

PICK THE USAIRCO SYSTEM BEST SUITED TO YOUR NEEDS

USAIRco Theatre Cooling Equipment is the biggest buy in air conditioning. Efficient in design, quiet in operation, low in operating cost and long lived, USAIRco theatre systems are the finest products of a staff of engineers who have specialized for over 20 years in the theatre field. With this equipment and USAIRco's engineered installations, you get more for your cooling dollar. Call your USAIRco dealer today. Have him explain all the features of USAIRco theatre cooling equipment and engineering service—or write direct to:

United States Air Conditioning Corporation
MINNEAPOLIS 14, MINNESOTA

USAIRCO Air Conditioning EQUIPMENT

PROFITS IN COMFORT COOLING FOR THE EXHIBITOR!

WALKER - PM - SCREENS

Quality

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

About Products for the Theatre

and people who make and sell them

Cushion Materials Available

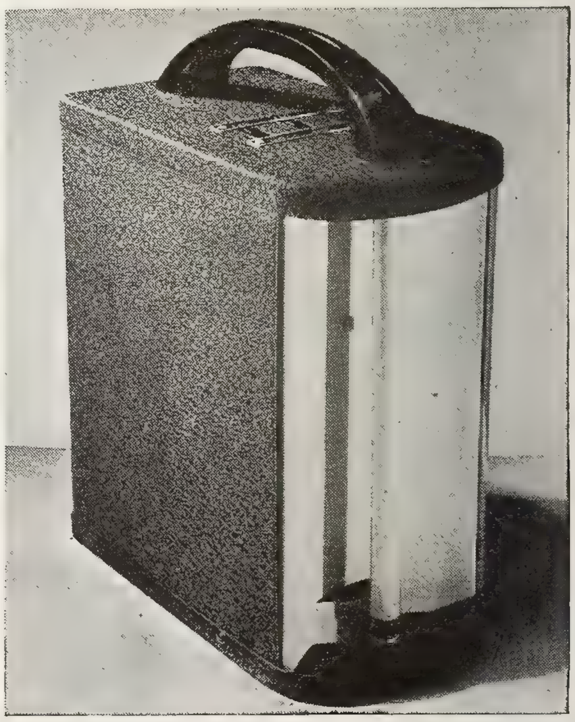
"Foamex" sponge rubber and "Velon" simulated leather can now be specified for auditorium seat and back cushions, according to an announcement of the Firestone Rubber Company, Akron. In an advertisement in this issue the company states that information on these materials is now available, and that samples can be supplied to dealers, with technical advice on their application.

Heating and Cooling Coils

Heat transfer coils, for either steam or hot water heating, and for cold water or direct expansion cooling, are now available in a variety of styles and sizes, according to an advertisement of McQuay, Inc., Minneapolis. All of the coils are of the McQuay ripple-fin type giving maximum heat transfer surface, and have copper headers.

Fluorescent Work Lamp

A self-contained portable work light employing a fluorescent lamp has been brought out by Paramount Industries, Inc., New York. Current is supplied by standard batteries rated at 30 hours of continuous burning. Instead of a single point of light, a 6-watt fluorescent lamp provides a line of light extending the full height of the carrier, placed in front of a curving reflector. The design of the light source area, which is at one end of the carrier, permits illumination in a radius of 180°. Control buttons are at the top immediately beneath a handle.



YOU'LL BE SITTING PRETTY...

WHEN YOU SEAT THEM ON Firestone FOAMEX* COVERED WITH Velon*

Here's a show that begins when the house lights go up and continues when your patrons sit down!

It's the luxury and beauty of seats upholstered in *Velon* fabric which makes lighter, brighter, smarter colors practical.

It's the comfort and relaxation of *Foamex* deep-cushioning, ever-cool, ever buoyant.

- **Velon stays fresh,** because dirt and grease cannot cling to its non-porous threads, acids and alkalis cannot stain it.
- **Velon banishes maintenance cost,** because it can be quick-wiped with a cloth dampened in water or cleaning fluid.
- **Velon banishes replacement cost,** because its homogeneous threads defy scuffing, snagging or abrasion—and never "bag" or "grow" out of shape.
- **Foamex gives greater comfort**—floats patrons to blissful relaxation on millions of tiny air-and-latex cells.
- **Foamex stays cool and clean,** because each little cushion cell is an air-breathing ventilator.
- **Foamex is sag-proof, lump-proof** because it replaces old-style springs and stuffings with a single, welded-together material, now electronically processed for even longer wear.

Now you can specify *Foamex* and *Velon* for your new installations. Write Firestone, Akron, for information. If your regular sources cannot supply you, Firestone will be glad to send them samples of *Velon* yarn and *Foamex* cushioning with full technical advice.

*TRADE MARK

BEST TODAY...
STILL BETTER
TOMORROW

Listen to the Voice of Firestone
Monday Evenings over NBC

You Can Get Quick Delivery on IDEAL CHAIRS

They're the Chairs You Sit IN ~ Not ON

You sink into their deep cushioned comfort as you do into your favorite lounge chair at home, relaxing in perfect posture. That's why they're the most comfortable . . . why so many desert their fireplace for theatres seated by Ideal.

Four modernly handsome, distinctly different lines to meet every budget and every need, each "built to excel—not just to compete!"

Seating arrangements engineered for theatre owners and architects without obligation.

An Ideal dealer near you has samples on display

IDEAL SEATING COMPANY
Grand Rapids, Michigan
EXPORT OFFICE: 330 West 42nd Street,
New York City
Attention: J. E. Robin

Motion Picture Industry Red Cross Drive—March 20th to 26th

AUTOMATICKET
USED WHEREVER TICKETS ARE SOLD
AUTOMATICKET SYSTEMS
THE MARK OF PERFECTION
TRADE MARK
Cable Address
"GENISTER"
NEW YORK

GENERAL REGISTER'S
ELECTRICALLY OPERATED
"AUTOMATICKET"

THE TICKET MACHINE OF
PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION
36-20 33rd ST., LONG ISLAND CITY 1, NEW YORK

Increase Veneer Production

Construction is scheduled to begin in March on an addition to the factory of Marsh Wall Products in Dover, Ohio, manufacturers of Marlite laminated plastic wall finishing sheets and tiles, face brick and other building materials. New orders added to an immense backlog have compelled the expansion of production facilities, states V. R. Marsh, general manager. It is expected that the new space and equipment will soon increase output sufficiently to keep dealers supplied for prompt delivery.

Field Forces Expanded

Field service supervisors in several districts have been appointed by the RCA Service Company, according to E. C. Cahill, president. The new supervisors and their territories include:

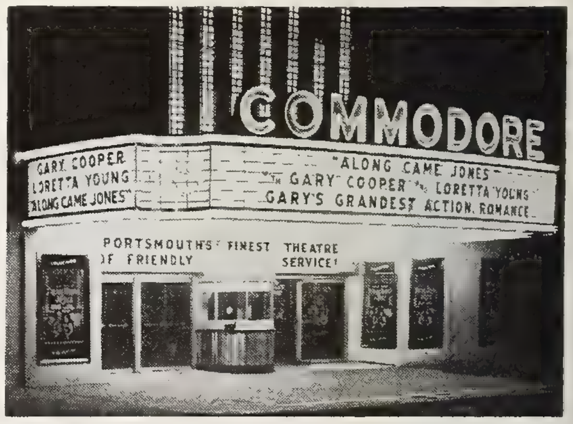
J. W. Watson, New York; C. L. Swinney, Atlanta; H. E. Frisbie, Cleveland; E. T. Brown, Chicago; E. D. Van Duyne, Kansas City; S. E. Baker, Dallas; R. E. McKinstry, San Francisco; H. M. Madison, Los Angeles; and A. S. Riley, New Orleans.

Most of these men have been connected with the theatre business since the early days of sound. During the war they were in the company's Government Group in special activities for the Navy.

"The new appointments," Mr. Cahill said, "put into effect another step in the company's post-war program to provide added services to exhibitors. The supervisors will assist in placing the latest technical knowledge and developments in the hands of the field forces, so that they may be applied promptly to field service work. In addition, the experience of these experts in all phases of sound and electronics is made available to exhibitors wherever required."

Altec Horn System Adopted

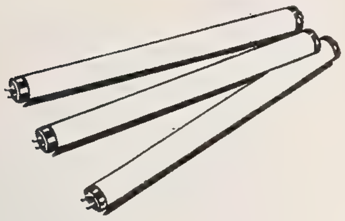
The Northern Electric Company, Montreal, has adopted the new Altec Lansing



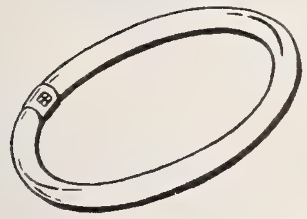
The modernized appearance of the Commodore theatre in Portsmouth, Va., since the installation of new marquee advertising equipment, consisting in Adler stainless steel frames with rounded glass corners, allowing three lines of Adler silhouette letters. Shown in use are 10-inch letters. The installation was made by the Apex Sign Company of Philadelphia.

HOW TO GET THE MOST FROM YOUR LIGHTING DOLLAR . . .

FLUORESCENTS



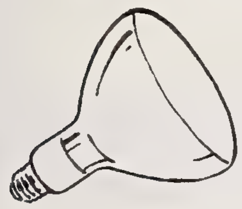
CIRCLINES



SLIMLINES

RECTIGONS

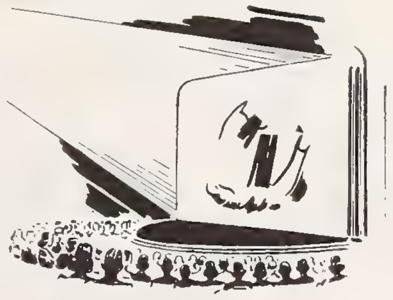
SPOT LIGHTS



A Westinghouse Lamp for Every Theater Need!

Want your lighting to attract new patrons, help turn them into regulars . . . at the lowest possible cost? There are no lamps that give you more light, longer lamp life, and lower maintenance costs than Westinghouse Lamps. Why not make a note—*now*—to specify Westinghouse Lamps for all your lighting needs!

CUSTOMERS COME CROWDING when your marquee and sign *stand out* with light! Westinghouse makes all types of sign lamps; designed for bright, long lasting, weather-resistant service.



FOR BRIGHT, STEADY, DEPENDABLE ARC PROJECTION use Westinghouse Rectigon bulbs. They've the *better* rectifier, with 1200 hours of service guaranteed.

Westinghouse

Lamps for theaters

Westinghouse Electric Corporation
Lamp Division, Dept. B-6, Bloomfield, N. J.

FREE! Send me the free, illustrated 2-color book "Westinghouse Lamps for Theaters"—full of new lighting ideas for theaters old and new.

Name...

Address...

Copyright 1946 Westinghouse Electric Corporation

10 QUALITIES YOU WANT
In Your Unsupported Film

Sure, there's plastic film that's waterproof and lightfast. And other film that's tackfree and age resistant. But *all 10* qualities? Only in Pantasote's Pantex!

You try its "hand." Pantex is soft and pliant —tailors like magic! Drop a lighted match on flame resistant Pantex. It just goes out! You compare color and grain of two different runs. Pantex is absolutely uniform. If Pantex should soil, you simply wipe it clean with damp cloth!

SAMPLE FREE

Wire or write for testing sample today. Then put Pantex through its paces on your own product. See for yourself how Pantex speeds production in your factory and creates sales in your showroom.

LIGHTFAST
WATERPROOF
FLAME RESISTANT*
TACKFREE
ABRASION RESISTANT
UNIFORM
ATTRACTIVENESS
ODORLESS
FLEXIBLE
AGE RESISTANT
Pantasote

*If desired.

Sales Division:
444 MADISON AVE.
New York 22, N. Y

General Offices and Factory:
Passaic, New Jersey

Sales Offices in
Chicago
Philadelphia
St. Louis
Oklahoma City
Detroit
Jacksonville
Cincinnati
Los Angeles
Cleveland

And you find them all in Pantasote's Pantex!

Make It Your Local Red Cross Drive—March 20th to 26th

F&Y

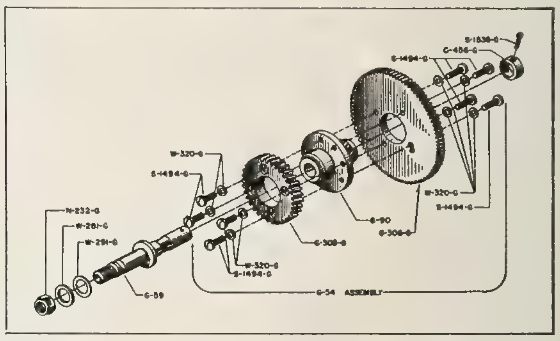
The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street
Columbus 15, Ohio
"The Buildings We Build Build Our Business"

"Voice of the Theatre" horn system as standard equipment for the company's sound systems, and the company's announcement adds that it will distribute the speaker equipment throughout Canada and Newfoundland.

New Book on Parts

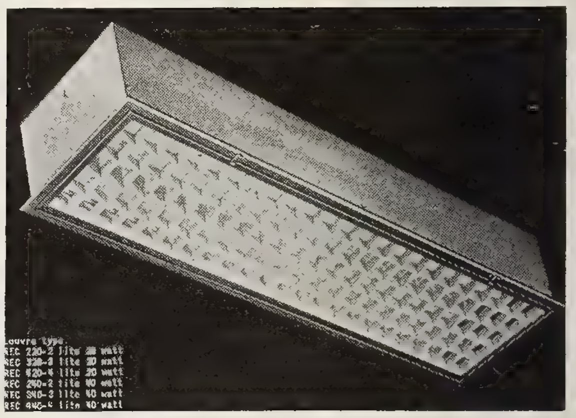
A new catalog, designed to facilitate the ordering of Simplex projection equipment replacement parts, has been issued by National Theatre Supply. A feature of the catalog is the method of illustrating all parts in relation to those with which it is associated, so the person ordering can immediately identify the precise part wanted quickly and accurately. (See accompanying reproduction of one of the drawings; the part is readily picked out and the corresponding number used in ordering.)



It is announced that in addition to the present book on Simplex E-7 equipment, similar catalogs will be issued shortly on Simplex Regular and Simplex Super equipment.

Flexible Fluorescent Unit

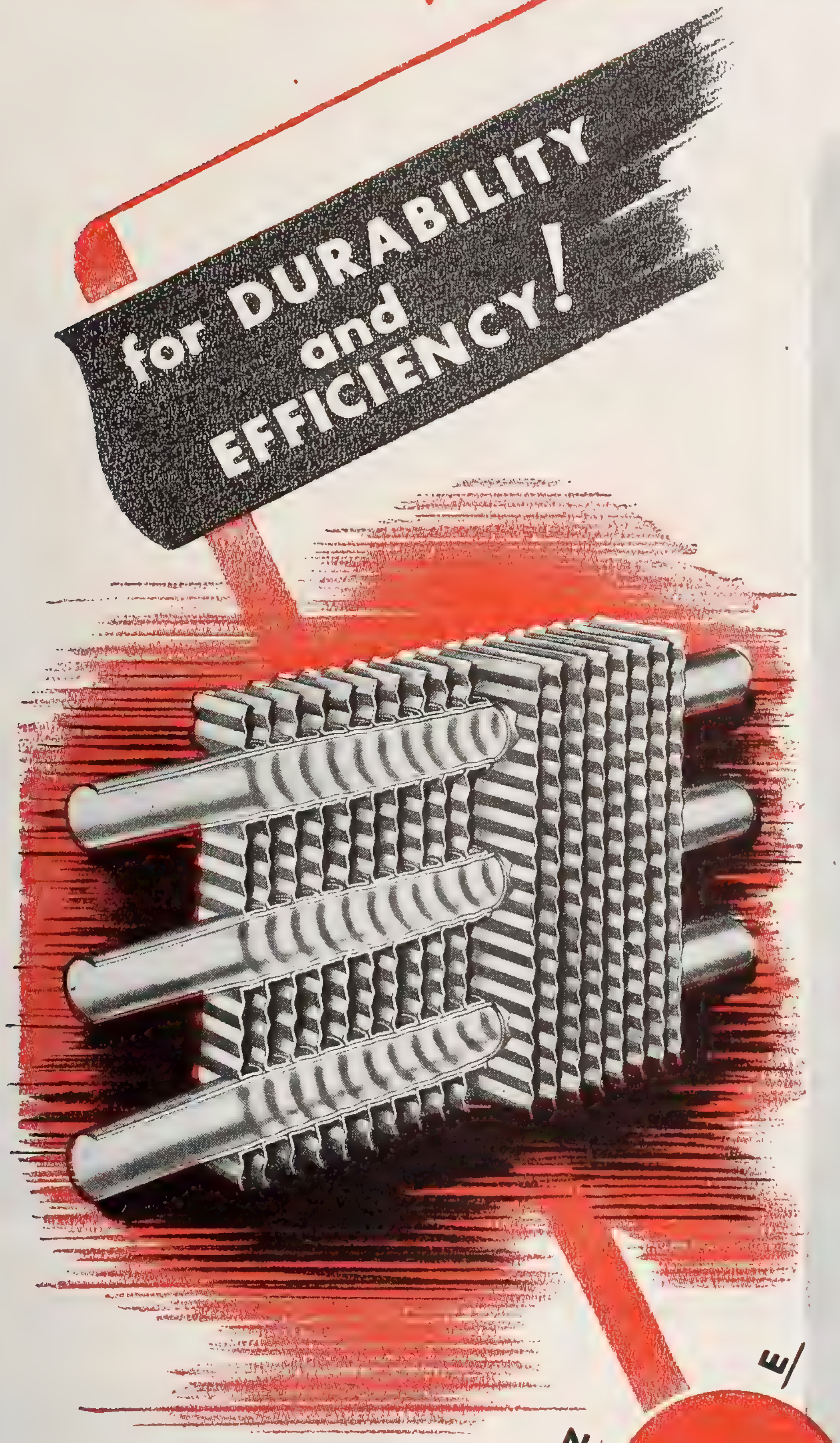
A fixture for fluorescent lamps has been developed by the All-Bright Electric Products Company, Chicago, with a "telescopic" frame designed to permit snug fitting of the fixture to any ceiling, regardless of unevenness of surface. The fixture is available in two styles, "egg crate" or "honey comb," and in three sizes—one for two, another for three, and one for four 40-watt lamps. In each case, however, the dimensions are the same, 48 inches long and 11¾ innches wide.



Glass Cleaner Again Available

Glass cleaner manufactured by the Kinner Products Company, Pataskala, Ohio,

McQuay RIPPLE FIN COILS


for DURABILITY and EFFICIENCY!

ONLY McQuay gives you Ripple Fin coils and only Ripple Fin coils give you top performance. Look at these distinct advantages:

•

Ripple Fin coils have higher flexible strength with less air friction and cleaner operation.

•

Ripple Fin coils have greater heat transfer surface.

•

Hydraulic expansion of all tubes into fins having wide collars provides permanent mechanical bond.

•

Copper headers have strongest construction because of inherent flexibility to accomodate unequal contraction and expansion.

•

McQuay coils are proved and preferred — proved by service under the most rigid conditions and preferred because of their exclusive construction.

•

McQuay coils are available in a wide variety of styles and sizes, both standard and special coils for steam, hot water, cold water, brine, direct expansion and other applications. For complete information write McQuay Inc., 1600 Broadway Street Northeast, Minneapolis 13, Minnesota. Representatives in all principal cities.

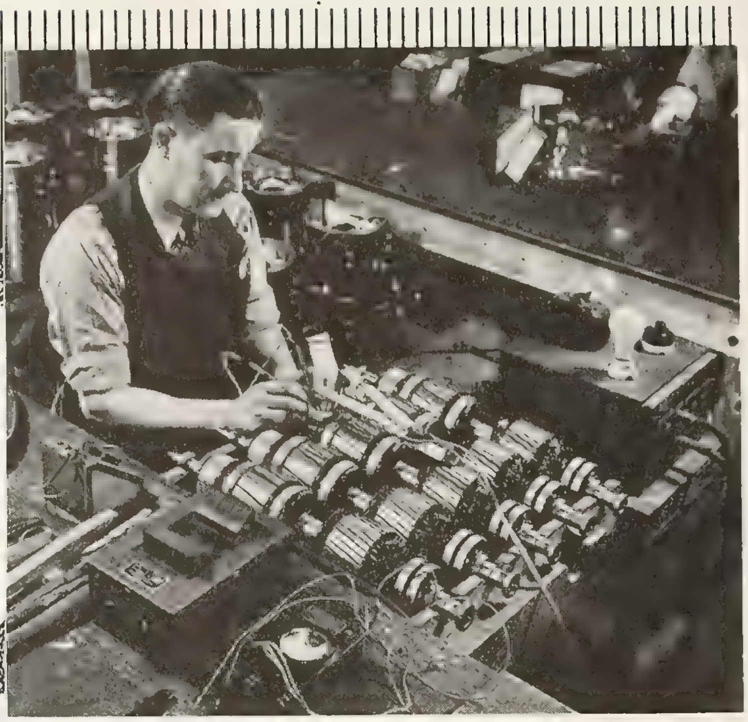
•

N E S W

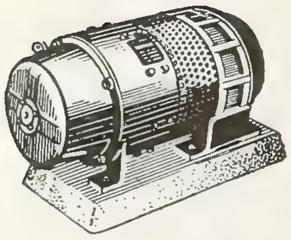
MAKE THE SEASONS COME TO YOU

McQuay INC.

AIR TEMPERING EQUIPMENT
ESPECIALLY DESIGNED
FOR INDUSTRY....



Continuous Tests
IN THE MANUFACTURE OF
TransVerteR



A most rigid inspection is given to the rotating elements of every Transverter upon completion of the winding. It is one of a score of such inspections that is zealously adhered to in the manufacture of every Transverter, to ensure long and satisfactory performance.

The Transverter
Manufactured exclusively by
HERTNER

For further details, consult NATIONAL THEATRE SUPPLY Division of National • Simplex • Bludworth, Inc.

In Canada, General Theatre Supply Co.

THE HERTNER ELECTRIC COMPANY
12690 Elmwood Avenue Cleveland 11, Ohio, U. S. A.
A GENERAL PRECISION EQUIPMENT CORPORATION SUBSIDIARY

All March is Red Cross Month—Theatre Drive 20th to 26th

"World's Finest Postwar Chairs"
FENSIN SEATING COMPANY
62 EAST 13th STREET • CHICAGO 5
Distributors in All Principal Cities

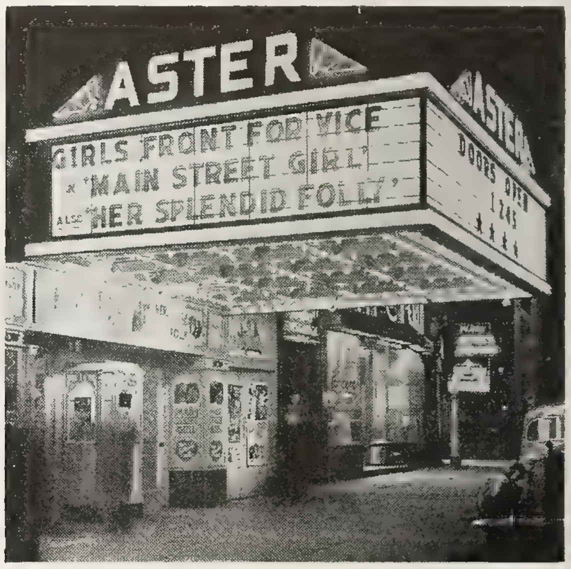
unavailable during the war because of a shortage of quality materials, is again being produced and is now available, the company announces. The manufacturer preferred to withdraw this product from the market during the war, rather than lower its quality.

Kinner glass cleaner has been compounded for application to glass doors, box-office windows, stainless steel, porcelain fronts, Vitrolite, reflectors, popcorn machines, marquee letters, neon tubes and chrome frames. It may be used in cold temperatures, and is said not to smear or deposit a film, and to be capable of cutting grease. It is available in one-gallon glass jugs for immediate delivery.

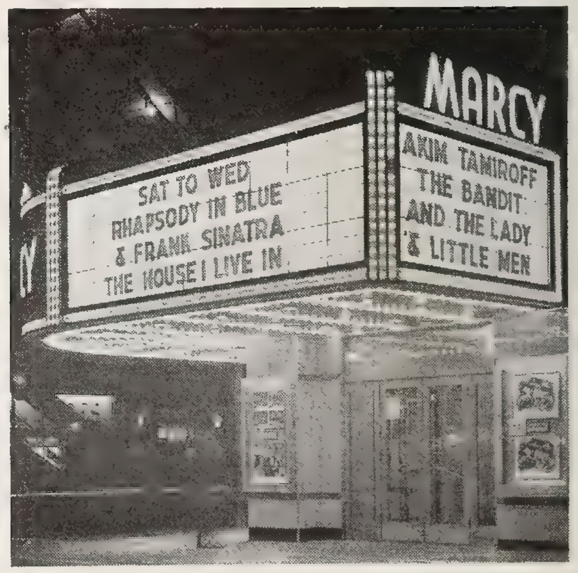
British Firm Licensed

A license to manufacture and distribute Formica-laminated plastic decorative furniture and architectural finishing materials has been issued to De La Rue Insulation, Ltd., London, England, covering the United Kingdom and other regions of the British Empire outside the Western Hemisphere. Announcement of the license has been made by D. J. O'Conor, president of the Formica Insulation Co., Cincinnati.

For domestic distribution, the Formica



Two Brooklyn theatres in the same block with new marquee attraction boards using Wagner translucent letters. The Marcy, a Randforce Amusement Company unit, uses red letters. The Aster letters are blue. Letters in both installations are 10-inch.



FORMICA MEANS SUBSTANTIAL SAVINGS

PER SQUARE FOOT

AFTER having used Formica decorative plastic sheets on furniture, bulkheads, doors, and other surfaces in ships and having observed the results for several years the office of George Sharp, well-known naval architect, declares that each square foot of surface covered with Formica in a ship will save many dollars in the course of twenty years.

This saving is made up of many factors. The surfaces never need to be re-painted or refinished. That saves labor, and also makes it unnecessary for the space to be withdrawn from use while the work is done. Formica is much easier to keep clean than many surfaces and there are important savings in cleaning time.

While other users of Formica may not have analyzed the situation as closely as the ship builders there is reason to believe that similar savings are possible wherever Formica is used—in hotels, bars, soda fountains, railway, bus, and train terminals, hospitals, public buildings, office buildings and stores.

And of course, in addition to economy, Formica offers eceptional beauty of color and surface, characteristic inlays, Realwood surfaces—it is a thoroughly modern and strikingly attractive surfacing material.

FORMICA

THE FORMICA INSULATION COMPANY

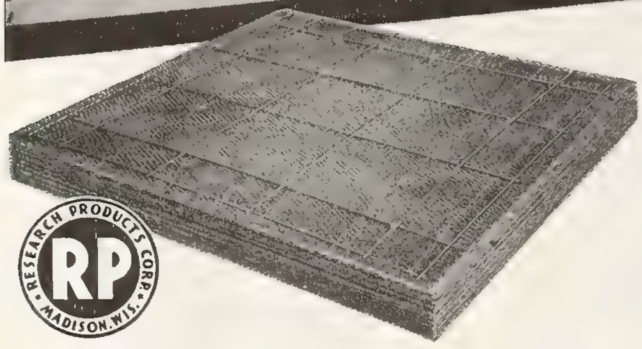
4654 Spring Grove Avenue

Cincinnati 32, Ohio

For *Cleaner Air in your Theatre*, install..

RESEARCH AIR FILTERS

Costs You Less To Catch More Dust



No. 200 Series Re-Fil-Able Filter With Self-Sealing Edge

Economical because the filter fabrics can be replaced after they pick up their full dust capacity. Wire grids are permanent equipment and can be used over and over.

Good air conditioning requires good filters . . . filters that will surely catch dirt and dust . . . filters that will not restrict the free flow of air. RESEARCH AIR FILTERS have proven themselves in leading houses all over the country. Write for bulletin No. 926 to see how Research Air Filters will improve your air conditioning and save you money.

RESEARCH PRODUCTS CORPORATION
DEPT. A. MADISON 3, WISCONSIN

An Opportunity for Peacetime Service—Red Cross Drive March 20th to 26th

The logical choice for replacement in your lamphouse as they are manufactured by projection equipment specialists.

National REFLECTORS

Available for all types and makes of arc lamps, and at a cost no greater than that of ordinary reflectors.

NATIONAL THEATRE SUPPLY
Division of National·Simplex·Bludworth, Inc.
"There's a Branch Near You"

company has established a branch of its New York office in Philadelphia, with Albert Lesberil as manager.

Supply House Changes Name

The Central Theatre Supply Company, Louisville, Ky., has been renamed the Hadden Equipment Company, with offices at 423 West Liberty St., Louisville, it is announced by A. V. Sheckler, general manager in charge of sales. He also reports that a theatre division has been formed, with a drafting department for the planning and designing of complete new theatre fronts, projection room layouts, and seating arrangements.

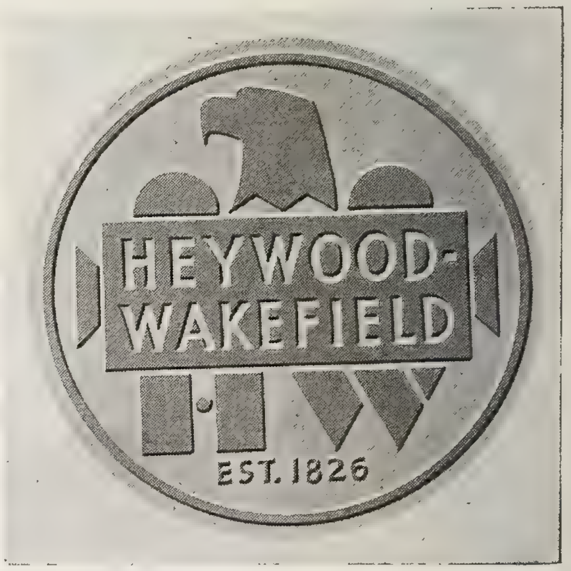
Carpet Firm Branches Listed

Locations and managers of the territorial offices of the Alexander Smith & Sons Carpet Company, have been completed in the post-war reorganization of the company's field forces. The new roster of offices, with their addresses and managers, is as follows:

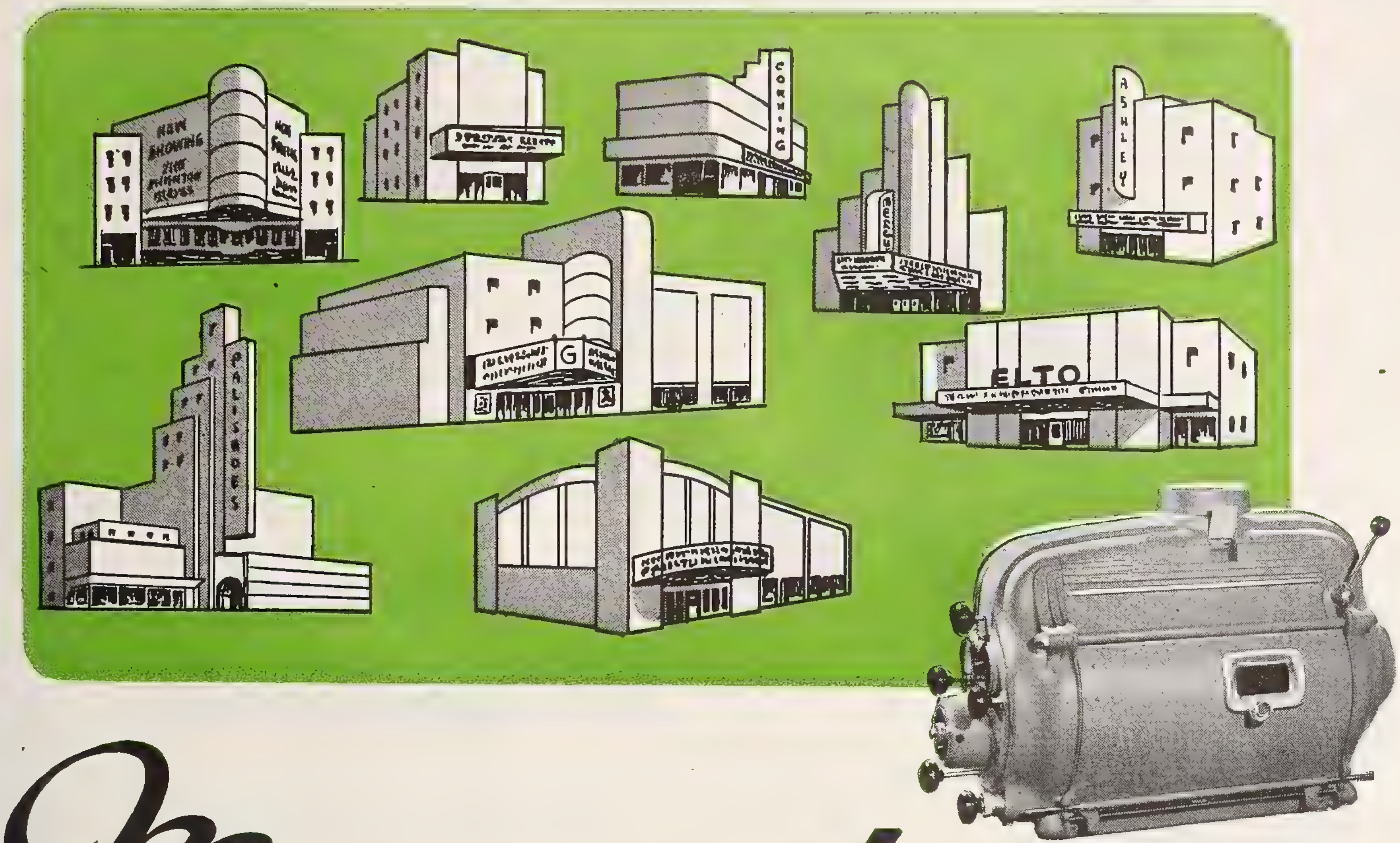
Atlanta: 26 Cain Street, H. C. Pearson; *Baltimore*: 306 N. Charles Street, J. A. Miller; *Boston*: 52 Cahuncy Street, J. R. Dolan; *Buffalo*: Brisbane Building, E. A. Tehan; *Chicago*: Merchandise Mart, L. C. Harvey; *Cleveland*: 812 Huron Road, R. Simmons; *Columbus*: 41 W. Spring Street, E. P. Smith; *Dallas*: Santa Fe Building, J. C. Hein; *Denver*: 1130 Sixteenth Street, T. B. O'Connell; *Detroit*: 624 Book Building, G. M. Briggs; *Indianapolis*: Merchants Bank Building, C. W. Stevenson and J. W. Allen.

Los Angeles: 1151 S. Broadway, J. S. Webster; *Milwaukee*: 342 N. Water Street, F. A. Moynihan; *Minneapolis*: Plymouth Building, M. J. Axtell; *New York*: 295 Fifth Avenue, Paul Garst; *North Kansas City, Mo.*: 600 E. 16th Street, William Wallace, Sr.; *Omaha*: 801 Douglas Street, P. W. Cummings; *Philadelphia*: Public Ledger Building, T. J. Robinson; *Pittsburgh*: 511 Wood Street, William F. Walsh; *Portland, Ore.*: 1220 S. W. Morrison Street, H. K. Roysum; *Salt Lake City*: Dooly Building, E. L. Belfield; *San Francisco*: Western Merchandise Mart, R. E. Ladarre; *Seattle*: temporarily General Delivery, R. A. Herman.

[OTHER PRODUCT NEWS ON PAGE 39]



New style for a famous name. One of the oldest manufacturers of theatre auditorium seating, the Heywood-Wakefield Company, Gardner, Mass., has adopted this new trade mark. It will appear on all of the company's product, which includes residential and school furniture as well as theatre auditorium chairs.



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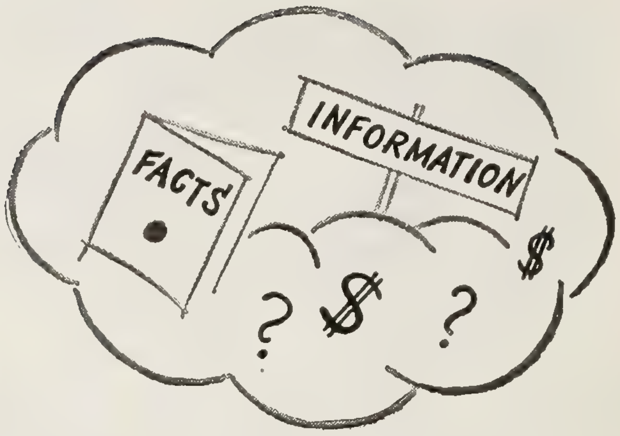

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Better Theatres

GEORGE SCHUTZ, Editor

Wartime or Peacetime Control of Construction?

WITH SPRING approaching, bringing months in which weather conditions permit construction to go on a nation-wide basis, commercial building, and especially those sections of it where there is genuine readiness to go ahead, is facing severe curtailment. In spite of high prices, the theatre business is willing to undertake a substantial portion of its huge post-war construction program. That is indicated in reports quite generally from architects and theatre operators.

But the Administration's housing program, emphasizing nearly three million units for returned service men, looms now as an excuse to put the building industry back where it was during the war, operating under a system of priorities and other controls which practically prohibit the erection of so-called non-essential commercial structures, which is the classification to which theatres would be quickly assigned.

Although construction was to have been a major, of not the best, means of swinging the country back into economic stride at the war's end, more than six months later wartime measures are considered necessary. The reason given is that there are not enough materials for both residential building and commercial construction.

To establish a blanket prohibition of theatre building on such grounds is to ignore fundamental differences between a theatre structure and a residential building. Doubtless the majority of units contemplated in the Administration's housing program are small frame dwellings. Theatre construction would compete with them at few, if any points.

Theatre construction, indeed, offers a market for the very materials that are little demanded by housing other than apartment buildings in large cities. Here there are shortages, also; but these would doubtless be rapidly supplied if the market expanded at prices which much commercial construction, notably including that of theatres, could afford to pay. Manufacturers of both face and common brick, for example, have not fully resumed production because of what they call an unprofitable ratio between wages and price ceilings. The demand for steel of course continues great throughout industry in general. But many theatres need none, and no type of theatre construction needs much. A thousand-seat house of fully fireproof construction requires only approximately 300 tons.

In view of the basic differences between home and commercial building construction, it is to be doubted that even a huge housing program would offer enough of a market for many kinds of materials, and for certain skilled trades (such as air-conditioning and ventilation, electrical installation, etc.) to give the construction industry full employment. Accordingly, many observers believe that the situation calls, not for wartime patterns of general prohibitions, but for discriminating direction of materials and labor, much of it applied locally, into the channels where they can do the most good, regardless of function.

CURRENT MODEL

■ This is the model of auditorium chair which the Heywood-Wakefield Company, Gardner, Mass., has placed in production in quantities as large as the availability of materials permit. Of modern lines in its general design, it can be made with standards in colors adapted to various decorative schemes. Construction of the chair is entirely of steel, with a one-piece steel back, steel bottom panel, steel centers and hinges, all-steel end standards, and a protective cold-rolled steel edge around the upholstered back. The back is riveted to the wing channel and permanently bolted to the standards to maintain rigidity. The seat cushion (to whose concealment in this picture one can hardly object) is of coil spring construction throughout.

The SMPE's Plea for A More Practical Role

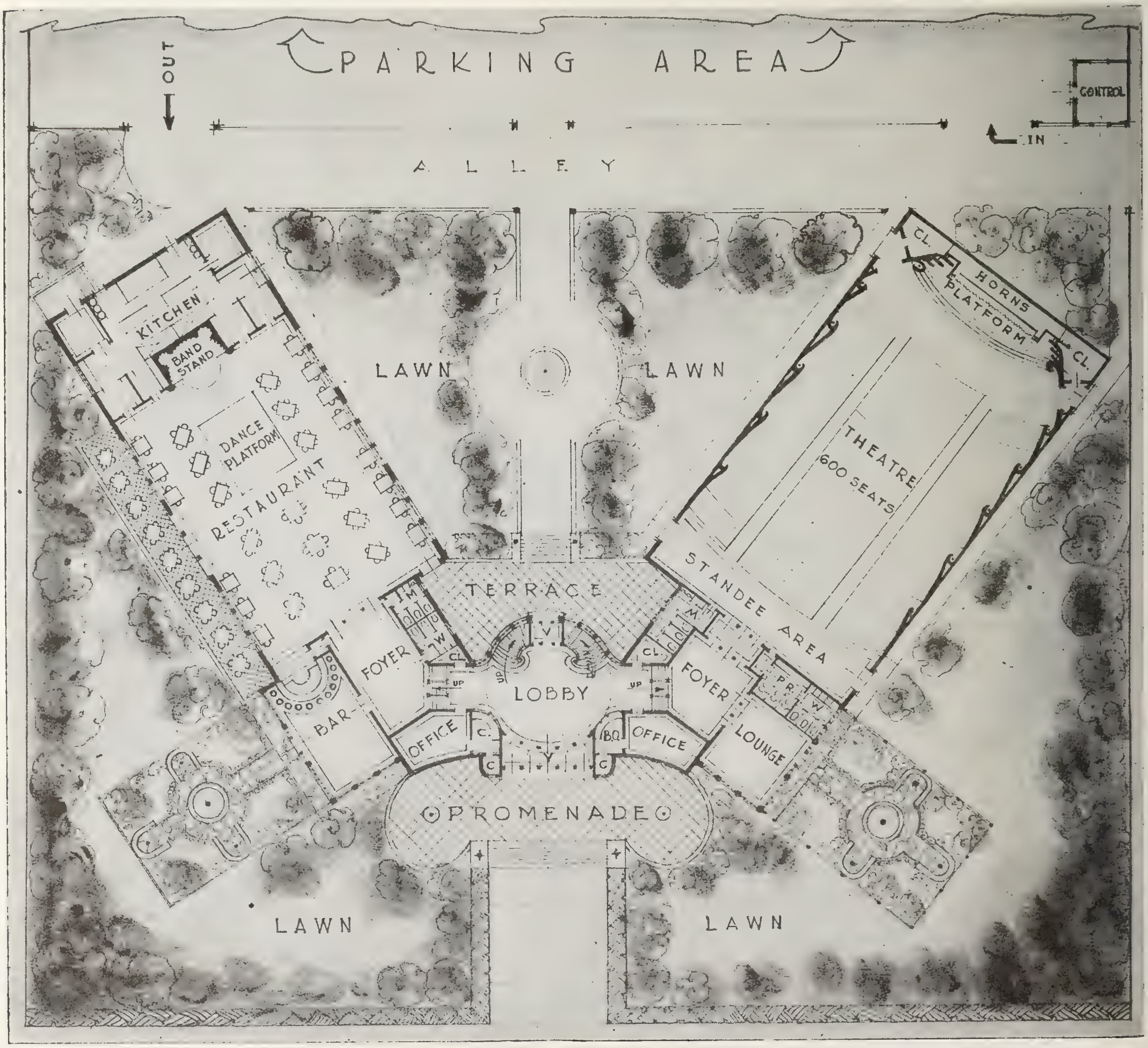
The Society of Motion Picture Engineers has made its most impressive bid for the recognition of the business. Having reorganized itself during the past year for work more directly concerned with the practical affairs of the industry, it has sought the finanacial support from those who represent and direct the business. It became generally known just the other day that such support has been sought from the Motion Picture Producers Association of America. Enough money is desired, at last, to make its researches less a casual by-product of a few raw stock and equipment manufacturers, and more a Society-sustained effort designed to meet specific, practical needs of the business technically.

And by this plea for recognition of its own needs, the Society itself gives important recognition to the needs of the business. There has been some admission of them in recent years—probably all that the organization, with its limited funds and personnel, and its academic habits, could allow. Now the movement seems to have won affirmation within the membership, and has acquired the necessary energy to make itself at least articulate. For it to be effective, for the benefit of the art—and the art is the business—it must, of course, have the necessary money. —G. S.

SCHEME FOR A RECREATION CENTER

Plan for a compact group of amusement and recreational services, housed in unified twin structures on a landscaped plot and adapted to operation under one general management.

by **CHARLES C. BURTON**


PARKING AREA
OUT
CONTROL
IN
ALLEY
KITCHEN
BAND STAND
DANCE PLATFORM
RESTAURANT
LAWN
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HORNS
PLATFORM
CL.
THEATRE
600 SEATS
STANDEE AREA
TERRACE
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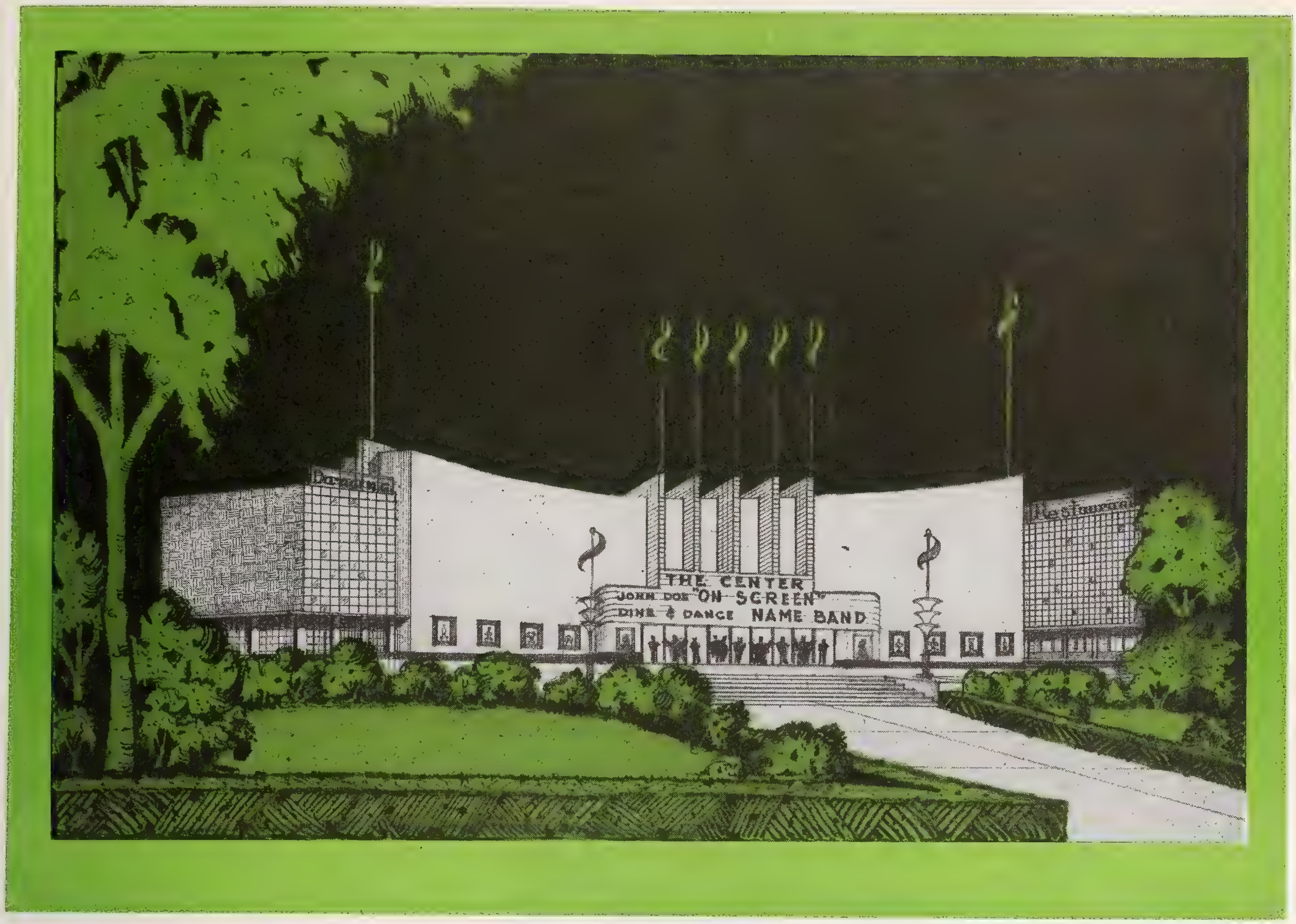


THE PROBLEM represented in this scheme was to provide, for a small outlying community or a housing development, a recreational center under conditions that permitted one management to control all activities with maximum facility. It was also felt most practicable to meet average recreational requirements for such a community rather than to provide a scheme which, while possibly much more impressive, represented exceptional conditions. It was also desired to avoid a physical establishment which left some part of it useless if one or another phase of the enterprise proved to be a failure.

At the same time that it was desired to provide an arrangement allowing one management to operate all of the recreational activities, a scheme was sought in which the theatre could be readily separated, in its operation and management, from the non-theatrical portion of the enterprise.

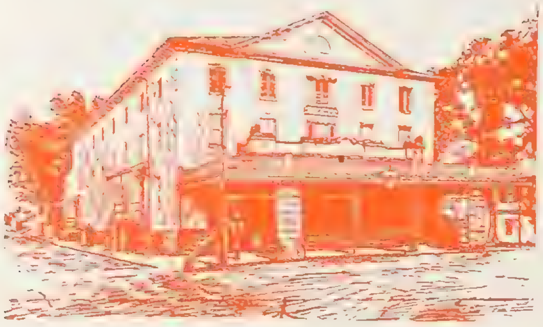
Thus observing limitations which would make the project most practicable for average conditions in an outlying community, or in a housing project of an industrial center, it was also recognized that modern community planning places more value than formerly upon garden plots and sufficient spaciousness to induce a sense of leisure and hospitality, making the commercial character of such facilities as obscure as possible.

The scheme as presented graphically is based upon minimum plot dimensions. It is of course adapted to enlargement according to the availability of more property, and such other facilities as tennis and badminton courts, even a swimming pool, could be readily added according to the recreational interests of the local people. The parking area similarly can be adapted to the specific needs of the community, according to the number of people who would have to come a sufficient distance to require the use of an automobile.

The main plot of the scheme as presented, occupied by the buildings and surrounding lawns and gardens, is approximately 270 feet wide and about 200 feet deep. The two buildings, including front area, are twin structures dimensionally and in plan, united by a main lobby building. Having both structures identical in plan and measurement facilitates architectural designing according to the style that may be adopted, and permits certain economies in the purchase of structural members. The size of the building housing the restaurant and other recreational facilities has been based upon the size of the theatre, the seating capacity of which, for the purposes of this presentation, was arbitrarily set at 600 seats. This capacity probably represents average requirements for such a community, but of course the plan could be readily adapted to a somewhat smaller or larger number of seats. These buildings, in their

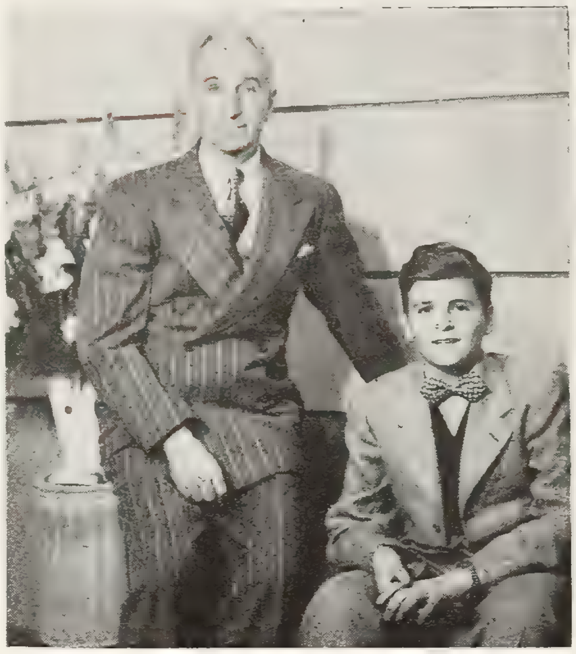
(*Continued on page* 48)

A Modern Addition to Savannah's Theatrical Traditions



Picturing and describing the new Weis theatre in Savannah, Ga., reputed site of the nation's first theatre—and telling something, too, about its owner, who has theatrical traditions of his own

PICTURES are still extant in Savannah, Ga., (sketches like that reproduced in color immediately above these lines) of a rustic theatre that is identified as the first theatre, not merely in Savannah, but in this country. And you can buy postcards in Savannah of its Opera House, opened in 1818 and called the oldest theatre in active use in the United States. Thus there are theatrical traditions in this old southern city, and in them the Weis family came to play a part. So it was, when the new Weis theatre was announced, that the Savannah Morning News told of the Weises, Col. Albert and son, Fred, and of Fred's son, Albert, who is expected to add another generation to the story. The newspaper recounted:



Fred G. Weis, shown with his son Albert, who promises another generation in show business.

"Col. Albert Weis, father of Fred Weis, first came to Savannah in 1880, taking over the Savannah Opera House, and since that date the name 'Weis' has been synonymous with entertainment. For many years the Savannah theatre was directed by Colonel Weis and the active management of this famous landmark in show business was assumed by Fred G. Weis in 1920.

"The Weises first presented legitimate plays, bringing to the Savannah theatre the greatest actors and actresses of the day in popular New York stage shows. However, the road show attractions became fewer each year, and the Weises presented repertoire or stock companies which met with public favor with Savannah audiences.

The Weis family's Savannah Opera House

"As entertainment lovers turned to motion pictures, Mr. Weis converted the Savannah theatre to films. Many generations of Savannahians have grown up on an entertainment program personally selected by Mr. Weis and presented in the pleasing atmosphere of the Savannah theatre. These same patrons have grown up and continued to attend this popular family theatre with their children; and now many grandchildren of these first patrons are in regular attendance at the theatre that has become a public institution."

IN SAVANNAH, GA., which boasts of being the site of the first theatre in the United States, Fred G. Weis, who boasts of some theatrical traditions himself, has given them modern expression in a new theatre, which was opened in February. Son of a showman who established the Weis family in the theatrical business in Savannah so long ago as 1880, he finally rejected a plan to name the theatre in a contest and settled on the family name for it. The Weis makes the third of his theatrical enterprises. The other two are a small house which he took over in 1941 and renamed the Roxy, and the Savannah Opera House, which had long been operated by Col. Albert Weis, his father.

The Weis theatre is of steel, brick and stone construction, entirely fireproof throughout, and of modern architecture and interior decoration. The architect is M. A. Tucker.

THE FRONT

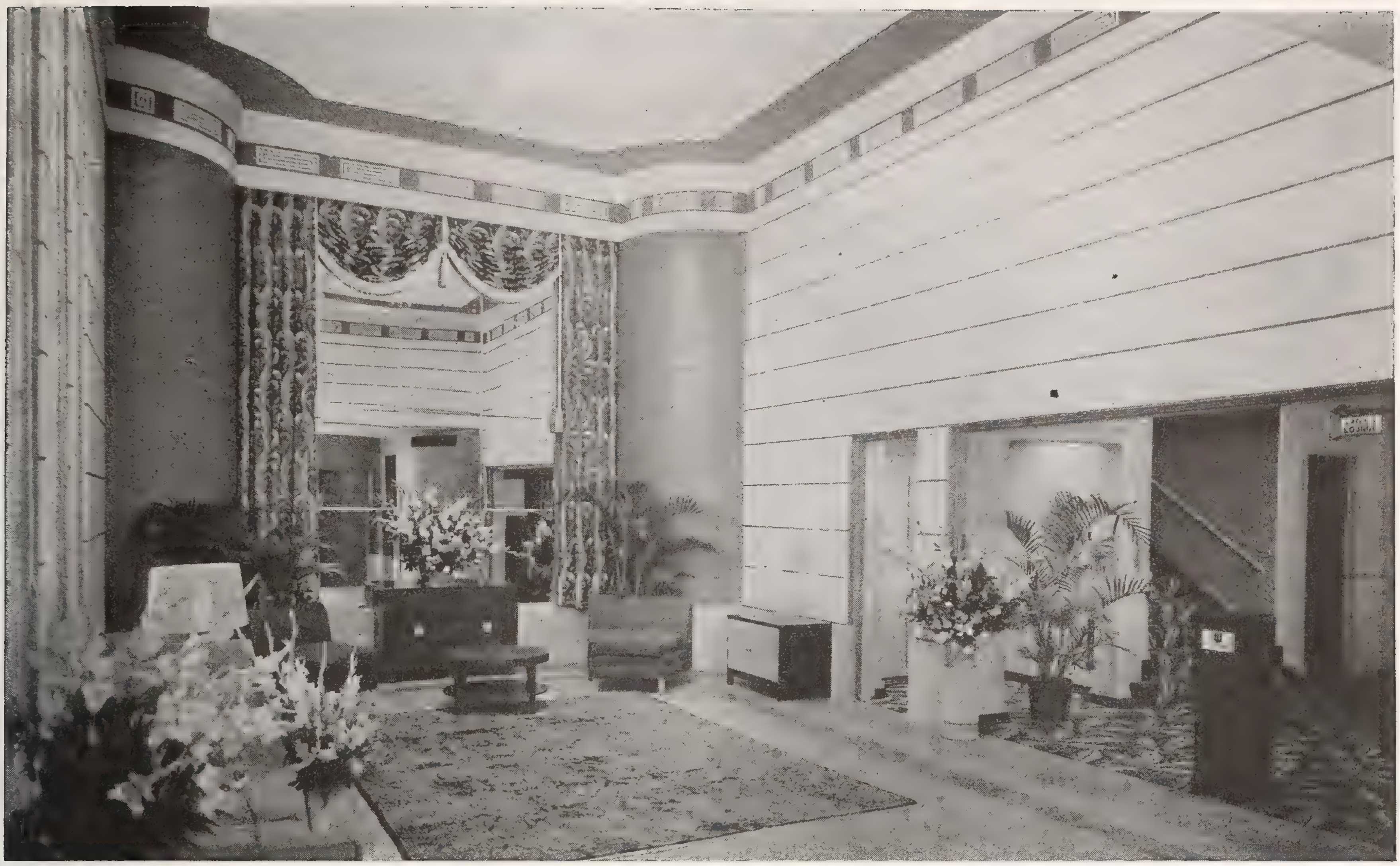
The front of the Weis is chiefly faced in limestone in a simple design dominated by a marquee with spacious attraction advertising frames, and a pylon or tower-effect faced brilliantly with red architectural glass. The tower suspends a tier of neon-lighted structures to which are attached porcelain enamel letters spelling the theatre name.

The entrance plan places the ticket booth at the left side of an open vestibule, with two sets of double doors opposite, running diagonally across the left side. The boxoffice is octagonal in shape and entirely enclosed in plate glass above a relatively low base faced in porcelain enamel. Two lines of neon ring the base. The color scheme of the vestibule is mauve and green, which shades are repeated in the facade and also in the lighting.

The marquee carries an Adler six-line attraction panel at each end, and a slightly shallower one across the front, and two sizes of Adler silhouette letters are used in the displays.

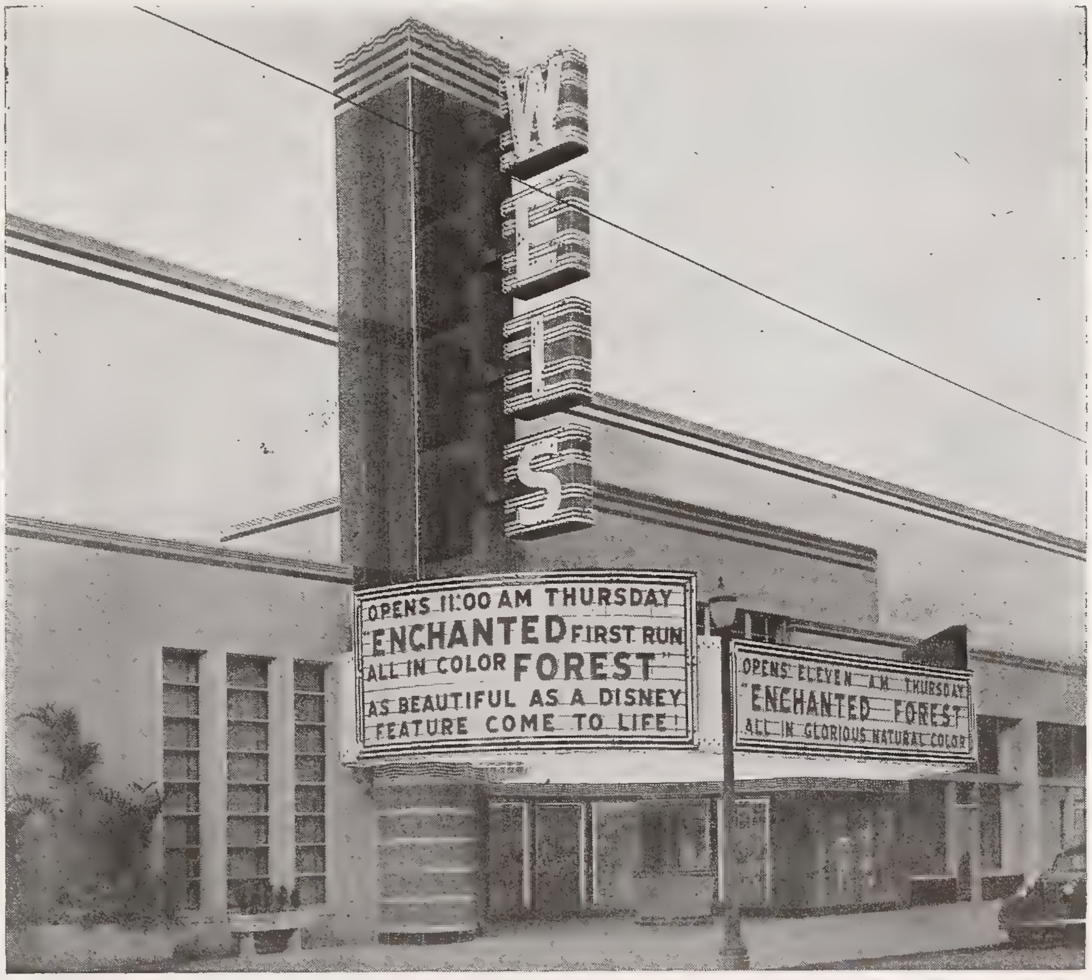
FOYER AREA

Entrance doors lead into a spacious rectangular foyer with carpeted floor, ribbed plaster walls, and a group of tall windows with velvet drapes, and luxuriously upholstered furniture. The color scheme is red and pastel green. Lighting here, as in most areas of the theatre, is by neon concealed



Main foyer (above), showing entrance to corridor behind auditorium.

Below: Section of cosmetic room.


WEIS
OPENS 11:00 AM THURSDAY
ENCHANTED FIRST RUN
ALL IN COLOR FOREST
AS BEAUTIFUL AS A DISNEY
FEATURE COME TO LIFE!
OPENS ELEVEN A.M. THURSDAY
"ENCHANTED FOREST"
ALL IN GLORIOUS NATURAL COLOR

in ceiling troughs, located at the cornices.

At right angle to the foyer is a corridor extending around the rear of the auditorium and giving access to the aisles on one side, and to the women's and men's rooms on the other. Here the ceiling is coffered, with concealed neon tubing along the edges of the recess.

A small lounge leading into the men's toilet room is of simple treatment, but the women's cosmetic room is luxuriously appointed in a color scheme of rose and yellow. One wall is faced with full-length mirrors. Others are papered and have built-in, draped cosmetic shelves set against them, beneath mirrors.

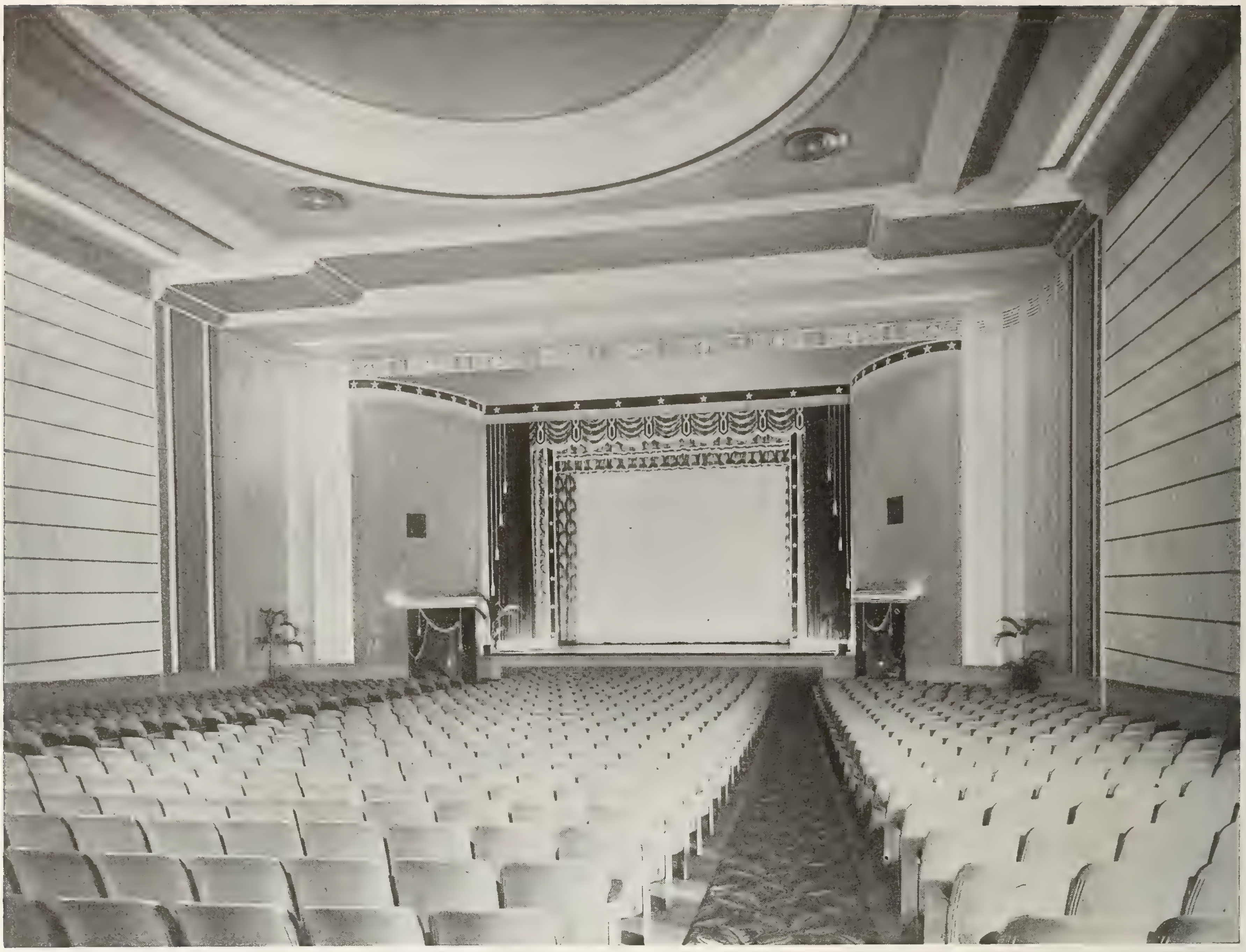
THE AUDITORIUM

The auditorium, which seats 1300 on two floors, is finished in plaster, with ribbed walls and modeled ceiling dominated by a great oval. The walls end at the stage in a slightly splayed projection that is delicately fluted. These blend into curver structures framing the screen platform. The auditorium color scheme is maroon and rose.

Seating on both floors ,consisting in American "Bodiform" chairs, is arranged in three banks with row spacing 24 inches back-to-back.

Auditorium lighting continues the use of neon, which here is concealed in troughs extending around the edge of the moulded ceiling oval, for the main area of the auditorium, and for illumination of the space beneath the balcony is incorporated in the construction of supporting columns at the rear.

Stage draping of the Weis is on the elaborate side. With the painted surfaces flanking the platform in a deep mauve, the close-in curtain is red velvet. Tormentors



Below: Corridor behind auditorium

Above: Forward view of the auditorium.

Below: Selection of cosmetic room.

MEN'S LOUNGE

are also of red, in a dark shade, and carry shell designs in amber and an edging of silver stars. The screen traveler is of a light neutral tone.

Stairs to the balcony lead off either end of the corridor behind the auditorium, and besides carrying public traffic to the rear of the upper level, they give access to the projection room and also to the executive offices. Recessed in the corridor wall between the doors to the retiring rooms, is an ornamental fountain. Here telephone booths are also provided.

The Weis is completely air-conditioned, with cooling supplied by an Airtemp plant of 80 tons capacity. Distribution is by flush type Anemostats set in the ceilings.

An interesting feature of the exterior consists in modeled gardens, which form an approach, from the left side of the building, to the walk in front of the vestibule.

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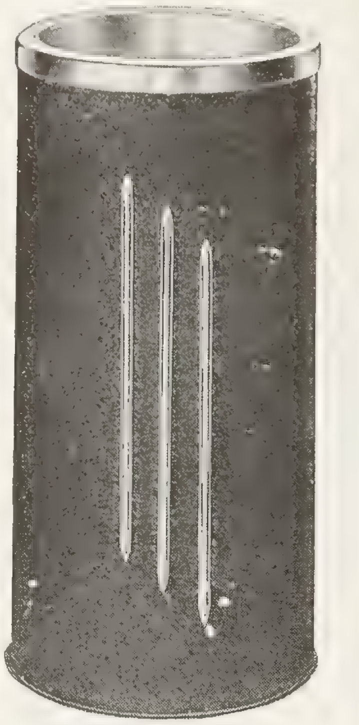

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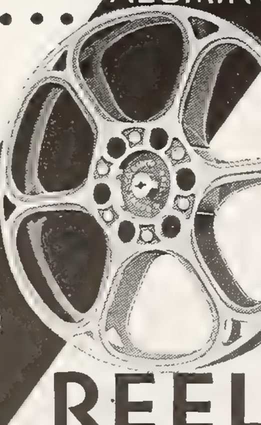
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Curtain Control Installation Needs Planning to Be Right

Fifth of a series of articles designed to reduce installation mistakes of the past

WHEN IT COMES to installing a curtain-track and control system in a theatre, considerable planning should be done before the equipment arrives from the factory to the site. An installation of this sort will not just fall into place, no matter how good the equipment is or how experienced the men are who do the work. And once the equipment is in the theatre, it is there to stay, for better or for worse.

To give you an idea of just how some of these jobs work out, a certain installation bears description. Trouble developed because of neglect and oversight in the planning. On this particular job, the head room between the top of the proscenium opening and ceiling was rather small, and the space between the sides of the proscenium and stage wall was not enough to give much leeway in the installation. The job should have been figured pretty close, to avoid knocking other things out of line; and in this case they were because of the rush.

The job went along quite smoothly until it came time to hang the curtain on the track, when it was found that the curtain would drag on the floor by about 4 inches. To remedy this, the trim lines on the track carriers were shortened all the way, but still the curtain would drag on the floor at least 2 inches, in some places 4 inches. This showed that the track was hung unevenly, and the hanging lines from the ceiling would have to be shortened in order to raise up the entire track.

If turnbuckles had been installed in the hanging lines, they would have helped somewhat in leveling off the track and the curtain, although in this case turnbuckles would not have *remedied* the condition since too great a distance had to be taken up.

As it was getting very close to show time, and the screen men were finished with their job, the theatre owner wanted to know why there was a delay in throwing on the light from the projectors. On questioning the curtain men, he was told that it would take some time to readjust the height of the track, and that the trouble was that either the ceiling, which was their guide line, was uneven, or the curtain was too long.

ONE ERROR BREEDS ANOTHER

A remedy was suggested by one man; he advised having the bottom of the curtain, with the chain-weights, pinned up enough to clear the floor. However, the owner would not have anything to do with this and asked why was it that the track carriers and trim lines on the top of the curtain could be seen so plainly from the front row of chairs. To this the installation man replied that the trouble could be fixed up easily by just lowering the front valance at the top of the proscenium opening until the carrier and trim lines were concealed. The owner was leery about this remedy too, so he ordered the light thrown on the screen. With the projected light adjusted to the screen, it could be seen at a glance that the top beam cleared the bottom of the valance by only about an inch. The track had to be raised by shortening the lines from the ceiling, much to the disgust of the installation men, who did not realize the headache they would have had if the valance had been lowered so that it would cut into the light from the projectors! After some time the track was raised farther up toward the stage ceiling and the curtain adjusted to clear the floor.

Then the curtain control was operated

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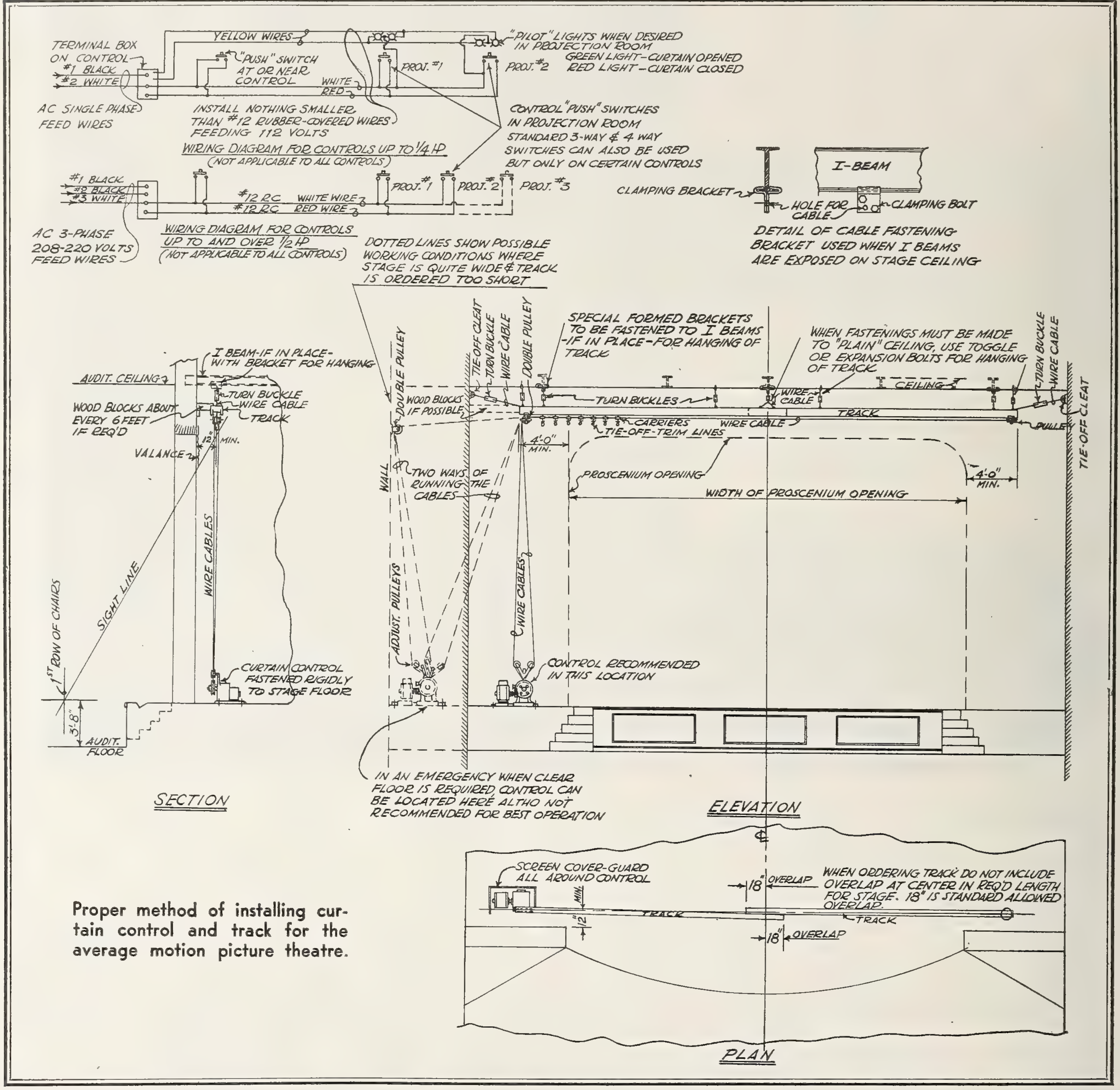
to open the curtain, to make sure that the travel was all right. With the curtain in the open position it could be seen from the auditorium that it did not bunch properly behind the proscenium; a large part stuck out to interfere with the sightlines. The owner wanted the curtain to move off the stage more, but he was told by the installation men that it was the best they could do as it was bunched up against the curtain control cable and to the end of the track. He insisted on having the curtain fixed properly, and the men decided that the only thing to do was to steal a little from the overlap at the center of the track. With this done, the curtain was checked again, but still it did not fold right, while with the curtain closed, a little space was seen at the bottom where the curtains overlapped. This meant that by pulling apart the track, too much was taken from the overlap, so it had to be shoved back.

Of course the bunching of the curtain behind the proscenium was still a problem; the only thing left to do was to relocate the control farther toward the stage wall. When the control was moved back, the operating cables had to be respliced, and as they worked at an extreme angle they did not hit the center of the groove on the control sheave. By this time the owner had a bad case of nerves. He ordered the curtain operated several times. On each complete travel the curtain would sway from side to side and run away endwise, as if the track would come off the ceiling. The owner told the men that the job was very unsatisfactory and they had to do something to correct the trouble.

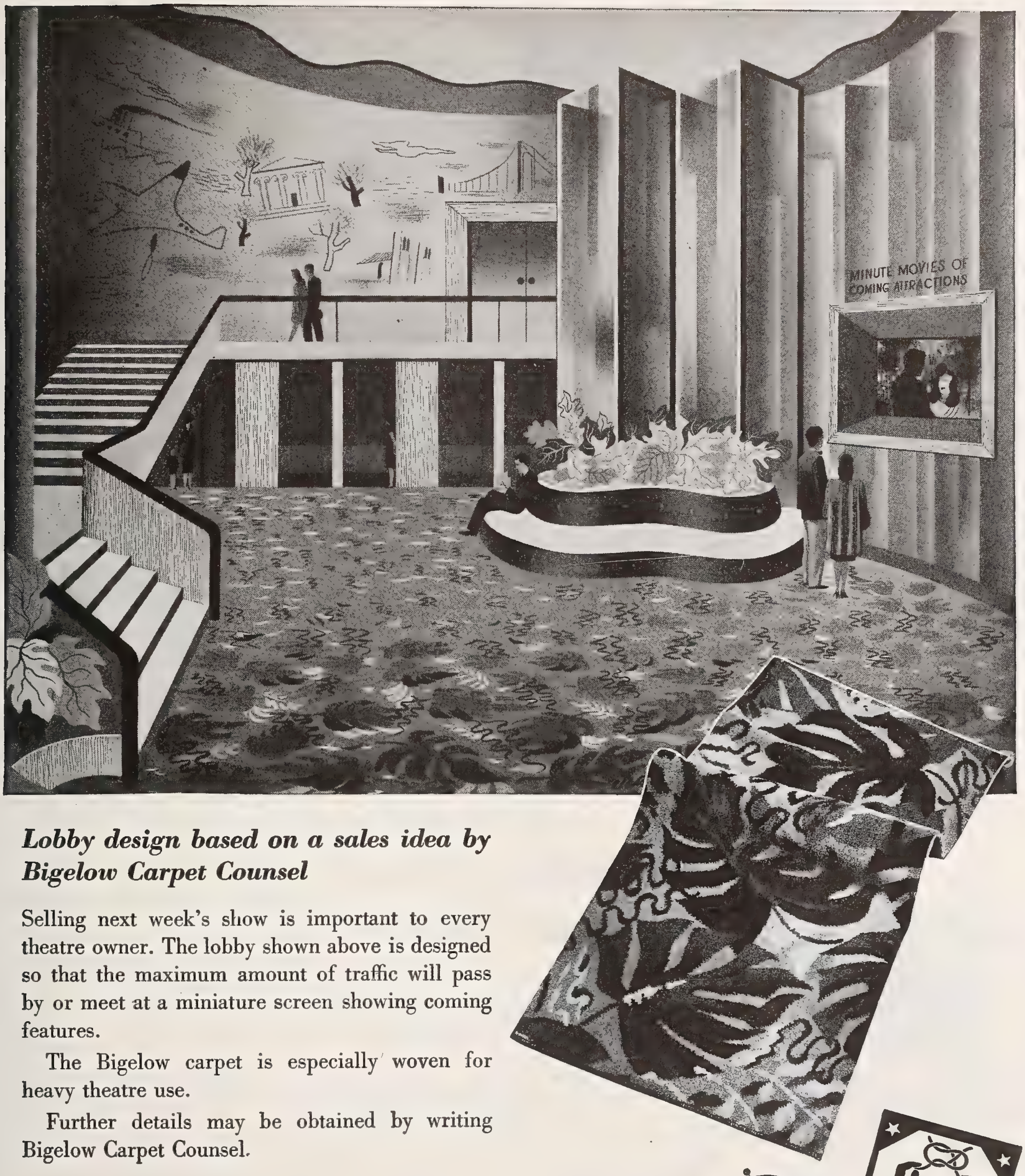
They were very apologetic and said that to rectify the condition, lines with turnbuckles would have to be installed on the ends of the track and fastened over to the wall. In this way the track could be held in place to prevent end sway by taking up on the turnbuckles until the proper tension was put on the lines. The owner told them that it sounded all right but that they would have to come back again after the show broke.

Then he asked what could be done about


TERMINAL BOX ON CONTROL
#1 BLACK
#2 WHITE
AC SINGLE PHASE FEED WIRES
YELLOW WIRES
"PUSH" SWITCH AT OR NEAR CONTROL
WHITE
RED
PROJ. #1
PROJ. #2
"PILOT" LIGHTS WHEN DESIRED IN PROJECTION ROOM
GREEN LIGHT—CURTAIN OPENED
RED LIGHT—CURTAIN CLOSED
INSTALL NOTHING SMALLER THAN #12 RUBBER-COVERED WIRES FEEDING 112 VOLTS
WIRING DIAGRAM FOR CONTROLS UP TO 1/4 HP (NOT APPLICABLE TO ALL CONTROLS)
CONTROL "PUSH" SWITCHES IN PROJECTION ROOM STANDARD 3-WAY & 4 WAY SWITCHES CAN ALSO BE USED BUT ONLY ON CERTAIN CONTROLS
#1 BLACK
#2 BLACK
#3 WHITE
#12 RC
#12 RC
WHITE WIRE
RED WIRE
PROJ. #1
PROJ. #2
PROJ. #3
AC 3-PHASE 208-220 VOLTS FEED WIRES
WIRING DIAGRAM FOR CONTROLS UP TO AND OVER 1/2 HP (NOT APPLICABLE TO ALL CONTROLS)
DOTTED LINES SHOW POSSIBLE WORKING CONDITIONS WHERE STAGE IS QUITE WIDE & TRACK IS ORDERED TOO SHORT
I-BEAM
CLAMPING BRACKET
HOLE FOR CABLE
CLAMPING BOLT
DETAIL OF CABLE FASTENING BRACKET USED WHEN I BEAMS ARE EXPOSED ON STAGE CEILING
I BEAM-IF IN PLACE-WITH BRACKET FOR HANGING
AUDIT. CEILING
TURN BUCKLE
WIRE CABLE
TRACK
WOOD BLOCKS ABOUT EVERY 6 FEET IF REQ'D
12" MIN.
VALANCE
WIRE CABLES
SIGHT LINE
1ST ROW OF CHAIRS
CURTAIN CONTROL FASTENED RIGIDLY TO STAGE FLOOR
3'8"
AUDIT. FLOOR
SECTION
DOUBLE PULLEY
TIE-OFF CLEAT
TURN BUCKLE
WIRE CABLE
DOUBLE PULLEY
SPECIAL FORMED BRACKETS TO BE FASTENED TO I BEAMS -IF IN PLACE- FOR HANGING OF TRACK
WHEN FASTENINGS MUST BE MADE TO "PLAIN" CEILING, USE TOGGLE OR EXPANSION BOLTS FOR HANGING OF TRACK
TURN BUCKLE
WIRE CABLE
WOOD BLOCKS IF POSSIBLE
TURN BUCKLES
WIRE CABLE
CEILING
TRACK
CARRIERS
WIRE CABLE
TIE-OFF-TRIM LINES
PULLEY
TIE-OFF CLEAT
4'-0" MIN.
PROSCENIUM OPENING
4'-0" MIN.
WIDTH OF PROSCENIUM OPENING
WALL
TWO WAYS OF RUNNING THE CABLES
ADJUST. PULLEYS
WIRE CABLES
CONTROL RECOMMENDED IN THIS LOCATION
IN AN EMERGENCY WHEN CLEAR FLOOR IS REQUIRED, CONTROL CAN BE LOCATED HERE ALTHO NOT RECOMMENDED FOR BEST OPERATION
ELEVATION
℄
SCREEN COVER-GUARD ALL AROUND CONTROL
12" MIN.
TRACK
18" OVERLAP
WHEN ORDERING TRACK DO NOT INCLUDE OVERLAP AT CENTER IN REQ'D LENGTH FOR STAGE. 18" IS STANDARD ALLOWED OVERLAP.
TRACK
18" OVERLAP
PLAN

Proper method of installing curtain control and track for the average motion picture theatre.

THEATRE LOBBY DESIGN MERCHANDISES COMING ATTRACTIONS



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INFORMATION ON EQUIPMENT, MATERIALS, SUPPLIES

For intelligent buying of theatre equipment, building materials and operating supplies, advertisements are invaluable sources of information.

For the reader's convenience a complete index of advertisers appears on page 50. And, if you cannot find what you are looking for in the advertising columns of this issue, write to the Catalog Bureau — listings and coupon also on page 50.

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the track and curtain swaying toward the proscenium. The remedy offered was to install blocks of wood from the wall to the track so as to hold the track rigidly in place. The owner asked why all of this work was not done in the first place, rather than to wait until the last minute. The man in charge told him that the contract was let just for hanging the track and curtain and installing the curtain control, but not to do any construction work. Anyway, they added, the track was too short for the width of the proscenium opening, the distance was too short between the top of the proscenium and the stage ceiling, and there was not enough space off stage for the curtain to bunch in. They also offered the opinion that the type and fullness of the curtain were not proper for the size of the proscenium opening and especially for the track installed.

And that little story, which is true enough, is pretty representative of what can go wrong when the installation of curtain control equipment is not properly provided for. What *should* be done is indicated in accompanying drawing and instructions therein.

Curtain Control Provisions in New Building

IN NEW construction work, and even in remodeling stage jobs, it is of prime importance to make certain that proper curtain track hangars are provided in the ceiling, and sufficient space alloted for the track to be properly and permanently installed in place. It should be remembered that curtain tracks with abnormal end or side sway when the curtain is in operation will put a great strain on the operating and hanging lines. Where the tracks are out of alignment with the curtain control, the operating lines are forced to enter the groove of the control sheave at an extreme angle, thus reducing their useful life considerably. This is also the reason in most cases for jerky curtain travel, which can certainly make a theatre seem pretty corny.

Provisions should be made for the track to be installed at least 12 inches away from the inside of the finished proscenium opening, and so that it can be extended at least 48 inches on each side of this opening for proper bunching of the curtain when it is in the open position.

HOW TO ORDER EQUIPMENT

It is a very good idea when ordering the track to send along a small sketch

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FEATURE ILEX PROJECTION LENSES

Projectionists all over the country enthuse about the screen performance of Ilex *f*:2.5 Projection Lenses available in various focal lengths from 2½″ to 9″. Screen brilliance, sharpness of image, maximum contrast, absence of distortion and chromatic aberration, characterize their dependable quality.

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Ilex Projection Lenses are also available for 16mm projectors—1″, 1½″, 2″, *f*:2; 2½″, 3″, 3½″, 4″, *f*:2.5; 2″, 4″, *f*:1.6. All lenses coated if desired.

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to the manufacturer, showing exactly the physical conditions in and around the proscenium opening—that is, width and height of the opening head room between the top of the opening and the stage ceiling, and the space available between the sides of the opening and the stage walls. Also, information about the type and fullness of the curtain to be installed might prove helpful as a double-check to make certain that the track will give first-class performance when in operation. The manufacturer has qualified, experienced men available who can check and recommend the track that will be best suited for any particular stage.

About the same precaution should be taken when ordering the curtain control, especially making note of what kind of electric service is available at or near the stage. In some cases this can mean a great saving, as a control delivered to the theatre with no electrical facilities for the proper hookup will mean installing a new feeder from perhaps the front of the building to take care of the particular needs of the control.

When ordering the control, the speed at which it is desired to operate the curtain should be specified. The operating curtain speeds usually run in 90, 115, 125, 226 and 230 feet per minute. When special speed is desired, the control can be readily adjusted at the factory. As a general rule the control should never be adjusted on the job as the entire mechanism might then be knocked out of adjustment.

The inner workings of any control should be treated very gently without any probing to find out what makes it work. In hooking-up the control electrically, only a qualified electrician should be employed, as any improper or tricky connection can make the best control operate improperly if it doesn't ruin entirely its sensitive mechanism.

The horsepower rating of the control should be checked carefully, and its electrical characteristics be noted if it is to operate on—220-volt single- or three-phase 60-cycle a.c.; 110-volt single-phase, 60-cycle a.c., or 120-volt d.c.—before the wiring is completed extending both to and from the control.

The type of push switches to be used with the control should be known, as well as whether pilot indicating lights are to be used, before any wiring is pulled from the stage to the projection room. *These switches should not be wired up and set in place ready for operation unless a reliable wiring diagram intended for that particular switch is used for the hook-up.* Also, only switches or push-stations recommended or approved by the manufacturer should be installed to operate any particular control.

As a further reminder: Only wires of at least #12 rubber covered braided rating should be used with the controls. As the horsepower of the control increases, and the longer the distance between the control on the stage and the projection room, the greater the current carrying capacity of the wiring should be. These curtain controls are quite sensitive to voltage drop, and a long run of small wire will affect their proper operation.

In new construction, where new wiring and conduit is to be installed for the curtain control, at least four #12 braided rubber covered wires should be pulled into a say 1-inch conduit. In this way ample provision will be made for any future needs. At the control, proper fusing should be installed, if not a separate switch or circuit-breaker, in order to give protection to the mechanism. A control should never just be plugged into any convenient outlet on the stage.

For the better type of installation, a cut-out switch should be installed at or near the control for making the feed circuit dead when checking or working on the equipment. Also, a push switch to operate the control should be installed there so that it will be not necessary to go to the projection room or wait for the projectionist's arrival whenever any checking or maintenance is to be done.

have you heard?

that dull white film forming on varnished surfaces can be wiped off with water mixed with a little cider vinegar? Use a soft cloth dipped into this mixture, rubbing along the grain of the wood, then wipe dry with a clean cloth.

that to remove a small dent from a chair or table in a restroom, put a cloth on the dent and lay a flat plate of any material on top of this cloth? After a few hours, when the dent is quite soaked, lay over it a damp cloth, pressing it down with a hot flat iron.

that white water marks on shellacked areas can be rubbed out by using a soft cloth wet with a little alcohol?

that to remove stains from enamel, saturate a cloth with chlorine bleach and rub it over the affected area? Over this cloth put a fairly heavy plate or object, making a flat even contact. After about an hour, if the stain is not removed, repeat this procedure.

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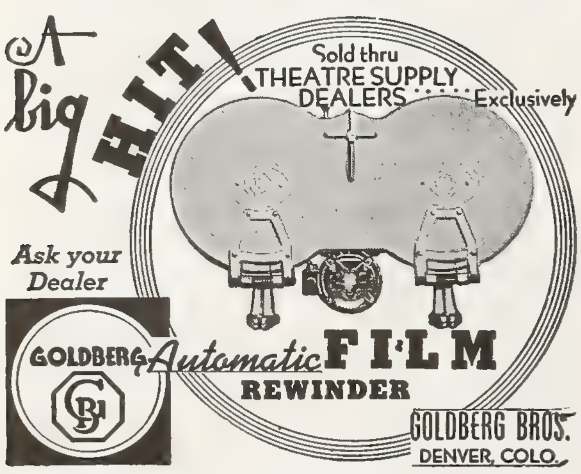
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A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

BY LEO T. PARKER, Member Ohio Bar

Liability May Be Limited by Statute

COURTS ARE influenced to a large degree by statutes that clearly define the circumstances under which operators of places of public amusement are specifically relieved from liability for injuries to patrons. For illustration, in Underwood v. State (19 So. [2d] 406) it was shown that the Florida legislature enacted a statue which provided:

LEO T. PARKER

"The owner or operator of a public place of amusement or entertainment is not the insurer of the safety of his patrons, but owes to them only the duty of reasonable care. He is bound to exercise only the degree of care that would be expected of an ordinarily careful and prudent person in his position . . . "

A patron was seriously injured when he fell on a smooth and slippery board. He sued the proprietor for heavy damages. In view of the state law cited above, the higher court refused to allow the patron damages, saying that *the operator of a public place of amusement owes to his patrons only the duty of reasonable care.*

Liability in Injuries Of Patrons by Patrons

THE PHRASE "reasonable care" pretty well represents the general rule in public liability cases. But under what circumstances is a theatre owner liable for injuries to a patron *caused by other patrons?* The answer is: Only when the testimony proves conclusively that the theater management knew that the patrons were performing dangerous acts *just prior* to the injury.

In Fitzgerald v. Million Dollar Theatre, Inc. (141 Pac. [2d] 935) the testimony showed that a woman who went to a motion picture theatre, was conducted to a seat by an usher using a flashlight, and after she was seated for about fifteen or twenty minutes, some patron, while climbing over a seat, suddenly kicked and severely injured her. In fact the blow knocked her unconscious. She sued the theatre corporation for damages and attempted to testify, and have other witnesses testify, that they had seen boys in the theatre climbing over seats from one row to another on previous occasions.

NOW, WOULDN'T THAT MAKE YOU PLENTY MAD!

WHETHER you lease a theatre to its operator, or lease it from its owner, you will want to bear in mind the point of law exemplified in Harris v. Joffe, a case reported just recently (161 Pac. [2d] 694). Should you ever find yourself in the plaintiff's shoes, you would then be better prepared to accept the justice of the decision than a layman in similar position usually is.

In this case suit was brought by a tenant, a woman, against her landlord. Month after month she had complained about the dangerous condition of the entrance. The tile floor was defective, and in wet weather the steps were perilously slippery. But the landlord did nothing about it.

One day she fell down the steps. Now that landlord would have to pay for his negligence! She sued him promptly for damages. The landlord could easily prove, however, that she knew all about the condition of the steps. Hadn't she complained about them again and again for months? Accordingly, the higher court relieved him of all liability.

The higher court refused to consider this testimony, saying that there was *no proof* that any such custom prevailed at the time of the patron's injuries. Accordingly, the higher court held the theatre corporation not liable.

Defect Must Be A Genuine Hazard

IN A CASE reported last January (Robson v. Union, 161 Pac. [2d] 821), it was shown that a patron filed suit and proved that she fell when her heel

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caught in a depression resulting from chipped tile in the entrance flooring. The defect was 2 inches in diameter, and 1 inch deep.

The higher court held that such a defect constituted a "minor" fault in the walk, and refused to hold the proprietor liable in damages.

Requirements for Lowering Assessments

A PERSON who is dissatisfied with a tax assessment must prove that the assessment exceeds the actual value of his property, in comparison with other properties of like kind and character, otherwise the court will approve the assessment. In Corn Belt Theatre Corporation v. City of Oskaloosa (12 N. W. [2d] 820), it was shown that the assessor of a city fixed the value of a theatre building at $28,000. The theatre owners objected to the value fixed, filed suit and asked the higher court to reduce the assessment; however, they failed to prove that the assessment of the property exceeded its actual value, or exceeded the valuation placed on other properties of like kind and similarly situated. Therefore, the higher court approved the value set by the assessor and said:

"The presumption is that the assessing officer or officers have done their duty and that the values fixed by them are presumptively correct and it was incumbent upon the appelant (theatre owner) to overcome such presumption."

Also see Butler v. City of Des Moines (219 Iowa 956) where the court held:

"It is the judgment of the assessor which the statute requires in making these assessments. So long as his action is not arbitrary or capricious or so wholly out of line with the actual values as to give rise to the inference that for some reason he had not properly discharged his duty, the assessments made by him and confirmed by the local board of review should not be disturbed by the court."

"Prompt Notice" Clauses In Liability Policies

LIABILITY INSURANCE contracts may specify that the policy holder should notify the insuring company of an accident immediately in writing. Failure to give immediate notice, in itself, does not relieve the company of its contractual obligations, however.

For example, in New Amsterdam Casualty Company v. Hamblen (186 S. W. [2d] 741) the testimony showed that a property owner held an indemnity insurance contract that covered the real property owned by the insured. The policy contained this clause: "The assured shall give immediate written notice of any accident, and like notice of any claim or suit resulting."

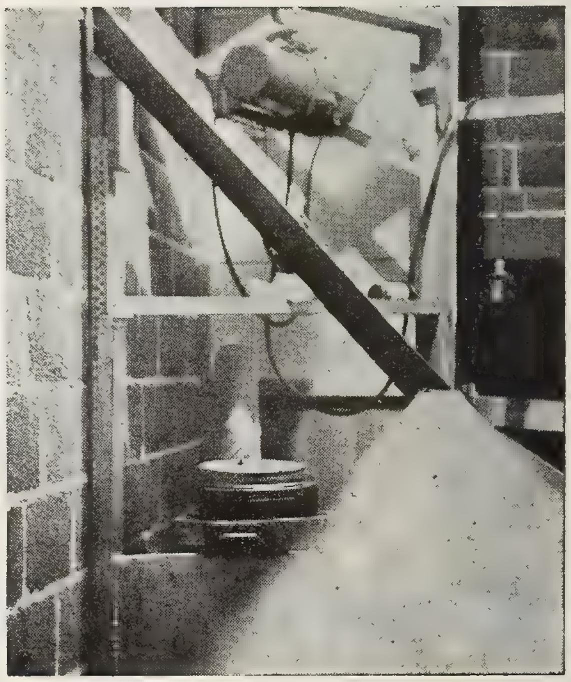
A person was injured on the premises and the property owner failed to give the insurance company "immediate" notice of the injury. In fact, the property owner delayed eighteen months, and the insurance company refused to pay the claim on the grounds that the above mentioned clause for "immediate" notification was breached.

The higher court held the insurance

EXHIBITOR BUILDS HIS THEATRE A FILM ELEVATOR

IN RECENT years theatre operators have been urged to include in new theatres simple elevators or "dumb waiters" with which to transport film up to the projection room. Often Albert Hefferan wished he had done that when he built his Century theatre in Coopersville, Mich. The Century is a small house; nevertheless, Mr. Hefferan writes, lugging film up to the projection room got to be a tedious, back-straining job. And recently he did something about it.

He had a metal craft dealer build an iron cage 4 feet high and 2½ feet square with a cross-beam having a 2-inch edge so it would run in a wooden track. Then he built a track of 2x4's with perforated plaster beading on the edges, which he greases, for the cage to slide against. On a metal cross-beam at the top he installed an electric hoist of 500-lb. capacity, which runs on a 110-volt circuit. He gives the costs as $215.



Snapshot made by Albert Hefferan (under conditions which apparently made a blurred area in the foreground unavoidable) of his film elevator ready for operation.

company obligated on the policy, however, saying that failure of the property owner to give notice of the accident within a reasonable time did *not* defeat liability under an indemnity contract *since the insurance company had not suffered loss or damage because of the delay.*

Provocation No Defense In Assault by Employe

MODERN HIGHER courts consistently hold that even though a theatre patron "provokes" an employe, the latter makes the theatre operator liable by striking or assaulting the patron. A late and leading case is Miami Company v. Yellen (32 So. [2d] 787), reported November, 1945.

In this suit it was shown that a patron became angry and said to an employe, "You can go to hell," whereupon the employe struck the patron, knocked him down and continued to hit him until someone called a policeman.

In allowing the patron *heavy damages,* the higher court said that although the patron "provoked" the employe, *the latter had no legal right to strike or assault him.*

Difference Between Public And Private Nuisance

THE LEGAL distinction between a public and a private nuisance lies merely in the extent of injury or annoyance. If injury results only to a *few,* the nuisance is *private;* but if the injury is sufficient to become common to *all* persons who may come within its influence, it is a *public* nuisance.

For example, in State v. Parsons Ike Company (155 Pac. [2d] 458) it was shown that certain property owners filed suit and asked the court to declare the business a "public nuisance" because many automobiles stopped and started to discharge patrons. In refusing to grant an injunction or stop operation of the business, the higher court said:

"The business itself was legitimate. The cars of which witnesses spoke were there on lawful business. The mere fact that a business attracts a great many customers to it who come in cars does not constitute the business a public nuisance."

Court Seeks Intention In Sunday Show Cases

SINCE HOLIDAYS are very important to the prosperity of theatres, laws prohibiting the operation of regular motion picture performances on Sundays work

(*Continued on page* 49)

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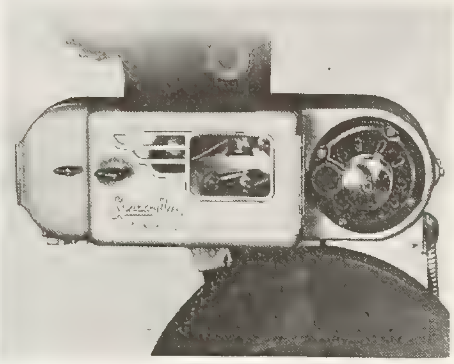

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ROCHESTER, NEW YORK

Export Office:
13 East 40th Street, New York City

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Be A Show-Off About Your Good Projection!

THE THEATRES in which we work are located in small rural communities, and the managers frequently invite local groups such as the municipal authorities: Rotary Club, Kiwanis Club, Boy or Girl Scouts, etc., to visit the back stage portions and the projection rooms of the theatres.

The most recent of these visits to a theatre in which we were working was made by a group of 36 Girl Scouts. The girls were given seats together, in the audience, just before the show started. As soon as the show began they were escorted by the manager, six at a time, back stage to see the screen and speakers, and then to the projection room. The equipment was explained to them by the manager and each group was permitted to stay in the projection room long enough to see all of the operations there. After each group of six had seen the "inner workings" of the theatre, they returned to the audience to see the rest of the show while the next group was escorted around by the manager.

It is surprising to find out how many people, old as well as young, do not know that a sound screen is full of holes, or that there are two projectors in a booth. And they all marvel at the changeover!

We have always thought that these visits were very fine good-will builders for the theatre. We are sure that after seeing the equipment that is handled by the projectionist, the folks that have been taken through the theatre in this manner are not the ones who whistle and boo when we have a little trouble. And we also find that we have made lots of friends, because many people start greeting our projectionists and managers on the street who otherwise would not have known that our job was running the shows in their local theatre.

Knowing that visits like this are to be made by your townspeople is another incentive for the projectionist with a real interest in his job to keep his projection room in the most presentable condition. It's surprising what a little paint will do to make the projection room put on a real businesslike appearance, and it will even add new interest to your job. We have visited booths that had that "well kept" appearance; they varied greatly in color combinations and arrangement, but all of the projectionists were obviously proud of their work shops. And it goes without saying that keeping the booth and equipment clean and projecting a good show will never hurt a man's chance of getting a better job, or getting more money for the present.

If you haven't done so already, why not try out this idea? Put your projection room and back stage in shape so you're proud to show them, and invite your different town organizations to come in and see what really takes place during their two or three hours of entertainment.

The Manager's Role When There's Projection Trouble

This heading really adds up to: *Should the manager run into the projection room in time of trouble?* This is a very ticklish subject on which to comment, because there are so many different kinds of managers. And we have heard of situations where no persons except the projectionists are allowed in the projection room! But we shall venture some comment—and maybe many of you readers will want to write me your ideas on this question.

We occasionally find a manager who has quite a knowledge of projection and

LET'S SWAP IDEAS

WE recently enjoyed a two-hour talk with a projectionist who had just returned from Okinawa. Some of those fellows really had some makshift set-ups, and they had plenty of opportunities to use their ingenuity. Members of the projection craft are noted for being ingenious, anyway. And these columns afford a swell clearing house for our ideas—the little tricks and the methods of all of us—you as well as I. Share them with your fellow projectionists. You'll benefit from their suggestions, for one good turn deserves another. Opinions, too—those of exhibitors and managers as well as projectionists. Let's be hearing from you. But soon!—G. F. M.

sound equipment, and a real willingness to help besides. Some of these managers have been projectionists in the past. When trouble occurs, especially the baffling kind that is difficult to locate quickly, this fellow may just pop up with the right answer at the right time. But unfortunately he is an exception.

Personally, we think that *usually* the projectionist is better off if he is left alone to work out his own problem in time of trouble. We have been told of numerous instances in which projectionists were longer than would have been necessary in getting their shows back on the screens because they were made nervous and excited by the sudden entrance of persons *unable to help,* but with numerous questions to be answered. Co-operation is a most desirable thing, but when it comes to trouble, where certain skill is needed that only persons familiar with the particular department have, best results are often attained when those responsible are left to their own devices. A projectionist does not leave the booth to help the manager handle a crowd, revive a patron who has fainted, or eject an inebriated customer, because the floor of the theatre is in the good hands of the manager. The projection room *is* or *should* be, in equally good hands when it comes to the kinds of trouble which may occur there.

This comment brings to mind a situation that occurred a number of years ago, in the early days of sound. We went to work for a man by the name of John Sletor who, by the way, is now manager of the Wilmer and Vincent-Fabian Embassy theatre in Easton, Pa. We were hired to run a new portable sound outfit for clubs and other single engagements. In fact, we helped him pick the outfit out.

The very first night that we set up the equipment we played to a full house, and right in the middle of the first show, *no sound.* Not knowing Mr. Sletor very well,

HOLD EVERYTHING!!

No, we don't really think anyone's booth equipment looks like this. But a lot of it is feeling pretty worn after the terrific grind of the last few busy years.

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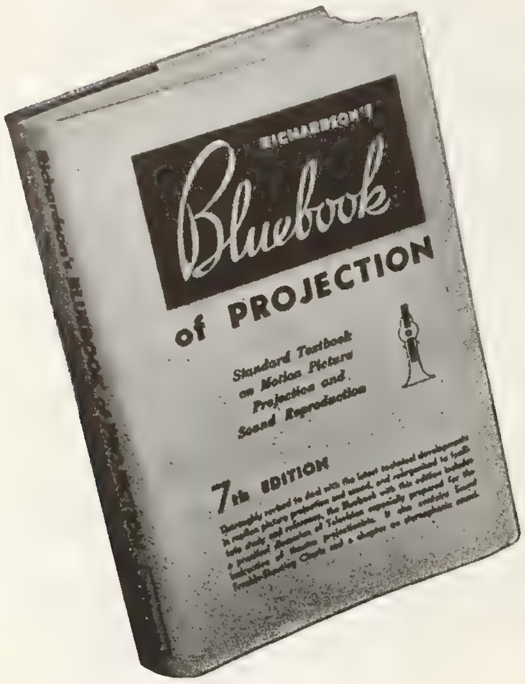
RICHARDSON'S
Bluebook
of PROJECTION
Standard Textbook on Motion Picture Projection and Sound Reproduction
7th EDITION

RICHARDSON'S

BLUEBOOK of PROJECTION

SEVENTH EDITION

Release of paper supplies has permitted a new printing of the latest edition of this famous handbook for projectionists and all others concerned with the projection of 35-mm. pictures. In the Seventh Edition, this standard textbook on motion picture projection and sound reproduction brings up-to-the-minute guidance. The Seventh Edition is new in its method of presenting the subject, new in organization of material, new in much of the operating data. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text so that the answers may be readily found. The text is thoroughly indexed for easy access to all instructions.

$7.25 Postpaid

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1270 Sixth Ave., New York 20, N. Y.

we figured he would be on our neck, and fast. But five minutes or so went past, and we were trying our best to locate the trouble when Mr. Sletor stuck his head in the booth and asked us if we thought it was anything serious, and added:

"Don't get excited. It's probably some trivial thing and you'll find it in no time. If you need me, I'll be downstairs."

"Our nervousness was immediately dispelled, and in a couple of more minutes the trouble was located. Mr. Sletor certainly had faith in his projectionist, and he gave the right kind of encouragement.

In any case, the smooth, high-quality presentation of the show is very much an affair of management. The question is, how much should he know about the projection department of his theatre, and how can he be of help in that department? We've got some more ideas about it, but why just one fellow's point of view? We'd like to hear what you fellows have to say, based on conditions that you have had to deal with. That should give us a pretty broad view of the matter, instead of one representing one extreme or the other.

Take-Up Modernization

In view of the fact that the theatres with which we are concerned probably represent average conditions and requirements, our experience with various kinds of equipment, particularly the newer makes or models that haven't come under observation generally, may be of interest to many of our readers. An item of equipment that comes to mind is the Clayton take-up.

Having heard that this type of take-up had been put out in a new model, with a silent web chain, we installed a pair in one of our theatres and ran a test on them. Under normal operating conditions we found them entirely satisfactory. We also tried them out with 1000-foot exchange reels, and additionally by overloading 2000-foot reels with large hubs. They still did all right.

We tried stopping and starting the projectors with various kinds of reels and various amounts of film on them and got a satisfactory start and even take-up.

The designing of take-ups has greatly improved in recent years. Projectionists using take-up devices installed many years ago may not appreciate the advances since made. The fact that the take-up reel must run slower and slower as more film is wound upon it does present a mechanical problem, but it has finally become pretty well solved in the equipment available today. Replacement of your present take-up magazines and mechanisms, with what the manufacturer of your projectors now has to offer, or by installing new take-up devices alone, might prove to be an important bit of modernization that you could undertake for little money.

WE BELIEVE THAT—

1. It is good practice to trim the carbons in your lamps at approximately the same length each time.

2. It is not good to grip suprex carbons too tightly, because you may crack the copper and this will cause trouble when the damaged part gets to the crater.

3. Over oiling is as bad as not enough oiling. It is better to oil more often and use less oil.

4. Oily take-up belts should be replaced with new ones, or other old ones that have dried out.

5. It is usually bad to "get into a rut," but one rut that pays off is to make a habit of cleaning gates and wiping reflectors after each reel. Do this for one week against your will, and after that it will be as natural as threading the machine.

6. Oil in intermittents or other wells should be completely changed occasionally, as condtions indicate it.

7. It is criminal to cue film with a conductor's punch. Cue marks on all standard prints are adequate. Special trailers may be nicely cued with a Clint Phare Signo Marker.

8. If your machines are working all right, don't be a tinkerer — leave well enough alone. Remember that they were adjusted by especially trained mechanics.

9. A chart of your duties hung on the wall will make a good reminder of oiling and maintenance duties.

G. F. M.

In this Westinghouse laboratory, normally devoted to lamp research, was once all of the pure uranium available to scientists for atomic bomb research. It is at the Westinghouse plant in Bloomfield, N. J. Shown is W. C. Lilliendahl, research engineer, who is placing a small cube of pressed uranium into a crucible for induction heating. The Westinghouse laboratory was the first to produce pure uranium in amounts making atomic research on a substantial scale possible.

ABOUT PRODUCTS

(*Continued from page* 14)

New P. A. System Mixer

A mixer unit to serve up to four microphones simultaneously has been designed and marketed by the DeVry Corporation, Chicago, for installation in theatre and other public address systems. Each input has its own volume control so that the sound from one microphone can be adjusted at will to any of the others, and if a turntable is one source of sound, record music can be faded for interpolation of an announcement. The mixer is adapted to any type of amplifier having input jacks for microphone and turntable.

Booklet on Carpet Cleaner

A booklet, illustrated and printed in two colors, has been issued by the Mathieson Alkali Works, New York, on its new detergent, "Neutrotone," developed for shampooing carpeting without removal from the floor. Methods of applying the detergent are described and pictured step-by-step. The equipment required consists principally in a specific type of vacuum cleaner, which is usually available from local building maintenance and renovating companies (see Better Theatres of December 8, 1945).

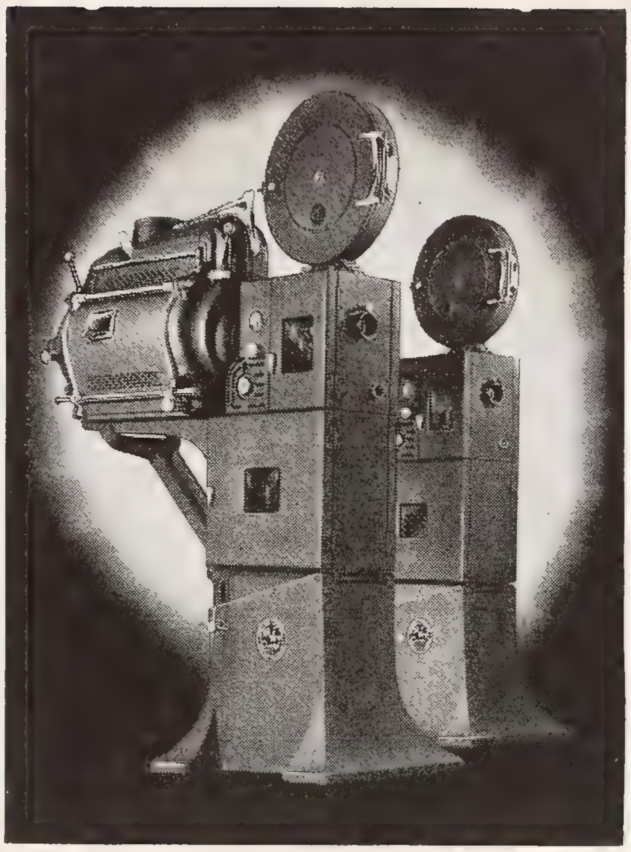
New Product Publications

The comprehensive line of lighting equipment manufactured by the Hub Electric Company, Chicago, is described and illustrated in a new catalog (No. 945). Photographs and detail drawings of interest in theatre lighting cover stage lighting, directional signs, and fluorescent equipment.

The various air-conditioning appliances designed and manufactured by Buensod-Stacey, Inc., New York, are illustrated in an eight-page booklet just issued.

PERSONAL SERVICE

Letters from readers are invited by the contributing editors of the various departments of Better Theatres. Ben Schlanger will consider specific problems in his columns, "Specs and Speculations". George F. Miller welcomes your projection problems for discussion in "The Needle's Eye". Leo T. Parker is available for answers to inquiries on legal questions, provided they are sufficiently of a general nature. He will give advice pertaining to specific cases, however, for a nominal fee. In all cases, letters to contributing editors should be addressed in care of Better Theatres, Rockefeller Center, New York 20, N. Y.



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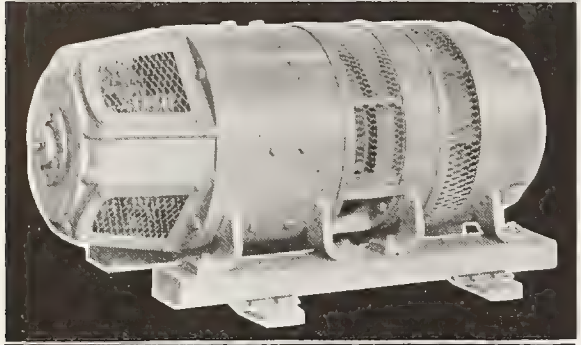

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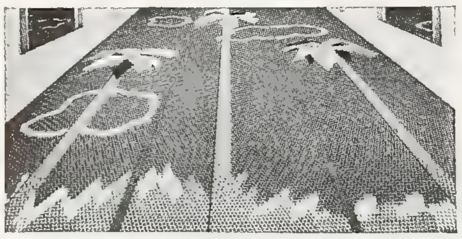

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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.

by
BEN SCHLANGER
Theatre Architect & Consultant

NEW SEATS FOR OLD—BUT HOW ABOUT SIGHTLINES?

WITH THE HUGE reseating program now beginning, the opportunity to improve sightline clearances to the screen presents itself. There are very few theatres in which the floor slope permits a clear unobstructed view of the projected picture *over* the head of a patron in the row immediately ahead and on a direct line between the viewer and the screen. An excessive and troublesome floor slope would be required to accomplish this.

If your theatre was built during the last 25 years, there is a good chance that the viewer has at least an unobstructed view of the projected picture over the heads of all rows *beginning two rows ahead.* What, then, about the obstruction caused by the person seated immediately in front? If you now have a seating plan whereby only the row ahead creates obstruction, and your seats are *not* placed in an effective stagger arrangement, then by all means make every effort to introduce a correct stagger system when you reseat. If your theatre is without this provision, you well may ask, "Why has the theatre operated all this while without serious complaints from patrons?" The answer is probably that vision of the picture has been *possible,* but only at the cost of making the patron uncomfortable; they have had to lean over to one side or the other to gain a view of the picture through a gap between heads in the preceding row. And maybe none of them ever thought it could be otherwise!

WHEN FLOOR SLOPE NEEDS REVISION

In those theatres where the heads of the people *two* rows ahead also create an obstruction of the view, it is not sufficient to stagger the seats to effect a complete remedy. An adjustment in the floor slope, or the screen position, or both, becomes necessary *in addition* to the staggered positioning of the chairs.

The bottom of the picture can be as much as 6 feet above the floor of the first row. If raising the picture to a height of 6 feet does not prove sufficient, further raising of the picture may be accomplished if several of the front rows can be elevated without creating other complications. Such an adjustment should be made, of course, only with competent advice.

In any case, do not accept a staggered seating plan until you are assured that each seat position has been checked for the clearance you are seeking.

•

Removable door pulls on main entrance doors may prove quite useful. With certain operating conditions it may develop that temporary removal of door pulls may answer a particular traffic problem. Here is something for the hardware manufacturers to play with. . . . Which reminds me: Push plates on solid opaque doors are usually not large enough. Hand marks and wear appearing just beyond the push plate area prove unsightly. Push plates should have an area of at least 200 *square inches, and be placed at a height to accommodate both children and adults.*

•

FOR WINTER USE

Where neon tubing is used behind translucent glass and changeable letters in marquee lighting, it is advisable to add a few incandescent lamps of a wattage to create sufficient temperature control in the sign box for best results with cathode lighting.

•

Whenever possible, a maximum thickness would be allowed for auditorium side walls. As much as 3 *feet will prove useful, because in addition to the thickness required for the purely structural elements, modern methods of lighting, acoustical treatment and shaping require this added thickness.*

•

WALL LIGHT FACTOR

Motion picture theatres having matinee performances, especially those theatres located in sunny climates, require a higher degree of wall surface illumination than other theatres. This is necessary to diminish the shock caused by the sharp contrast between exterior and interior light values. Light walls, so textured as to reflect screen light properly, can be made an effective solution of this problem.

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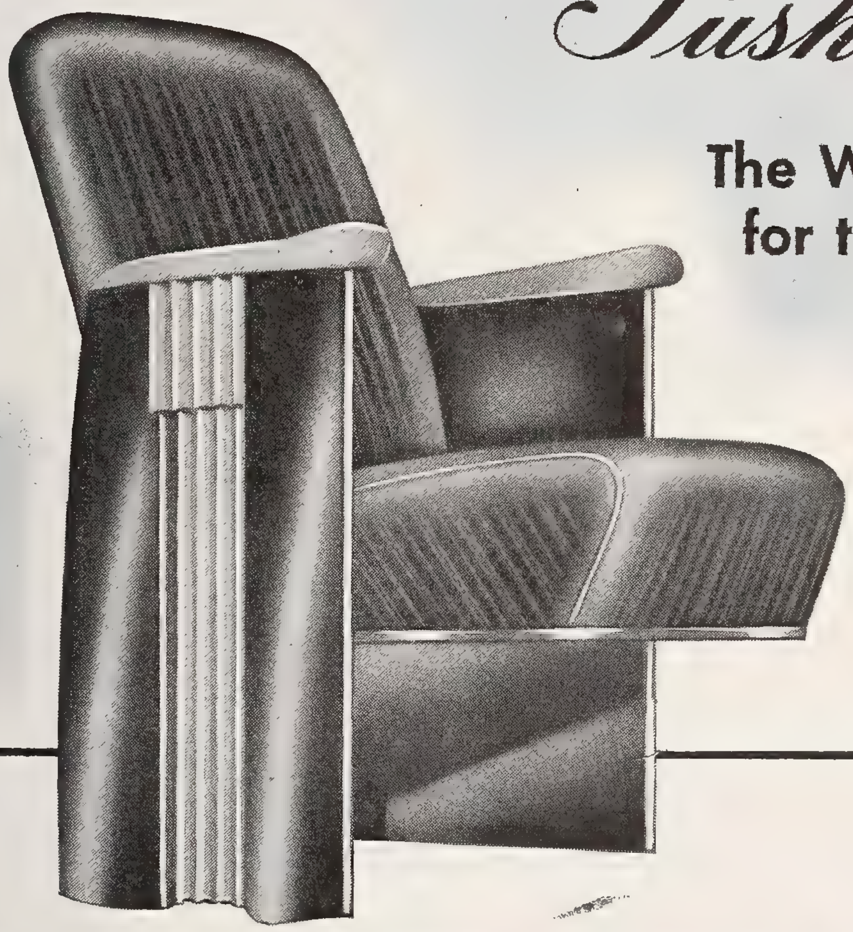
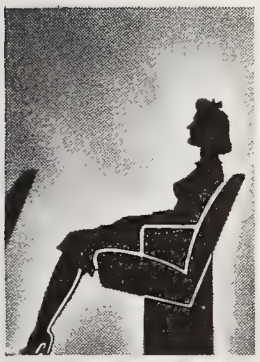
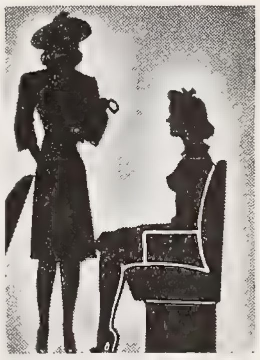
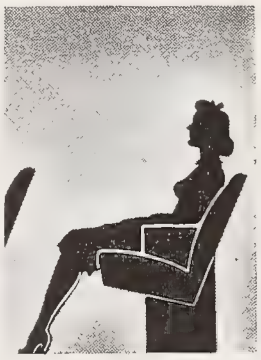




Here's the normal comfortable lounge-chair position of the Push-Back Theater Seat. Then, when a patron enters or leaves—



Seated patrons are not disturbed—a gentle movement of the body slides the seat back, providing adequate passing space.



Relax, and the chair slides back to its normal position. There's been no standing up, no interrupted vision, and no inconvenience.

It's a fact, proved by authentic surveys! The amazing new Kroehler Push-Back Seat is a real box-office attraction—every day in the year!

People do go out of their way to attend theaters equipped with this convenient, luxurious new seating. It's the only chair that eliminates standing to let others pass—affords maximum screen visibility at all times, with lounge-chair comfort.

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About People of the Theatre

Frank D. McCann of Tuckahoe, N. Y., has been appointed district representative of the New York territory for the Hertner Electric Company, Cleveland, manufacturers of motor-generator sets and other electrical equipment.

Merle R. Blair, manager of the New Regent theatre in Cedar Falls, Ia., is remodeling the balcony and installing new floors, new seats and new carpets. When the work is completed, the theatre will provide more aisle space and more room between rows.

Leo DeGrazia has sold his Ohio theatre, Chicago, to Adam Jasulski, and Dan E. Goldman his Alma theatre, also in Chicago, to Seymour Zisook, Mr. De Grazia has left motion picture exhibition. Mr. Goldman will continue to operate the Jeff theatre in that city.

Art Adamson, circuit operator in Vancouver, Wash., and in Corvallis and Albany, Ore., expects to open the new Park Rose theatre in Portland, Ore., shortly.

William and Albert Forman, operators of United Theatres in Portland, Ore., and the state of Washington, have purchased the Tower, Capitol and Liberty theatres in Ben, Ore. Henry Mullendore, formerly a salesman for Universal, will be city manager for the Forman Brothers in Bend.

Jose Castenada, manager of Standard Electric, S.A., of Caracas, distributor of RCA theatre equipment in Venezuela has recently been in America conferring with Karl Streuber, manager of the theatre and sound equipment department of the RCA International Division. He was accompanied by his wife, the daughter of Rafael Bergamin, architect of a number of theatres in Venezuela.

Joseph Blumenfeld, circuit operator, has purchased the Tivoli theatre in San Francisco from Mrs. Ernestine Kreling Leahy for $200,000. Mr. Blumenfeld plans to spend an additional $75,000 remodeling the theatre.

Adolph Goodman, assistant manager of the RCA Service Co., Inc., recently completed a tour of New Orleans and the Southwest to confer with RCA dealers, theatre circuit officials, and RCA personnel. Mr. Goodman was accompanied by W. W. Gilreath, newly appointed district manager in Dallas, Tex.

A. E. McLeod and Charles Stewart, operators of the Theatres Utility Service Company in Portland, Ore., have announced the construction of a new office for the company on Portland's film row.

William Berinstein, Elmira, N. Y., has sold the Colonial theatre in Albany to the Central Avenue Amusement Company of New York City. The new owners will spend $20,000 for improvements and renovation. Harry Berinstein, Ithaca theatre owner, negotiated the deal.

The 550-seat Fifts theatre in downtown Cincinnati, controlled by Maurice White, has been razed with other buildings to make way for a modern business block.

Judge Solve Tuso of Vineland, N. J., has purchased the Surf theatre and adjoining properties in Ocean City, N. J., from Paul F. Harron and Joseph Lang of Philadelphia. The sale price was given as $158,100.

Lou Phillips of Modern Theatre Equipment in New Haven, Conn., has installed a new screen and booth equipment in the Fine Arts theatre in Westport.

Dick Fisk has announced the sale of his Brandon theatre in Brandon, Ore., to Austin Dodge of Myrtle Point, and Raleigh D. Green of Portland.

A. L. Cowart, formerly owner of theatres in Cartersville, Ga., has purchased the Houston theatre in Dothan, Ala., and will remodel it.

Bess Schulter has installed air cooling equipment in her Roxy theatre, St. Louis.

Anton Scibilia, who leased the Taft theatre in downtown Cincinnati, for a 90-day trial of motion pictures, stage shows and operas, has not exercised his renewal option and the theatre has closed.

Paul Slayer, manager of the Durfee theatre in Fall River, Mass., was to open the house early this month after interior repairs had been completed after a fire.

Maynard Nelson has purchased the Hollywood theatre in Portland, Ore., one of the leading suburban theatres there.

The Weddington theatre, operated by W. J. Ward of Pikesville, Ky., was damaged by fire recently. The loss was esti-

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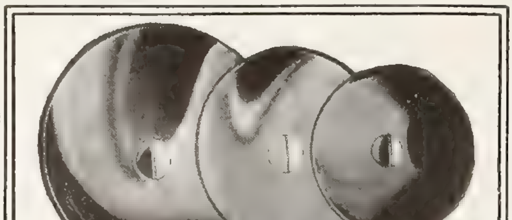

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mated at $20,000. The fire started near the front of the theatre after the last show.

COLUMBUS STAMPER has acquired the Belmont theatre in Philadelphia from MARCUS BENN.

C. W. RITENOUR has reopened the Milford theatre in Milford, Ill. The house had been damaged by fire.

H. E. WEBSTER, owner of the Princess theatre in Percy, Ill., which was destroyed by fire on December 11, 1945, has announced that plans have been completed for the rebuilding of the theatre as soon as weather conditions permit. Mr. Webster also owns the Webster theatre in Steeleville, Ill. The new Princess theatre will have a seating capacity of 450.

M. ANDERSON has opened the Mount Angel theatre in Mount Angel, Ore., the first theatre the town has had.

Mr. and Mrs. ERNEST SMITH, operators of the Colonial theatre in New Haven, Conn., have sold the house to ROBERT ELLIANO, who formerly operated the Alhambra in Waterbury, Conn.

C. G. KEENEY and his sons, BERNARD B. and WILLIS E., have leased the Orpheum theatre, Reading, Pa., from the Masonic Temple Association for Motion Picture exhibition. They also operate the Rajah theatre there. The 1,300-seat house was under lease until recently to DAVID BRODSTEIN. Closed since early February the new owners plan to renovate before reopening.

BEN L. OGRON has formed the Ohio Theatre Equipment Company, with offices in the Film Bldg., as exclusive dealer in the Cleveland exchange area for Motiograph projectors and Motiograph-Mirrophonic sound systems. In addition Mr. Ogron will also handle all other items of standard theatre equipment. For the past several years he has been associated with Motiograph as engineer in the post-war research department, and as factory sales representative in the Ohio, Illinois, Indiana territory.

FRANK H. RIFFLE, until recently a captain in the Signal Corps, has returned to Altec Service Corporation in the Cincinnati district. He entered the theatre equipment field with Electrical Research Products, and joined Altec with the formation of that organization. Entering the Army in 1943, Capt. Riffle saw service in the Mediterranean and European areas as a radio operations officer and is accredited with numerous improvements in radio teletype operation. He was stationed at Algiers as engineering and maintenance officer.

Theatre Projects

RECENT REPORTS OF THEATRES PLANNED

WILMINGTON, DEL.: Hopkins Theatre Co., Inc.: $100,000; O. H. Fisher, architect.
MIAMI, FLA.: Bernstein Theatres; $1,000.
MOULTRIE, GA.: R. T. Moody; 700; $30,000.
WALLACE, IDAHO: Mr. Edna Simmons, W. A. Simmons Amusement Company; $100,000.
LEWISTON, IDAHO: Mrs. Mary Pulver.
CARBONDALE, ILL.: I. W. Rodgers Circuit; $75,000.
FLORA, ILL.: J. E. Spalding; 800.
MAPLEWOOD, ILL.: Mr. and Mrs. Glen Floristall; 500.
BOSTON, MASS.: E. M. Loew Circuit; 1,000.
BOSTON, MASS.: 20th Century-Fox.
FREDERICKTOWN, MO.: L. A. Mercier; 500.
POPLAR BLUFF, MO.: I. W. Rodgers Circuit; $100,000.
CARLSBAD, N. M.: F. R. Blaylock and Weldon Smith; 1,000; $75,000.
BEDFORD, N. Y.: Joseph H. Stearns; 800; architects, John and Drew Eberson.
BUFFALO, N. Y.: Arts Cinema Corporation; 299.
ISLIP, N. Y.: Prudential Playhouses, Inc.: architects, John and Drew Eberson.
MEMPHIS, TENN.: L. A. Weaver; $100,000.
COLUMBUS, OHIO: B. B. Ridenour.
DAYTON, OHIO: Belmont Theatres, Inc.; 1,100; $150,000.
CAYONVILLE, ORE.: Mrs. M. Ritter; 400.
OROVILLE, WASH.: Harry E. Ulsh Theatre Circuit; 600; $48,000.
PARKLAND, WASH.: Frank L. Willard; 400; $35,000.
RIDGEFIELD, WASH.: Art Adams.
DRIVE-INS: E. M. Loew Circuit, in Philadelphia, Hartford, Conn., Springfield, Mass., Washington, D. C.
HYDEN, KY.: Walter Lewis, De E. Steele and Oscar Farmer; 500; $25,000.
BOSTON, MASS.: Greyhouse Bus Lines; 1,500.
KALAMAZOO, MCH.: Michigan Theatre Corporation.
CHARLOTTE, N. C.: H. B. Meiselman. Two theatres. One seating 2,470.
BLOOMFIELD, N. J.: Stanley Sobelson; 850; John and Drew Eberson, architects.
HAMILTON, N. J.: Walter Reade Theatres; 1.200; $40,000; architect William I. Hohauser.
CLEVELAND HEIGHTS, OHIO: Warner Bros. Theatres; 2,000; $300,000. *Previously reported, additional information.*)
VANDALIA, OHIO: Paul Banker; 500.
BARTLESVILLE, OKLA.: Griffith Amusement Company; 1,100.
FREDERICK, OKLA.: Griffith Amusement Company.
NORMAN, OKLA.: Griffith Amusement Company.
LANCASTER, PA.: Harry Chertcoff; 1,000; $150,000.
FREEMAN, S. D.: E. J. Kleinsasser.
BORGER, TEX.: Griffith Amusement Company; 1,200.
MIDLAND, TEX.: Griffith Amusement Company; 950.
PAMPA, TEX.: Griffith Amusement Company.
TOOELE, UTAH: Gillette Theatres; 1,000.
MARYSVILLE, WASH.: William Arlid Johnson; 425; $28,000.
MONTREAL, CANADA: Charles Phillip; four motion picture theatres in Canadian cultural center.
OTTAWA, CANADA: Biltmore Theatres, Ltd.; 1,000.
TORONTO, CANADA: Allen Circuit.
ARTESIA, COLO.: C. B. Turner; 100.
DENVER, COLO.: Fox Greater Theatres; 2,000; $500,000.
LAMAR, COLO.: C. U. Yaeger, Atlas Theatres; 1,000.
RANGLEY, COLO.: Western Amusement Co.
DANIELSON, CONN.: Isaac Seidman; $100,000.
HARTFORD, CONN.: The Salco Amusement Corp.; $250,000; architects, Eugene DeRosa, and Peter Petrofsky.

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HIGH INTENSITY PROJECTION
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"WHEN WE CAN SEE IT ELSEWHE
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1946 Inspection and Inventory Record

3. Seating - Floor Coverin

A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: AIR-CONDITIONING & VENTILATION

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGIN PRIC
1. Auditorium Seating									
2. Aisle Lights									
3. Hearing Aids									
4. Hearing Aid Amplifier									
5. Carpeting									
6. Carpet Lining									
7. Vacuum Cleaners									
8. Rubber Mats									

THEATRE ______________________ MANAGER ______________________

LOCATION ______________________ INSPECTED BY ______________________

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction
	REPLACE	REPAIR	

SUGGESTIONS FOR CHECKING AND CORRECTION

1 — AUDITORIUM SEATING

This class of equipment is of course subject to daily inspection, at least of a superficial nature, to discover condition of fabrics, any badly loosened standards, and defects which would cause injury or torn clothing. Such routine inspections, however, may not disclose all faulty conditions, especially those which are themselves the real causes of defects noticed in daily inspection. All of the seating, including the auditorium floor, is therefore subject to thorough examination from time to time, and all conditions that cannot be remedied immediately should be recorded for guidance in a general overhauling at an opportune time, or for determining the time and extent of replacement. This form is adapted to such an inventory. The conditions to look for, and their possible causes, are:

Loose or cracked standards — Possible causes: nut on fastening bolt in floor is loose; floor bolt sheared off; concrete around bolt broken or weak; standards forced to fit radius or improperly located bolt holes; hinges too tight or bent, or broken.

Defective hinges — Bent or broken possibly because standards are improperly attached to floor, or stud on friction flange too tight; or if seat self-raising, coiled spring is faulty. If hinge works hard or squeaks, dirt or wear may be cause, or hinge needs oil. If hinge works too freely, standards may be loose or too far apart, adjusting stud may be loose or its thread sheared.

Anchor bolts — When examining for looseness, make sure that the concrete is in good condition, and especially that cement around bolt is not of some patented type which does not set firm. If holes are large and cement is firm, melted lead in the hole will make a permanent repair. This is assuming that proper expansion bolts have been used in the first place.

2 — AISLE LIGHTS

Examine wiring for threatening breaks, defective installation and poor connection. Make sure that there is no chance of strain being placed upon wiring of connections in case of chair movement due to normal usage.

3 — HEARING AIDS

Examine plug-in box and brackets for looseness (screws used should be of "Allen-head" type so that there is no chance of burring screw heads or loosening of jack-box by mischievous patrons).

4 — HEARING AID AMPLIFIER

Examine wiring connections or splices in terminals; check power transformer; check control switching for arcing, contact for arcing and firm, clean contact.

5 — CARPETING

Undue wear of carpeting indicates faulty installation of some kind. Commonly the fault is not accessible to immediate remedy; one value of thorough inspection at suitable intervals lies in the cumulative record that may thus be developed. Seams will wear rapidly if at right angles to principal line of traffic, or if not sewn properly, or if weakened by forcing the related area into position. Seams at aisle heads are greatly subject to wear. Shifting carpet deteriorates rapidly and is also a hazard to patrons; shifting may be due to improper cementing of lining, or to too shallow or too small wood plugs. Check edges at door saddles for condition of binding and whether higher than saddle. Examine aisle in badly worn areas to see if cause of deterioration is not cracked, rough or damp floor. Check condition of any stair nosing, and examine stair carpeting, particularly for any indication of developing looseness.

6 — CARPET LINING

Examine for "lumpiness" and lack of resilience when walking on any areas of the carpet. Such conditions indicate faulty lining, either defective material itself or poor cementing. (Lining on stairs should be of double thickness.)

7 — VACUUM CLEANERS

Most defects will disclose themselves in the course of daily operation. General inspection of the equipment, however, may reveal conditions or practices which, if eliminated, may reduce repairs and replacements. Unnecessary bending of hose, particularly in storage, and cleaning it with gasoline or other destructive fluid, will greatly accelerate its deterioration. If bearings run hot, inadequate lubrication is indicated; check washer in bearing to see that grease is not running out. The motor is subject to same inspection given all motors. Additionally, observe dust bag, casters, plug, gasket and other parts for deterioration, especially for signs that the routine care of the cleaner is not of proper kind.

8 — RUBBER MATS

Check for undue deterioration and, if link type, for excessive stiffness. Examine for indication of faulty floor or improperly sized floor depression. Rough areas and snubbed edges indicate such floor conditions. Examine links for rust, which will eat away the rubber. Check edges, especially corners, for any indication that the mat is developing a tendency to turn up above surface of surrounding floor and adjoining mats. Undue deterioration of any kind is an indication that mats are not being handled properly in routine maintenance. If fibre mats are used in any part of the theatre, they are subject to the same type of inspection.

SCHEME FOR A RECREATION CENTER

(*Continued from page* 19)

main sections, are scaled to a width of 50 feet.

Examination of both the plan drawing and the perspective sketch will show that the central lobby structure, with its front promenade, is at a higher elevation than the street and rear lawn. The main floor of each of the buildings is, in turn, at a higher elevation than the lobby. These elevations contribute to privacy, and recreational activities are usually more attractive if removed from immediate contact with street traffic. Insulation from other commercial activities and traffic is also provided by the landscaped areas, and elevation of the buildings increases this effect.

The major purposes of elevating the buildings, however, were (1) to eliminate excavation for sub-level recreational facilities and for equipment; and (2) to provide daylight for the sub-level recreational activities.

The floor beneath the restaurant would house bowling alleys, together with space for a small gallery from which people might witness contests, and for a refreshment booth. It may be well to point out that the location of the refreshment booth serving the bowling alleys including a soda fountain, could be immediately below the bar or cocktail lounge of the restaurant so that the plumbing for each could be integrated. Similarly, toilet facilities for the bowling alley should be immediately below those serving the restaurant.

RESTAURANT BUILDING

While general dimensions of the front areas of both the restaurant and the theatre building are the same, the floor plan of each differs according to the functional requirements of the enterprise. To consider the restaurant building first:

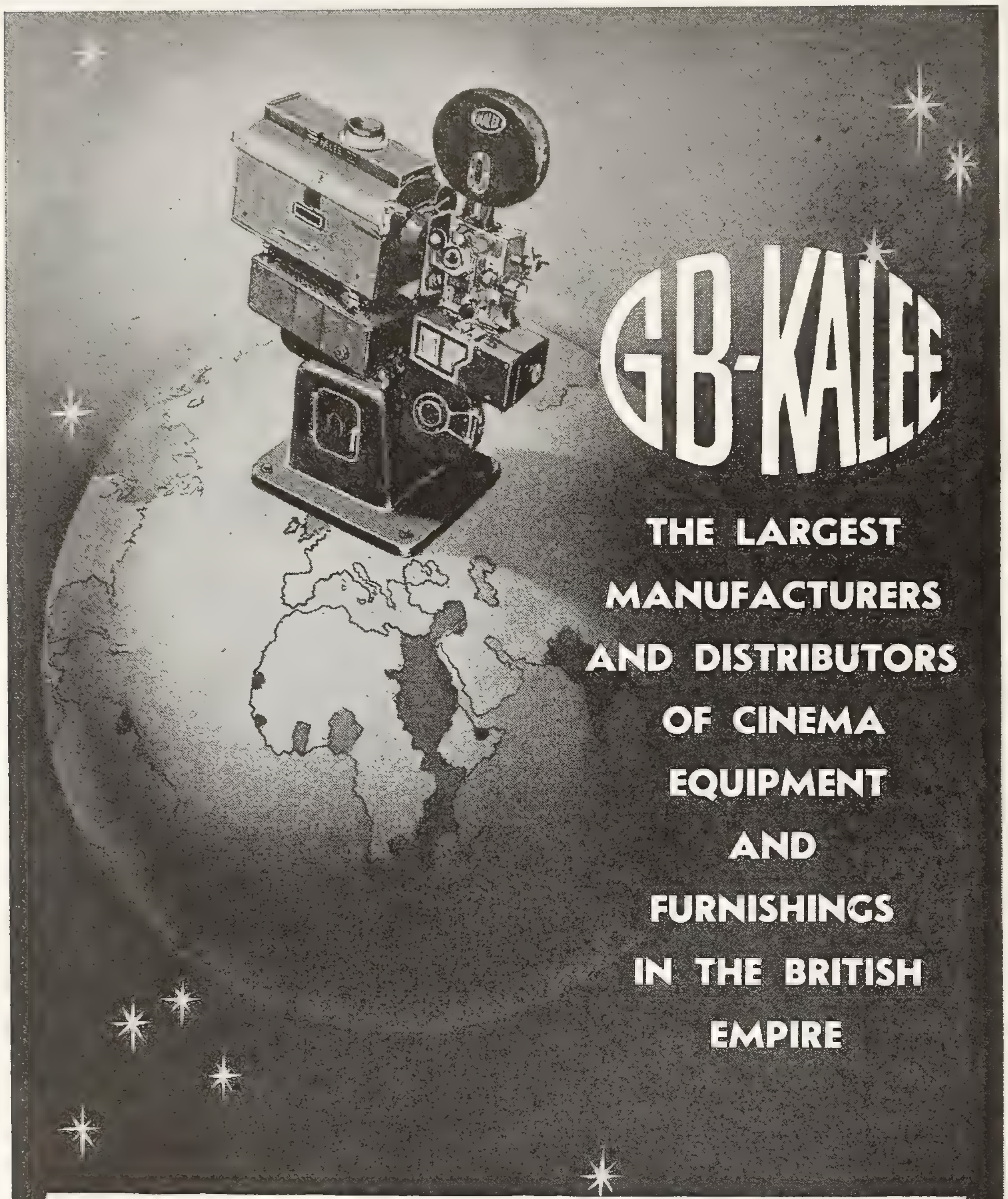
Entrance from the lobby, up a short staircase, is into a foyer leading directly into the restaurant, or into a bar or cocktail lounge. Either the dining or refreshment facilities are available directly from the lobby. The bar could be equipped with a soda fountain and related facilities if local conditions advised against the serving of alcoholic beverages. In either case this service would be available to all patrons of the recreational center without it being necessary to patronize the restaurant. Also, in either case, this service would be accessible directly to the restaurant without requiring waiters to go through the foyer. Toilet rooms for this area are located immediately off the foyer.

The bar opens out on a small garden plot in which a faience walk could encircle a fountain or some such decorative effect. It has also been thought that an outdoor terrace along the outer side of the restaurant would prove an interesting feature, permitting a number of diners to sit outdoors. This terrace also would lead on to the garden plot adjoining the bar. At the opposite side of the restaurant deep windows overlook the rear lawn and walk, for which a circular section has been indicated for possible installation of some interesting and decorative feature, such as a fountain.

THEATRE PLAN

The theatre is entered, also up stairs, to a foyer which is slightly shallower than that of the restaurant in order to provide for two sets of doors leading into the auditorium. Here, instead of a bar, a general lounge is off the foyer, and the lounge opens out on to a garden plot like that adjoining the bar. Toilet faciilties in the case of the theatre, are accessible only from the standee area. The women's facilities include a powder room.

The box-offiice of the theatre is located at the right of the entrance to the lobby. It is entered through office space provided for the person who is in immediate charge



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of the theatre. The restaurant building is similarly provided with office space for the supervision of the activities housed in that structure. (These arrangements are in contemplation of the probability that the general management of the recreational center would want an assistant for the immediate control of each of these major departments.) Both offices are provided with storage and closet space. The main offices of the enterprise would be located on the second floor of the main lobby structure.

Four emergency exits directly from the auditorium are provided; however, there is ample area for exit through the foyer to the main lobby, so that patrons may be subject to the attractions of the other recreational building.

In presenting a general plan of this kind one cannot presume to specify architectural and landscape styling. The architecture and the garden effects could be effectively worked out in many different patterns. It is believed, however, that in any case it would be well to provide a wall along the streets high enough to prevent promiscuous entry.

The promenade and terrace areas adjoining the main lobby structure could be laid merely in concrete, or in more decorative and expensive materials, such as flagstone or tiles. If concrete is used, it probably should be colored rather than painted, and cross-hatched with a mason's tool to simulate tile.

The main equipment room for the entire enterprise, specifically the heating and air-conditioning plants, would be located under the foyer-lounge area of the theatre. The remainder of the front area could provide storage space.

It will appear obvious to most designers that the main lobby structure invites the use of large plate glass windows so as to eliminate any effect of a barrier and to make the rear landscaped area of the building as well as the front section visible from the street. The scheme as conceived further contemplates the use of glass to the roof, giving the general office of the enterprise not only the benefit of daylight, but a view of practically the entire plot, including the parking area to the rear, which should greatly facilitate supervision.

EQUIPMENT AND SERVICING

The alley leading into the parking area provides means of servicing the restaurant kitchen, bowling alley and bar, as well as the theatre.

The rear of the plot is accessible from the main lobby through a vestibule between two circular staircases. One staircase leads through the second level and gives access to the general office and to a foyer serving the dance or private party hall over the restaurant. The projection room is also reached up these stairways and is adjacent to the general offices. The other circular staircase leads down to the bowling alley. It also gives access to the storage space that may be provided in this level, and to the machinery rooms beneath the foyer.

It is hardly necessary to point out that a project of this type offers innumerable opportunities for the expression of showmanship. Fortunately, there are many ways, especially today, to create an alluring atmosphere without resorting to noisy and gaudy extremes, which in such an enterprise should doubtless be especially avoided lest the restaurant, bowling and dancing facilities attract persons of a type that better elements of the community do not approve of. The scheme presented has been deliberately left undeveloped in details and in styling so that no limitation on a designer or set of local conditions would be implied. It might be well to point out, however, that in working out this plan, it occurred to its author to provide recessed display cases of appropriate design in the front walls flanking the front entrance, for transparencies or portraits of screen stars, or to display trophies of bowling teams at times when tournaments or local bowling league contests were being conducted. For current attraction advertising, even more than protection from rain, a marquee has been indicated above the main entrance design as an integral element of the architecture.

A Line o' Law or Two

(*Continued from page* 35)

considerable hardship on the theatre business wherever they are enforced. Accordingly, there have been many attempts to get around such restrictions. It is to be borne in mind, however, that the courts look further than the formal arrangements of such evasions; they endeavor to find the *intention*.

A recent case of this kind was reported in January of this year (Forehand v. Moody, 36 S. E. [2d] 321). It involved a theatre in Georgia, where a law of 1762 still in effect declares that any person who pursues his business "or the work of his ordinary calling" on the Lord's day is guilty of a crime unless the work is necessary or for purposes of charity.

A man named Rogers, who was *not* a regular theatre operator, leased a certain theatre *for Sunday only,* of *each* week, from its regular owner and operator, named Moody. This lease provided that Rogers intended to operate the theatre on Sundays, for *charity*.

A state official filed suit against Rogers for an injunction, based on the law of 1762. Rogers contended that operating a theatre was not his "regular calling," and furthermore, all the proceeds went to

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Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon

ADVERTISING

101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY

201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION

301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE

401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING

601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS

701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE

801—Accounting systems
802—Communicating systems

PROJECTION

901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING

1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC

1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE

1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES

1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET

1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING

1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

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charity, *after* he paid Moody $20 per Sunday plus 25% of the gross receipts for use of the theatre.

Testimony proved that Rogers operated the theater on Sundays *exactly as it was operated weekdays by Moody.* The higher court granted an injunction.

On the other hand, in Albany Theatre, Inc. v. Short (159 S. E. 688), the testimony showed that the American Legion operated a theater on Sundays. No tickets were sold or admission charged; the receipts were solely from *contributions* by persons attending the exhibition. Also, the Legion was obligated to pay to the theatre owner *only* the expenses that could be actually shown to have been incurred. The higher court held that this operation of a theatre on Sundays was *not* a violation of law.

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PRODUCT DIGEST

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COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Two Sisters from Boston

MGM—Durante Forever

The news about this is that Schnozzle Durante is still as funny as he ever was—and doing the same things. Fashioned with loving care and mounted with all the rich ornamentation possible at the Metro studios, this picture is a worthy frame for Jimmie's magic and unfailing talent. Given his head by Henry Koster, the director, he enthusiastically gives his whole repertoire, from Durante the beer hall piano player to Durante, the diamond in the rough, and no audience can fail to enjoy every minute of it.

There's other talent, too, if more persuasion is needed, including Lauritz Melchior, Kathryn Grayson, June Allyson and, for the bobby-soxers, Peter Lawford, but The Nose is supreme.

The screenplay by Myles Connolly is as standard as Durante and as certain of success. It's about a Boston girl who shocks her prim family by performing in a Bowery music hall to earn enough money to become an opera singer. The story moves swiftly even though without surprises. Naturally, neither the austere atmosphere of the Metropolitan Opera nor the cultured society of its rich patrons are any match for the ebullient Jimmie. Along the way the incidental entertainment ranges from authentic burlesque as it was on the Bowery in the Nineties to just as authentic grand opera with Melchior at his magnificent best.

Miss Grayson as the girl who defies convention to become a singer, and Miss Allyson as her less defiant but just as determined sister are spirited and sweetly appealing. Ben Blue contributes an alcoholic and amnesiac butler.

Production by Joe Pasternak is neat, complete and professional.

Seen at a sneak preview in New York's upper East Seventies, where a smart audience chuckled and roared throughout the picture. Everybody loves Schnozzola. Reviewer's Rating: Excellent.—James D. Ivers.

Release date, March-April, 1946. Running time, 112 min. PCA No. 11244. General audience classification.

Abigail Chandler	Kathryn Grayson
Martha Canford Chandler	June Allyson
Olstrom	Lauritz Melchior
"Spike"	Jimmie Durante
Lawrence Tyburt Patterson, Jr.	Peter Lawford

Ben Blue, Isobel Elsom, Harry Hayden, Thurston Hall, Nella Walker, Gino Corrado

Hotel Reserve

RKO Radio—Tale of Espionage

A fresh and exciting adventure of espionage in a pre-war setting on the French Riviera, offering an interesting catalogue of people who love, hate and intrigue, is currently making its bow on these shores from England. Moving with cumulative absorption, the melodrama, deftly-produced, avoids a common pitfall of straining credulity.

First made and distributed in England in 1944, the RKO production, along with Lucie Mannheim, stars James Mason, current and previous number one money-making star in Motion Picture Herald-*Fame* poll in Britain, also known to audiences here for his starring role in "The Seventh Veil."

Vacationing at a fashionable resort hotel while awaiting his French citizenship, Mason is arrested for having prints of fortifications in his camera. It soon becomes apparent that he is being used as an unwitting foil in a spy ring, with his plight still more intensified when police strategy dictates that he be fattened as bait to catch the real enemy agents.

At the hotel are a varied array of guests, all skillfully cast and superbly directed. As the plot unfolds, brilliant camera works offers fascinating insights into their lives, which become satirical vignettes of society.

Victor Hanbury produced, with Lance Comfort and Max Greene responsible for direction.

In reviewing the film from London in Motion Picture Herald of June 17, 1944, Peter Burnup said in part: "There's a happy leisureness in the unfolding of the story and a sure certainty in all the acting. . . . It is a pleasant, happy sort of picture which propounds no problem."

Seen at the New York theatre on Broadway, where approval was indicated by the audience. Reviewer's Rating: Good.—Mandel Herbstman.

Release date, Block 3. Running time, 79 min. PCA No. 10987.

Peter Vadassy	James Mason
Madame Suzanne Koche	Lucie Mannheim

Raymond Lovell, Julien Mitchell, Clare Hamilton, Martin Miller, Herbert Lom, Frederick Valk, Ivor Barnard, Valentine Dyall, Patricia Medina, David Ward, Hella Kurty, Anthony Shaw, Lawrence Hanray, Patricia Hayes, Josef Almas, Ernest Ulman, Mike Johnson, Hugh Schuster, Henry T. Russell, John Baker.

Journey Together

English Films — Story of the R.A.F.

A story of the R.A.F. from preliminary training to the bombing of Germany is told in documentary form by members of the Royal Air Force and the Royal Canadian Air Force and the United States Army with the help of Edward G. Robinson and Bessie Love, who have small parts which they handle expertly. This film is an R.A.F. Film Unit production which is being distributed in the United States by English Films, Inc.

In the November 17, 1945, issue of Motion Picture Herald this film was reviewed from London. The reviewer said, "Without fuss and fury, the R.A.F. here presents its own screen account of how it fashioned out of a great crowd of willing, nevertheless ordinary, workaday chaps its own select company of the valiant."

The training of these airmen, the pilots, the navigators and the bombardiers are shown in authentic pictures. John Boulting, who did a competent job of direction and Terence Rattigan, who wrote the screenplay, are both R.A.F. officers. Richard Attenborough deserves special mention for his portrayal of David, a corporal in the R.A.F.

If this film had been released during the war its box office acceptance would have been far greater. It has lost its topical appeal, however, it is a good war documentary. The film does not have a Production Code seal because it contains some words and phrases which were held to be in violation of the Code and which the distributor declined to cut.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 2, 1946. Running time, 80 min. General audience classification.

Richard Attenborough, Jack Watling, David Tomlinson, Sid Rider, Stuart Latham, Hugh Wakefield, Bromley Challenor, Z. Perzanowki, Edward G. Robinson, Bessie Love.

Murder Is My Business

PRC—Michael Shayne, Detective

This film, concerning multiple murders, has been fashioned especially for the devotees of the detective type of motion picture. Hugh Beaumont as Michael Shayne, private detective, skillfully gathers evidence and by means of clever deduction is able to reveal the identity of the killer. Cheryl Walker plays his secretary and attempts to do some detective work on her own.

There is a friendly rivalry between the private detective and the local chief of detectives, Ralph Dunn. The plot is over-complicated with suspects. This fact results in a slow pace at times, but the hero, with the aid of his secretary, solves the crimes, much to his own satisfaction and to the chagrin of the detective chief.

Sigmund Neufeld and Sam Newfield were the producer and director, respectively. Fred Myton wrote the screenplay, which was based on the characters created by Brett Halliday.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, April 10, 1946. Running time, 63 min. PCA No. 11377. General audience classification.

Michael Shayne	Hugh Beaumont
Phyllis	Cheryl Walker

Lyle Talbot, George Meeker, Pierre Watkin, Richard Keene, David Reed, Carol Andrews, Julia McMillan, Helene Heigh, Ralph Dunn, Parker Garvie, Virginia Christine, Donald Kerr.

House of Horrors

Universal—Murderer at Large

For the fans who enjoy the sinister element dominant in their motion picture diet with romance in the secondary role Universal brings another in the series of horror stories to the screen. In this Rondo Hatton, whose Neanderthal features suffice without the aid of makeup, portrays the murderer and his ape-like appearance on the screen brings a gasp from the audience.

Produced by Ben Pivar and directed by Jean Yarbrough the story concerns a surrealist sculptor, portrayed by Martin Kosleck, suffering from a persecution complex, who employs a murderer (Hatton) as a model for his work and a means of eliminating critics who do not agree with his surrealistic views on art. The usual complications follow with numerous innocent persons, including Robert Lowery, as a commercial artist, and Virginia Grey, as an art columnist, suspected of the murders. Of course, justice triumphs in accordance with the prescribed formula.

Maury Gertsman's photographic direction makes the most of the ominous situations by the clever use of lights, shadows and camera angles. The picture is based on an original story by Dwight V. Babcock and was adapted to the screen by George Bricker.

Seen at the Rialto theatre in New York, where a midday audience expressed little reaction to the presentation. Reviewer's Rating: Average.—George H. Spires.

Release date, March 29, 1946. Running time, 66 min. PCA No. 11251. General audience classification.
Steven Morrow ....Robert Lowery
Jean Medford ....Virginia Grey
"The Creeper" ....Rondo Hatton
Marcel de Lange ....Martin Kosleck
Bill Goodwin, Alan Napier, Howard Freeman, Joan Fulton

Roaring Rangers

Columbia—Double Durango

Columbia's "Durango Kid" series differs from other Westerns in that it requires a certain amount of mental agility to follow Charles Starrett's lightning-changes from the character and costume of Steve Randall, the honest ranger, to that of Durango, the Robin Hood of the west. In Colbert Clark's current production, even more alertness is required, for the outlaws, just to make the going tough, ring in a false Durango of their own.

This false Durango, naturally, makes trouble for everyone until he ends up with a bullet in his back, and Starrett rides triumphantly into the sunset. For the rest, Barry Shipman's story is the one about the big, bad villain, who, by fair means or foul, attempts to wrest their landholdings from the ranchers.

Smiley Burnette, as Starrett's friend and follower, contributes some slapstick comedy and several amusing song numbers. Adelle Roberts is the girl in the case. Mickey Kuhn, as her young brothers, turns in a rather unconvincing performance.

Ray Nazarro directed in his usual style.

Seen at the Hitching Post theatre, Hollywood, whose patrons appeared to be happy about the whole thing. Reviewer's Rating: Average.—Thalia Bell.

Release date, February 14, 1946. Running time, 56 min. PCA No. 11035. General audience classification.
Steve Randall and The Durango Kid..Charles Starrett
Smiley Butterbeam ....Smiley Burnette
Adelle Roberts, Jack Rockwell, Edward Cassidy, Mickey Kuhn, Ed Cobb, Ted Mapes, Gerald Mackey, Bob Wilke, Merle Travis and his Bronco Busters.

Smooth as Silk

Universal — A Perfect Crime

Kent Taylor and Virginia Grey are effective in the leading roles in this melodrama, which has a clever plot. A drama of planned murder is told in a manner which should hold audience attention even though the murder and his motives are known.

Miss Grey, playing a self-centered actress, jilts Taylor, a prominent attorney, who was unable to obtain a leading part for her in a new production. She eventually receives the part from the producer, played by John Litel, whom she promises to marry.

The young lawyer, mad with jealousy, kills the producer and leaves circumstantial evidence against the actress. For some time it looks as though he will not be convicted, but the district attorney, Milburn Stone, apprehends him in the end.

Dane Lussier and Kerry Shaw wrote the screenplay based on an original story by Florence Ryerson and Colin Clements. Howard Welsch was the executive producer. Charles Barton directed and Jack Bernhard was the producer.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 1, 1946. Running time, 65 min. PCA No. 11447. General audience classification.
Mark Fenton.................................Kent Taylor
Paula ....Virginia Grey
Jane Adams, Milburn Stone, John Litel, Danny Morton, Charles Trowbridge, Theresa Harris, Harry Cheshire, Bert Moorhouse, Ralph Brooks

Turn of the Century

Scandia Films—Swedish Comedy

This Swedish production is built around a character portrayed by Edvard Persson who renders several songs and recounts many jokes which maintain their flavor in the subtitles. Persson presents entertaining wit and humor which should amuse persons familiar with the Swedish language. The dialogue and songs are in Swedish but there are English subtitles by Herman Weinberg which make the film enjoyable for audiences who do not understand Swedish.

Persson portrays a country squire of a sugar beet farm at the turn of the century. This folk comedy-drama concerns itself with the problems of the farm workers and of imported labor. The squire is tolerant and understanding and the workers' problems are satisfactorily solved. There is a romance between the squire's daughter, portrayed by Marianne Gyllenhammar, and the schoolteacher, a champion of the farmhands, portrayed by Claes Thelander. Stina Hedberg as the squire's wife gives a competent performance. The acting of the supporting players is convincing. Good production and direction combined with the charming droll humor and baritone voice of Persson result in a most pleasing film.

"Nar Seklet Var Ungt" or "I Den Gamla Goda Tiden" in English is titled "Turn of the Century" or "In the Good Old Times." Kar de Mumma adapted the story from a novel by K. G. Ossinnilsson. Alvar Kraft and K. G. Ossinnilsson wrote the attractive musical score.

Seen at the Fifth Avenue Playhouse, New York, where a matinee audience expressed its approval and was highly amused by the comedy. Reviewer's Rating: Good.—M. R. Y.

Release date, February 23, 1946. Running time, 110 min. Adult audience classification.
Squire Munthe..............................Edvard Persson
His wife.....................................Stina Hedberg
His daughter......................Marianne Gyllenhammar
Claes Thelander, Walter Sarmell, Mim Persson, Fritjof Billquist.

Four Hearts

Artkino—Romantic Comedy

Departing from the sterner themes of life in wartime Russia which have been depicted in the preponderance of their films, the Russian film makers now have turned to the brighter side, and brought forth a gay, light-hearted satire of manners and morals which makes for pleasing entertainment.

For the most part, the film meanders along pleasantly, telling the story of two sisters who fall in love with each other's boy friend. A lot of farcical complications develop between the boys and girls.

By the time the production reaches its expected Hollywood climax, in which the four hearts beat in one melody of love, a few good musical numbers are fitted in, with the camera occasionally catching some vivid scenes of outdoor splendor.

Deft performances are given by Valentina Serova as the prim, bespectacled professor who sets out to teach Eugene Samoilov, an army lieutenant, some mathematics, but winds up by learning from him some lessons in love.

Konstantin Yudin directed and Charles Clement contributed the English titles.

Seen at the Stanley theatre, New York, where the Russian film patrons expressed approval. Reviewer's Rating: Good.—M. H.

Release date, February 23, 1946. Running time, 80 min. General audience classification.
Galina Murashova..........................Valentina Serova
Lieutenant Peter Kolchin...............Eugene Samoilov
Ludmilla Tselikovskaya, Peter Springfield, Lisa Dmitrievskaya, Elena Murzayeva, Vassily Sanayev.

SHORT SUBECTS

REPORT ON JAPAN (RKO Radio)

This Is America (63,104)

In a timely and absorbing documentary, the editors of This Is America have turned their cameras on Japan as it gropes back to the ways of peace under the vigilance of the nation it provoked into war at Pearl Harbor. The subject is thoroughgoing, effectively produced and edited, and of good exploitable material for the exhibitor.

To the army of occupation has fallen the exhausting job of supervising the beaten people, as its age-old prejudices and ignorances are rooted out slowly that one day Japan may take its place in the family of peaceful men. The subject graphically catches the strange customs of this strange people, showing how freedom of speech and press, long-shackled, is being liberated. Freedom of the cinema also is coming into deserved recognition, as patrons line up at daybreak to get into the film houses.

Dramatic in narration, the film answers many questions.

Release date, February 8, 1946 18 *minutes*

THE FRIENDLY GHOST (Para.)

Noveltoon (P5-1)

Casper is a young ghost who doesn't want to haunt people; he wants to make friends. He finds this a little difficult since everyone is afraid of him. In despair, he tries to commit suicide. This is even more difficult. He finally finds a home. In Technicolor.

Release date, November 16, 1945 7½ *minutes*

GOOD, GOOD, GOOD (Col.)

Community Sing (7654)

Don Baker at the organ again and still with the Song Spinners. Songs are: "Gotta Be This or That," "There's No You," "A Kiss Goodnight," "Till the End of Time" and "Good, Good, Good."

Release date, December 20, 1945 11 *minutes*

HOLIDAY ON HORSEBACK (WB)

Sports Parade (2502)

A party on horseback makes a trip through the Rocky Mountains on trails that were once ridden by Captain John Gunnison, early American engineer. They celebrate the end of the trip by some old-fashioned square dances. In Technicolor.

Release date, February 2, 1946 10 *minutes*

HILL BILLIES (Para.)

Speaking of Animals (Y5-2)

Reversing the consideration that the life of a hillbilly is a dog's life, this short considers a dog leading the life of a hillbilly, complete with fueding, singing and puppy love.

Release date, December 28, 1945 9 *minutes*

CATNIPPED (Col.)

Flippy (7601)

This Technicolor short is the first in a new series which stars the canary, Flippy. The bird proves that he is more than a match for a dog and cat, both of whom are stalking about the room with murder in their eyes.

Release date, February 22, 1946 7½ *minutes*

CAVALCADE OF ARCHERY (WB)

Sports Parade (1513)

Beginning with Robin Hood, the film traces archery down to the present day. Howard Hill does some exhibition shooting and for a finale there's a duplication of the old William Tell trick. In Technicolor.

Release date, January 12, 1946 10 *minutes*

ADVANCE SYNOPSES
and information

THE GREEN YEARS
(MGM)

PRODUCER: Leon Gordon. DIRECTOR: Victor Saville. PLAYERS: Charles Coburn, Tom Drake, Selena Royle, Hume Cronyn.

DOMESTIC DRAMA. An Irish boy, orphaned, goes to live with relatives in Scotland. He meets a girl with whom he falls in love. He wins a scholarship at the University, but is prevented from going there by his parsimonious grandfather. Unexpectedly, the boy inherits a few hundred pounds, and is able to break away from his relatives, go to the University, and marry the girl he loves.

MONSIEUR BEAUCAIRE
(Paramount)

PRODUCER: Paul Jones. DIRECTOR: George Marshall. PLAYERS: Bob Hope, Joan Caulfield, Marjorie Reynolds, Hillary Brooke, Patric Knowles, Joseph Schildkraut, Reginald Owen, Cecil Kellaway, Mary Nash, Constance Collier, Howard Freeman, Leonid Kinskey, Fortunio Bonanova, Yola D'Avril.

COMEDY-DRAMA. Bob Hope is cast as a barber in the court of Louis XVI of France. When the girl he loves is banished, he follows her to save his own head. He poses as a famous swordsman, the Duc de Chartres. All is well until the real duke appears, and exposes the barber.

STRANGE CONQUEST
(Universal)

PRODUCER: Marshall Grant. Director: Jack Rawlins. PLAYERS: Jane Wyatt, Lowell Gilmore, Peter Cookson, Julie Bishop, Milburn Stone, Samuel S. Hinds.

MEDICAL DRAMA. Two scientists are seeking a cure for fever. One of them dies, after inoculating himself with a new serum. The other assumes his identity, and is accused of the murder of his fellow-scientist by the latter's wife. To prove his innocence, a girl who loves him also inoculates herself with the serum. This act of self-sacrifice, as well as the recovery of the dead man's notebook, convince the wife that her husband's death was due to natural causes.

WEST OF THE ALAMO
(Monogram)

PRODUCER-DIRECTOR: Oliver Drake. PLAYERS: Jimmy Wakely, Lee "Lasses" White, Iris Clive, Jack Ingram, Eddie Majors.

WESTERN. The president of the bank in a small western town appeals to two rangers for help in connection with several holdups and robberies which have taken place. He accuses the local saloonkeeper of responsibility for the crimes. The rangers, however, discover that the banker had really planned and executed them himself.

THE SENTENCE
(Warners)

PRODUCER: William Jacobs. DIRECTOR: Vincent Sherman. PLAYERS: Ann Sheridan, Kent Smith, Robert Alda, Bruce Bennett, Rosemary DeCamp, Don McGuire.

MELODRAMA. A doctor, who is married, falls in love with a nightclub singer. When a patient who resembles him dies, the doctor switches identities with the dead man, and runs away with the singer. Consequently, it is believed that the doctor has been murdered. Evidence is unearthed which links him to the supposed crime. He is brought back to stand trial, and eventually pays with his life for his own supposed murder.

THE POSTMAN ALWAYS RINGS TWICE
(MGM)

PRODUCER: Carey Wilson. DIRECTOR: Tay Garnett. PLAYERS: Lana Turner, John Garfield, Cecil Kellaway, Leon Ames, Hume Cronyn, Jeff York.

MELODRAMA. A woman, working in a gas station which her husband owns, meets a vagrant. The two fall in love, and successfully plot the husband's death. Later the woman is killed, under such circumstances that the vagrant is convicted of her murder.

THE DARK MIRROR
(International)

PRODUCER: Nunnally Johnson. DIRECTOR: Robert Siodmak. PLAYERS: Olivia de Havilland, Lew Ayres, Thomas Mitchell, Richard Long, Damian O'Flynn, Regis Toomey, Gary Owen, Lester Allen, Marty Mitrovich, Rodney Bell.

MELODRAMA. Police have reason to believe that a girl who works at a cigar-counter has murdered a society physician. They cannot unearth sufficient evidence to convict her, so they enlist the aid of a psychiatrist. The results of numerous experiments which he makes prove that the girl has a split personality. At first it is believed that she committed the murder while the baser half of her personality was temporarily in control, but later it develops that she is innocent of the crime.

DESIRABLE WOMAN
(RKO Radio)

PRODUCER: Jack J. Gross. DIRECTOR: Jean Renoir. PLAYERS: Joan Bennett, Robert Ryan, Charles Bickford, Virginia Huston.

MELODRAMA. An officer in the Coast Guard falls in love with a woman who is married to a man presumed to be blind. The two plot to get rid of the husband, but the officer comes to his senses before the plan can be put into execution. Discovering that the treacherous wife is not worthy of his love, he turns to another woman.

THE PERFECT MARRIAGE
(Paramount-Wallis)

PRODUCER: Hal B. Wallis. DIRECTOR: Lewis Allen. PLAYERS: Loretta Young, David Niven, Nora Griffith, Virginia Field, Rita Johnson, Charles Ruggles.

DOMESTIC DRAMA. On their tenth wedding anniversary, a young couple decide that the romance and happiness of their marriage has disappeared. They agree to get a divorce. Before court proceedings can be instituted, however, the couple undergo a change of heart, and decide to stay together.

BUT NOT GOODBYE
(MGM)

PRODUCER: Irving Starr. DIRECTOR: S. Sylvan Simon. PLAYERS: Frank Morgan, Keenan Wynn, Gladys Cooper, Audrey Totter, Richard Quine, Marshall Thompson, Cecil Kellaway, Leon Ames, Morris Ankrum.

FANTASY. A ship-builder, whose financial affairs are in a bad way, whose son is unhappy, and whose daughter is thwarted in love, dies. The spirit of his own father, dead some fifty years, meets him to take him to his reward. With the aid of supernatural powers possessed by his father's spirit, the shipbuilder solves all his family's troubles before departing for Heaven.

HEARTBEAT
(RKO Radio-Hakim-Wood Productions)

PRODUCERS: Robert and Raymond Hakim. DIRECTOR: Sam Wood. PLAYERS: Ginger Rogers, Jean Pierre Aumont, Adolphe Menjou, Basil Rathbone, Melville Cooper, Mikhail Rasumny.

COMEDY-DRAMA. Laid in pre-war Paris, this is the story of a young girl who, upon answering an ad for employment, finds herself a pupil at a school for pickpockets. Determined to make enough money to attract a husband, she picks the pocket of an ambassador. He catches her at it but, intrigued by her beauty and her light fingers, he takes her to the embassy, dresses her in a suitable gown, and persuades her to pick some pockets for him, so that he may obtain information of importance to the State. A young attaché of the embassy meets and falls in love with the girl, and she returns his affection. After some complications, she confesses her misdoings, and promises to give up picking pockets. They are married.

RAINBOW OVER TEXAS
(Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: Frank McDonald. PLAYERS: Roy Rogers, Dale Evans, George 'Gabby' Hayes, Sons of the Pioneers, Gerald Oliver Smith.

WESTERN. Upon conclusion of a personal appearance tour, Roy Rogers, his horse "Trigger," and the Sons of the Pioneers arrive at Rogers' home town in Texas. They find the town under the domination of a criminal, whom Rogers exposes. A romance develops between Rogers and the daughter of a local millionaire.

STORY OF JOLSON
(Columbia)

PRODUCER: Sidney Skolsky. DIRECTOR: Alfred E. Green. PLAYERS: Larry Parks, William Demarest, Edgar Buchanan, Ludwig Donath, Scotty Brackett and Tamara Shayne.

BIOGRAPHICAL DRAMA. The son of a Hebrew cantor, Al Jolson declines to follow in his father's footsteps, as the latter wishes him to do. Instead, he becomes the leading interpreter of popular songs of his time.

THE YEARLING
(MGM)

PRODUCER: Sidney Franklin. DIRECTOR: Clarence Brown. PLAYERS: Gregory Peck, Jaceuline White, Claude Jarman, Jr.

REGIONAL DRAMA. Based on the novel by Marjorie Kinnans Rawling, this is a story of life in Florida scrub country. It tells of a small boy's affection for a pet fawn which, when it begins eating their crops is shot by his parents. The boy then runs away from home, but later returns, reconciled to the necessity of his pet's death.

CANYON PASSAGE
(Universal - Wanger)

PRODUCER: Walter Wagner. DIRECTOR: Jacques Tourneur. PLAYERS: Dana Andrews, Brian Donlevy, Susas Hayward, Andy Devine, Patricia Roc.

WESTERN. The owner of a general store in a small western town is in love with a girl who is engaged to a gambler. The gambler is accused of murdering a miner, but before he can be tried there is an Indian uprising. He joins with others to subdue it, and is killed, leaving the field clear for his rival.

[*Additional synopses on following page*]

ADVANCE SYNOPSES
and information

THE SEARCHING WIND
(Paramount - Wallis)

PRODUCER: Hal Wallis. **DIRECTOR:** William Dieterle. **PLAYERS:** Robert Young, Ann Richards, Sylvia Sidney.

POLITICAL DRAMA. Based on Lillian Hellman's stage play, this story deals with the turmoil in Europe between the years 1922 and 1945, as seen through the eyes of an American diplomat. The action takes place in several European capitals: Rome, Paris and Berlin. A romantic triangle develops between the diplomat, his wife, and an American newspaper woman, all of whom grew up together.

NIGHT IN CASABLANCA
(UA - Loew-Marx)

PRODUCER: David Loew. **DIRECTOR:** Archie Mayo. **PLAYERS:** Harpo Marx, Chico Marx, Groucho Marx, Lois Collier, Charles Drake, Lisette Verea, Sig Ruman, Dan Seymour, Lewis Russell, Frederick Gearman, Harro Mellar.

COMEDY-DRAMA. The Marx brothers, searching for hidden Nazi loot in the city of Casablanca, run afoul of a group of Nazi spies. After many complications, the spies are arrested and the treasure is recovered.

THE CAT CREEPS
(Universal)

PRODUCER: Howard Welsch. **DIRECTOR:** Earle C. Kenton. **PLAYERS:** Lois Collier, Fred Brady, Noah Beery, Jr., Paul Kelly, Douglas Dumbrille, Rose Hobart, Iris Clive, Jonathan Hale.

MELODRAMA. A reporter is assigned to investigate a tip that a death believed to be suicide was in reality murder. The father of the reporter's fiancee is accused of the crime. The reporter, aided by a pet cat, finds the real murderer, and clears his future father-in-law of suspicion.

THE STRANGE WOMAN
(UA - Stromberg)

PRODUCER: Jack Chertok. **DIRECTOR:** Edgar Ulmer. **PLAYERS:** Hedy Lamarr, George Sanders, Louis Hayward, Gene Lockhart, Hillary Brooke, Kathleen Lockhart.

MELODRAMA. A certain woman, respected and admired by her friends and neighbors, is considered a vampire by the men in her life. She marries an old man, then persuades his son to cause the old man's death. Later, she accuses the son of murder. She then falls in love with another man, but he is aware of her vicious character, and refuses to reciprocate. She tries to kill him by running over him in a carriage, but the carriage hits a rock, turns over, and she is killed.

CALCUTTA
(Paramount)

PRODUCER: Seton I. Miller. **DIRECTOR:** John Farrow. **PLAYERS:** Alan Ladd, William Bendix, Gail Russell, June Duprez, Edith King, Lowell Gilmore, John Whitney.

MELODRAMA. Three American aviators are engaged in flying freight across the Himalayas. While two of them are out of town, the third is murdered by parties unknown. His two buddies set out to find the killer. They discover that the dead man was involved with a band of jewel-smugglers. They bring the smugglers, and the killer, to justice.

BLUE SKIES
(Paramount)

PRODUCER: Sol C. Siegel. **DIRECTOR:** Stuart Heisler. **PLAYERS:** Bing Crosby, Fred Astaire, Joan Caulfield, Billy de Wolfe, Olga San Juan.

MUSICAL DRAMA. The music of Irving Berlin is featured throughout the story of a nightclub operator and his wife. The two quarrel over a singer in the nightclub, and the misunderstanding is strengthened by the fact that the wife wishes to sell the club, and the husband does not. She leaves him, and starts a flower-shop. The two are reconciled, however, when he takes a radio job, and pleads with his wife to return.

TWO GUYS FROM MILWAUKEE
(Warners)

PRODUCER: Alex Gottlieb. **DIRECTOR:** David Butler. **PLAYERS:** Dennis Morgan, Jack Carson, Joan Leslie, S. Z. Sakall, Janice Paige.

COMEDY-DRAMA. A Balkan prince, visiting in Milwaukee, meets a cab-driver and two manicurists. From them he learns about democracy and, preferring it to monarchy, he gives up his claim to a Balkan throne, and takes a job in a brewery.

TERRORS ON HORSEBACK
(PRC)

PRODUCER: Sigmund Neufeld. **DIRECTOR:** Sam Newfield. **PLAYERS:** Buster Crabbe, Al St. John, Patti McCarty.

WESTERN. A stagecoach is robbed of $40,000 and all its passengers are killed. Among the latter was the niece of a wandering cowboy. He enlists the aid of a cowboy friend, and together the two track down the killers, who are made to pay for their crimes.

FANDANGO
(Universal)

PRODUCER: Edward Kaufman. **DIRECTOR:** Walter Reisch. **PLAYERS:** Yvonne de Carlo, Brian Donlevy, Jean Pierre Aumont, Eve Arden, Theodora Lynch, Philip Reed, Terry Kilburn.

MUSICAL DRAMA. Based on an incident in the life of the Russian composer, Rimsky-Korsakov, this story deals with a romance between the musician and a cafe dancer, at a time when he was a midshipman in the Russian Navy. With the help of his shipmates, the composer smuggles the girl aboard ship, only to be discovered by the captain. Later, however, he is able to arrange to have her come to Moscow, where he obtains for her a role in the Russian ballet.

CENTENNIAL SUMMER
(20th Century-Fox)

PRODUCER-DIRECTOR: Otto Preminger. **PLAYERS:** Jeanne Crain, Cornel Wilde, William Eythe, Constance Bennett, Linda Darnell, Walter Brennan, Dorothy Gish, Barbara Whiting.

PERIOD DRAMA WITH MUSIC. Laid in Philadelphia in 1876, the year of the Centennial Exposition, this is the story of the complications that arise in the lives of a quiet Philadelphia family with the arrival of a relative who has lived for many years in Paris. She brings with her her nephew-by-marriage, a young Frenchman. The latter falls in love with one of the daughters of the family. The other daughter believes for a time that she, too, loves the Frenchman, but eventually discovers that her heart belongs to a young medical student.

COLORADO SERENADE
(PRC)

PRODUCER-DIRECTOR: Robert Emmett. **PLAYERS:** Eddie Dean, Mary Kenyon, Roscoe Ates.

WESTERN. Two cowboys prevent a group of outlaws from murdering a judge. Later, it is revealed that one of the outlaws is the judge's son, kidnapped in infancy. The outlaw refuses to believe the story of his paternity, and attempts to kill his father. Before he can do so, he is himself killed by another of the outlaws.

CARAVAN TRAILS
(PRC)

PRODUCER - DIRECTOR: Robert Emmett. **PLAYERS:** Eddie Dean, Emmet Lynn, Bob Malcolm, Jean Carlin, Al LaRue.

WESTERN. A cowboy, while acting as a guide for a caravan of homesteaders, balks a holdup attempt. When the caravan reaches its destination, the cowboy learns that unscrupulous landgrabbers have taken control of all available land. The cowboy persuades the outlaws who attempt the holdup to join him in overthrowing the land-grabbers. They are successful, and the outlaws are pardoned by the Governor.

MARGIE
(20th Century-Fox)

PRODUCER: Walter Morosco. **DIRECTOR:** Henry King. **PLAYERS:** Jeanne Crain, Alan Young, Glenn Langan, Lynn Bari, Hattie McDaniel, Esther Dale, Hobart Cavanaugh, Don Hayden, Barbara Lawrence, Hazel Dawn, Vanessa Brown.

COMEDY WITH MUSIC. Laid in the late '20s, this is the story of a teen-ager of that period who loses her bloomers at various inopportune moments. This circumstance causes her to be jeered at by her schoolmates, and scorned by the high-school boy she fancies. However, the French teacher who is the idol of the schoolgirls falls in love with the unfortunate young lady, and she with him.

THE SHOCKING MISS PILGRIM
(20th Century-Fox)

PRODUCER: William Perlberg. **DIRECTOR:** George Seaton. **PLAYERS:** Betty Grable, Dick Haymes, Colleen Gray, Margaret Bannerman, Anne Revere, Stanley Prager, Susan Blanchard, Roy Roberts.

COMEDY-DRAMA. Laid in Boston in 1874, this is a story of one of America's pioneer business girls. She obtains employment as a typist, and is viewed with suspicion by her employer, who had been expecting a male typist. However, she soon proves her worth as a business woman, and eventually marries her employer. Ten Gershwin songs are interspersed through the production.

WITHOUT RESERVATIONS
(RKO Radio - Jesse L. Lasky)

PRODUCER: Jesse L. Lasky. **DIRECTOR:** Mervyn LeRoy. **PLAYERS:** Claudette Colbert, John Wayne, Don DeFore.

COMEDY-DRAMA. A woman novelist, on a train on her way to Hollywood to accept an offer for the screen rights to her best-seller, meets a man whom she feels would make an excellent leading actor for the forthcoming picture. He, however, antagonizes her by criticizing her book. The two cause a disturbance, and are asked to leave the train. They are stranded in a small western town, from which they are rescued by a Hollywood producer. By this time, the quarrelsome pair have learned to love each other.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2887. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

SPECIAL

Prod. No.	*Title*	*Release Date*
....	Kiss and Tell	Oct. 18,'45

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Prod. No.	*Title*	*Release Date*
6209	Outlaws of the Rockies (1944-45)	Sep. 18,'45
7022	The Crime Doctor's Warning	Sep. 27,'45
....	The True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing the Western Trail	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
7010	Snafu	Nov. 22,'45
7023	My Name Is Julia Ross	Nov. 27,'45
7018	Hit the Hay	Nov. 29,'45
6005	She Wouldn't Say Yes (1944-45)	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
7012	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
7005	Pardon My Past	Dec. 25,'45
7035	Out of the Depths	Dec. 27,'45
7014	Meet Me on Broadway	Jan. 3,'46
....	Tars and Spars	Jan. 10,'46
....	A Close Call for Boston Blackie	Jan. 24,'46
....	Frontier Gunlaw	Jan. 31,'46
....	The Notorious Lone Wolf	Feb. 14,'46
....	Roaring Rangers	Feb. 14,'46
....	Bandit of Sherwood Forest	Feb. 21,'46
....	The Gentleman Misbehaves	Feb. 28,'46
....	Just Before Dawn	Mar. 7,'46
....	Throw a Saddle on a Star	Mar. 14,'46
....	So Dark the Night	Mar. 14,'46
....	Gunning for Vengeance	Mar. 21,'46
....	Perilous Holiday	Mar. 21,'46
....	Talk About a Lady	Mar. 28,'46
....	Blondie's Lucky Day	Not Set
....	Devil's Mask	Not Set
....	Galloping Thunder	Not Set
....	Glide	Not Set
....	Heading West	Not Set
....	Landrush	Not Set
....	Mysterious Intruder	Not Set
....	Night Editor	Not Set
....	Phantom of the Desert	Not Set
....	The Phantom Thief	Not Set
....	Renegades	Not Set
....	Terror Trail	Not Set
....	That Texas Jamboree	Not Set
....	Two Fisted Stranger	Not Set
....	Walls Came Tumbling Down	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	One Life Too Many	
....	The Story of Jolson	

FILM CLASSICS

(Reissues)

Prod. No.	*Title*	*Release Date*
....	Arrowsmith	Sep. 1,'45
....	Kid Millions	Nov. 1,'45
....	Lady of Fortune	Dec. 15,'45
....	Adventures of Marco Polo	Dec. 29,'45
....	Hurricane	Jan. 15,'46
....	These Three	Feb. 15,'46
....	Condemned to Devil's Island	Mar. 15,'46
....	Strike Me Pink	Mar. 15,'46
....	Beloved Enemy	Apr. 15,'46
....	Come and Get It	May 15,'46

MGM

SPECIAL

Prod. No.	*Title*	*Release Date*
605	Weekend at the Waldorf	Oct.,'45
616	Adventure	Feb.,'46
617	Ziegfeld Follies of 1946	Mar.,'46

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BLOCK 13

Prod. No.	*Title*	*Release Date*
600	Our Vines Have Tender Grapes	Sep.,'45
601	The Hidden Eye	Sep.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

BLOCK 14

Prod. No.	*Title*	*Release Date*
606	What Next, Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage	Nov.-Dec.
610	Yolanda and the Thief	Nov.-Dec.
609	They Were Expendable	Nov.-Dec.

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BLOCK 15

Prod. No.	*Title*	*Release Date*
611	The Harvey Girls	Jan.-Feb.
612	Portrait of Maria	Jan.-Feb.
613	Up Goes Maisie	Jan.-Feb.
614	A Letter for Evie	Jan.-Feb.
615	Sailor Takes a Wife	Jan.-Feb.

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BLOCK 16

Prod. No.	*Title*	*Release Date*
618	The Hoodlum Saint	Mar..-Apr.
619	Bad Bascomb	Mar.-Apr.
620	Postman Always Ring Twice	Mar.-Apr.
621	The Last Chance	Mar.-Apr.
622	Two Sisters from Boston	Mar.-Apr.

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Prod. No.	*Title*	*Release Date*
....	Army Brat	Not Set
....	Boys' Ranch	Not Set
....	But Not Goodbye	Not Set
....	Easy to Wed	Not Set
....	Faithful in My Fashion	Not Set
....	The Green Years	Not Set
....	Hold High the Torch	Not Set
....	Holiday in Mexico	Not Set
..	It Happened at the Inn	Not Set
....	No Leave, No Love	Not Set
....	Star from Heaven	Not Set
....	Three Wise Fools	Not Set
....	Time for Two	Not Set
....	The Yearling	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	Fiesta	
....	The Show-Off	
....	Till the Clouds Roll By	
....	You Were There	

MONOGRAM

Prod. No.	*Title*	*Release Date*
407	Sensation Hunters (1944-45)	Oct. 13,'45
457	The Lost Trail (1944-45)	Oct. 20,'45
464	Riders of the Dawn (1944-45)	Nov. 3.'45
458	Frontier Feud (1944-45)	Nov. 24,'45
571	Lonesome Trail	Dec. 8,'45
501	Sunbonnet Sue	Dec. 8,'45
504	Black Market Babies	Dec. 5,'46
505	Allotment Wives, Inc.	Dec. 29,'45
509	Live Wires	Jan. 12,'46
516	Strange Mr. Gregory	Jan. 12,'46
565	Border Bandits	Jan. 12,'46
452	Drifting Along (1944-45)	Jan. 26,'46
513	Red Dragon	Feb. 2,'46
528	Face of Marble	Feb. 2,'46
527	The Shadow Returns	Feb. 16,'46
572	Moon Over Montana	Feb. 23,'46
507	Fear	Mar. 2,'46
566	The Haunted Mine	Mar. 2,'46
503	Swing Parade of 1946	Mar. 16,'46
573	West of the Alamo	Apr. 6,'46
567	Under Arizona Skies	Apr. 13,'46
....	Behind the Mask	Not Set
....	Dark Alibi	Not Set
529	Gay Cavallier	Not Set
....	Joe Palooka, Champ	Not Set
514	Junior Prom	Not Set
....	Strange Voyage	Not Set
....	Suspense	Not Set
....	Trail of the Yukon	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	In Fast Company	

PARAMOUNT

BLOCK 1

Prod. No.	*Title*	*Release Date*
4501	Duffy's Tavern	Sep. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

Prod. No.	*Title*	*Release Date*
4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

BLOCK 3

Prod. No.	*Title*	*Release Date*
4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46
4531	Road to Utopia (Special)	Mar. 22,'46

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BLOCK 4

Prod. No.	*Title*	*Release Date*
4516	The Virginian	Apr. 5,'46
4517	The Blue Dahlia	Apr. 19,'46
4518	They Made Me a Killer	May 3,'46
4519	The Well-Groomed Bride	May 17,'46

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BLOCK 5

Prod. No.	*Title*	*Release Date*
....	Hot Cargo	
....	Our Hearts Were Growing Up	
....	Strange Love of Martha Ivers	
....	To Each His Own	

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Prod. No.	*Title*	*Release Date*
....	Big Town	Not Set
....	Blue Skies	Not Set
....	The Bride Wore Boots	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Danger Street	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	Monsieur Beaucaire	Not Set
....	The Perfect Marriage	Not Set
....	Searching Wind	Not Set
....	Swamp Fire	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	O. S. S.	
....	Perils of Pauline	
....	Suddenly It's Spring	

PRC PICTURES

Prod. No.	*Title*	*Release Date*
....	Why Girls Leave Home	Oct. 9,'45
....	White Pongo	Nov. 2,'45
....	Club Havana	Nov. 23,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Romance of the West	Mar. 20,'46
....	Gentlemen with Guns	Mar. 27,'46
....	Mask of Diijon	Apr. 9,'46
....	Murder Is My Business	Apr. 10,'46
....	Thunder Town	Apr. 10,'46
....	Devil Bat's Daughter	Apr. 15,'46
....	The Caravan Trail	Apr. 20,'46
....	Wife of Monte Cristo	Apr. 23,'46
....	Terrors on Horseback	May 1,'46
....	Avalanche	Not Set
....	Bombshell from Brazil	Not Set
....	Colorado Serenade	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
....	Heritage	Not Set
....	I'm From Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Sorority Girl	Not Set
....	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	Crime in the Night	

RKO

SPECIAL

Prod. No.	*Title*	*Release Date*
582	Woman in the Window	
681	Along Came Jones	
651	Wonder Man	
691	Pinocchio (R.)	
661	Bells of St. Mary's	
682	Tomorrow Is Forever	

●

BLOCK 1

Prod. No.	*Title*	*Release Date*
601	Mama Loves Papa	
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	

BLOCK 2

Prod. No.	Title	Release Date
606	Man Alive	
607	First Yank Into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	

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BLOCK 3

Prod. No.	Title	Release Date
611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

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BLOCK 4

Prod. No.	Title	Release Date
616	From This Day Forward	
617	Deadline at Dawn	
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	

●

Prod. No.	Title	Release Date
.....	Badman's Territory	Not Set
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	The Bishop's Wife	Not Set
....	The Calico Kid	Not Set
....	Christabel Caine	Not Set
....	Crack-Up	Not Set
....	Ding Dong Williams	Not Set
....	Double Trouble	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Alibi	Not Set
....	Galveston	Not Set
....	Genius at Work	Not Set
....	The Great Answer	Not Set
....	The Great Day	Not Set
....	Heartbeat	Not Set
....	It's a Wonderful Life	Not Set
....	If This Be Known	Not Set
....	The Kid from Brooklyn	Not Set
....	Ladies' Choice	Not Set
....	Lady Luck	Not Set
....	Make Mine Music	Not Set
....	Notorious	Not Set
....	Partners in Time	Not Set
....	The Robe	Not Set
....	Sinbad the Sailor	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Tarzan and the Leopard Woman	Not Set
....	Till the End of Time	Not Set
....	The Truth About Murder	Not Set
....	Up Front with Mauldin	Not Set
....	A Very Remarkable Fellow	Not Set
...	Who Is My Love?	Not Set
....	Without Reservations	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Child of Divorce	
....	Desirable Woman	
....	A Likely Story	
....	Sinbad the Sailor	

REPUBLIC

Prod. No.	Title	Release Date
561	Phantom of the Plains	Sep. 7,'45
551	Bandits of the Badlands	Sep. 14,'45
501	Scotland Yard Investigator	Sep. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the Navajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
509	Gay Blades	Jan. 25,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
447	Song of Arizona	Mar. 9,'46
513	Strange Impersonation	Mar. 16,'46
...	Alias Billy the Kid	Not Set
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	Catman of Paris	Not Set
....	Conquest of Cheyenne	Not Set
....	Crime of the Century	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll's Sketchbook	Not Set
....	El Paso Kid	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	The Gentlemen from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home on the Range	Not Set
....	The Inner Circle	Not Set
....	In Old Sacramento	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	The Man from Rainbow Valley	Not Set
512	Murder in the Music Hall	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	One Exciting Week	Not Set
....	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Rainbow Over Texas	Not Set
....	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Fabulous Suzanne	
....	My Pal Trigger	
....	The Twisted Circle	

20TH-FOX

SPECIAL

Prod. No.	Title	Release Date
402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

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Prod. No.	Title	Release Date
601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonial Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
....	Dragonwyck	Apr.,'46
....	Johnny Comes Flying Home	Apr.,'46
....	Cluny Brown	May,'46
....	Somewhere in the Night	May,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Centennial Summer	Not Set
....	Chicken Every Sunday	Not Set
....	Claudia and David	Not Set
....	The Dark Corner	Not Set
....	Do You Love Me?	Not Set
....	It Should't Happen to a Dog	Not Set
....	Rendezvous 24	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Strange Triangle	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Margie	
....	Three Little Girls in Blue	

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
...	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V	Not Set
....	A Night in Casablanca	Not Set
....	A Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Angel on My Shoulder	
....	Mr. Ace	
....	Strange Woman	

UNIVERSAL

Prod. No.	Title	Release Date
501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
532	The Cat Creeps	May 17,'46
531	She-Wolf of London	May 17,'46
534	Love Takes a Holiday	May 31,'46
.533	Cheating Cheaters	May 24,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	The Cat Creeps	Not Set
....	Down by the Border	Not Set
....	Dressed to Kill	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
......	Hero Wanted	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	That's My Baby	Not Set
. ..	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Adventure for Two	
....	Fandango	
....	Little Miss Big	

WARNER BROTHERS

Prod. No.	Title	Release Date
501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 6,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
....	Devotion	Nov. 24,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment in Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'46
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Humoresque	
....	Inside Job	
....	Lessons in Love	
....	The Sentence	
....	A Very Rich Man	

BRITISH

(Distribution in U. S. Not Set)

Title	Release Date
The Rake's Progress (Eagle-Lion)	Dec. 7,'45
The Agitator (Natl.-Anglo)	Not Set
Brief Encounter (Eagle-Lion)	Not Set
I Know Where I'm Going (GFD)	Not Set
I'll Be Your Sweetheart (GFD)	Not Set
Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
Night Boat to Dublin (ABPC-Pathe)	Not Set
Pink String and Sealing Wax (Eagle-Lion)	Not Set
Strange Holiday (Elite)	Not Set
They Were Sisters (Gains.-GFD)	Not Set
2,000 Women (Gains.-GFD)	Not Set
Waltz Time (Natl.-Anglo)	Not Set
The Wicked Lady (Eagle Lion)	Not Set

MISCELLANEOUS

Title	Release Date
Military Secret (Artkino)	Aug. 1,'45
Half-Way House (AFE)	Aug. 11,'45
Girl No. 217 (Artkino)	Sept. 1,'45
The Barge-Keeper's Daughter (Famous-Intl.)	Sept. 4,'45
Love on the Dole (Four Continents)	Oct. 12,'45
Battle for Music (Four Continents)	Oct. 13,'45
Marie Louise (Mayer-Burstyn)	Nov. 12,'45
Once There Was a Girl (Artkino)	Dec. 22,'45
Fedora (Variety)	Jan. 14,'46
Amami Alfredo (Grand)	Jan. 18,'46
Six P.M. (Artkino)	Jan. 26,'46
Whirlwind of Paris (Hoffberg)	Feb. 9,'46
Four Hearts (Artkino)	Feb. 23.'46
Turn of the Century (Scandia)	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
A Boy, A Girl and a Dog (Frank)	Not Set
Dark Mirror (Intl.)	Not Set
Dear Octopus (English)	Not Set
The Fall of Berlin (Artkino)	Not Set
It Happened One Sunday (English)	Not Set
On Approval (English)	Not Set
Open City (Mayer Burstyn)	Not Set
Secret Mission (English)	Not Set
Sheepdog of the Hills (English)	Not Set
They Met in the Dark (English)	Not Set
Thunder Rock (English)	Not Set
Thursday's Child (English)	Not Set
Warn That Man (English)	Not Set
Western Approaches (English)	Not Set
You Will Remember (English)	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2862, issue of February 23, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2873 and 2874, issue of March 2, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2885 and 2886, issue of March 9, 1946.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA		Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2862
Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Feb.,'46	126m	Dec. 22,'45	2765	2628	2862
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	...	Dec. 18,'43	2766	....	...
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO	..	Bonita Granville-Morgan Conway	Not Set	...	....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	...
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	....
•Apology for Murder	PRC		Ann Savage-Hugh Beaumont	Sept. 27,'45	67m	Sept. 8,'45	2637	2418	
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	....
Arrowsmith (Reissue)	Film Classics		Helen Hayes-Ronald Colman	Sept. 1,'45	95m	Nov. 21,'31	....	....	...
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Mar.-Apr.,'46	112m	Feb. 9,'46	2837	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set		... .		2784	....
Bandit of Sherwood Forest (color)	Col.	...	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	....
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	...
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701		...
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2862
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	...	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	...	....	....	2776	....
Black Beauty	20th-Fox	.	Mona Freeman-Richard Denning	Not Set	..	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Dec. 5,'46	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18 '45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2798
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	...	....	...	2850	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec 1,'45	56m	May 6,'39	....		....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bon Voyage	20th-Fox		Jeanne Crain-Sir Aubrey Smith	Not Set		.....		2230	.
•Border Badman	PRC		Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set				2230	
Breakfast in Hollywood	UA	...	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2862
Bride Wore Boots, The	Para.	....	Barbara Stanwyck-Robert Cummings	Not Set	....	....	....	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757		...
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	...	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	..	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set		. . .	.	2883	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
CAESAR and Cleopatra (Color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	....	....	2818	..
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	....	....	2883	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	....	....	....	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	....	....	....	2884	....
Catman of Paris, The	Rep.	....	Carl Esmond-Lenore Aubert	Not Set	65m	Feb. 23,'46	2858	....	....
Centennial Summer	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	....	....	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	...
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	...	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	May,'46	....	....	....	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	....	....	2686	...
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	2862
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768		
Colorado Serenade	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	....	....	....	2884	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
●Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2862
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768		
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	....	....	....	2870	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	...
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	....
●Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	65m	Aug. 4,'45	2639	2418	...
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi (formerly Fatal Fingerprints)	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	....	....	2809	....
Dark Corner, The	2oth-Fox	....	Lucille Ball-William Bendix	Not Set	....	....	....	2859	....
Dark Mirror, The	Intl.	....	Olivia de Havilland-Lew Ayres	Not Set	...	....	....	2883	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English		Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362		
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Detour	PRC		Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devotion	WB		Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	....	....	2756	
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	....	....	....	....	....
Diary of a Chambermaid	UA		Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	...
Ding Dong Williams	RKO		Glenn Vernon-Marcia Maguire	Not Set				2695	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2862
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
●Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Not Set	....	....	....	2499	
Dragonwyck	20th-Fox.	....	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
●Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set				2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set				2366	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
†Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	..
Fall of Berlin, The	Artkino	..	Documentary	Not Set	70m	Sept. 15,'45	2645		
Fandango	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	...
●Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45				2467	
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
●Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
●Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC		George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
From This Day Forward	RKO	616	Joan Fontain-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
●Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
●Frontier Fugitives	PRC.		Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	...
Frontier Gunlaw (formerly Prairie Raiders)	Col.	...	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	....	....	2778	....

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	...	... .	....	2784	....
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	....	....	2792	..
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2798
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Not Set	.	....	....	2776	.
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	...	..
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	...
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	..
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	...
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	....	....	....	2883	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	....	....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
HARVEY Girls, The (color) (Block 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	...
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	....	....	....	2792	...
Heartbeat	RKO	....	Ginger Rogers-Jean Pierre Aumont	Not Set	....	....	....	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	....	Zachary Scott-Janis Paige	Not Set	....	....	....	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept., 45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov 29 '45	....	....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set		...	..	2216	..
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM		Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	...
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Mar.-Apr.,'46	93m	Feb. 9,'46	2837	2830	.
Hot Cargo	Para.		William Gargan-Philip Reed	Block 5	....	....	....	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2810
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	...
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
● I Love a Bandleader	Col.	6015	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	...
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806		...
● It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	...	....	...	2628	..
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	....	Joe Kirkwood-Elyse Knox	Not Set	....	....	....	2809	...
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	....	Martha Stewart-Richard Crane	Apr.,'46	....	....	....	2764	...
Johnny Frenchman (British)	Ealing-Eagle-Lion	...	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	...
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	.
Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	Not Set	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Mar. 7,'46	....	....	....	2756	....
KID from Brooklyn, The (color)	RKO	...	Danny Kaye-Virginia Mayo	Not Set	...	... .	....	2628	.
Kid from Spain, The (Reissue)	Film Classics	....	Eddie Cantor-Lydia Roberti	Sept. 1,'44	90m	Nov. 5,'32	....	....	.
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	
† Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2862
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Mar.-Apr.,'46	105m	Nov. 24,'45	2726	..	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	...
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2862
Letter for Evie, A (Block 15)	MGM	....	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	...
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	...
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....

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Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
• Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	
• Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2862
• Love, Honor and Goodbye	Rep.	428	Virginia Bruce-Victor McLaglen	Sept. 15,'45	87m	Sept. 15,'45	2645	2454	
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Love Takes a Holiday	Univ.	534	Joan Davis-Jack Oakie	May 31,'46	....	....	....	2870	...
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB		Ida Lupino-Robert Alda	Not Set	..	....	....	2784	..
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746		
Margie	20th-Fox	....	Jeanne Carin-Alan Young	Not Set	....	....	....	2884	...
Marie Louise	Mayer-Burnstyn	...	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726		
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	...
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	
• Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2810
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Not Set	....	....	....	2883	...
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	...	....	....	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshall	Not Set	84m	Feb. 23,'46	2858	2748	
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	...
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2862
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	..
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830		..
Night in Casablanca	UA	....	Marx Brothers-Lois Collier	Not Set	..	....	...	2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46				[illegible]	
Night Train to Memphis	Rep.	..	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2731
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	.
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	....	....	2870	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	...	....	....	2792	..
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
On Approval (British)	English		Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910		
Once There Was a Girl	Artkino	...	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	...
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	2838	..
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
Our Hearts Were Growing Up	Para.	....	Gail Russell-Diana Lynn	Block 5	.	....	....	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA		Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157		
• Outlaws of the Rockies	Col.	6209	Charles Starrett-Tex Harding	Sept. 18,'45	55m	Sept. 29,'45	2662	....	....
Out of the Depths (formerly Strange Voyage)	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	...	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	..	Pat O'Brien-Ruth Warrick	Mar. 21,'46	..	....		2776	
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	.
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	..
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757		
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40			
Portrait of Maria (Block 15)	MGM	....	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	...
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Mar.-Apr.,'46	....	....	....	2883	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Pride of the Marines (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	...
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	.
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	...		
Rainbow Over Texas	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2883	..
Rake's Progress, The	Eagle-Lion	..	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	..	
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	..

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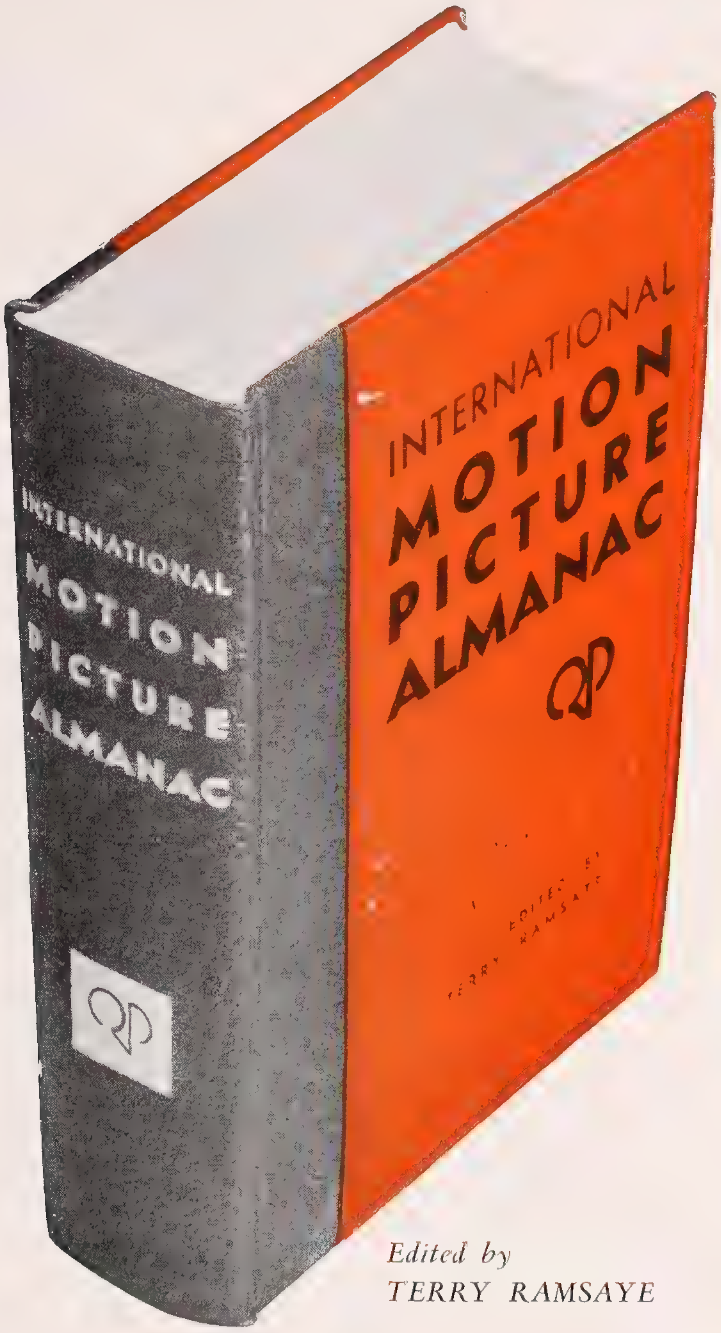
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	...
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810
• Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	....
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	...
Romance of the West (color)	PRC	...	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	...
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
SAILOR Takes a Wife (Block 15)	MGM	....	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	....
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2810
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	..
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The	Para.	....	Robert Young-Ann Richards	Not Set	....	....	....	2884	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
• Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	...
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set				2543	
• Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	...
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	
• Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685		....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	....	....	....	2809	....
• She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2810
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox		Fred MacMurray-Anne Baxter	Not Set		....		2628	..
Smooth as Silk (formerly Notorious Gentleman)	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Mar. 14,'46	....	....	....	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	....	....	....	2809	....
Somewhere in the Night	20th-Fox	....	John Hodiak-Nancy Guild	May,'46	....	....	....	2859	....
Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	....	....	....	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	..	....	...	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC		Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	..
• Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	....	....	2628	....
• South of Rio Grande	Mono.		Duncan Renaldo-Armida	Sept. 15,'45	62m	Dec. 15,'45	2757	2598	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	...	Ilan Kurov-Viola Essen	Not Set	...	....	..	2776	
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2862
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	....	....	....	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	...
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB		Bette Davis-Glenn Ford	Not Set	...	....	....	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2862
Story of Jolson, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	...	....	....	2883	....
Strang Conquest	Univ.	530	JaneWyatt-Lowell Gilmore	May 10,'46	....	....	....	2883	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite		Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Block 5	....	....	....	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO		Edw. G. Robinson-Loretta Young	Not Set		...		2756	....
Strange Voyage	Mono.	....	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC		Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	....	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	..
• Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
• Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46				2756	
Tars and Spars	Col.	.	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2862
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	...	....	....	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	..
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanna Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	....	....	2786	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2862
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445		
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Throw a Saddle on a Star	Col.	....	Ken Curtis-Adele Roberts	Mar. 14,'46	....	....	....	2850	....
Thunder Rock (British)	English		Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	...	....	....	....	....
• Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45		. .		2467	
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	....	...	2784	.
Time for Two	MGM	...	John Hodiak-Lucille Ball	Not Set	..	. .		2748	
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own	Para.	....	Olivia De Havilland-John Lund	Block 5	....	....	....	2861	...
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	...	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	
Topper (Reissue)	Film Classics	....	Constance Bennett-Cary Grant	Dec. 1,'44	96m	July 17,'37	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	..	..... .	...	2748	.
Trouble with Women	Para.	...	Ray Milland-Teresa Wright	Not Set			.	2776	
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	.
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Mar.-Apr.,'46	112m	Mar. 9,'46	2881	2695	....
2,000 Women (British)	Gains. G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626		
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	..		.	1923	...
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 13,'46	....	....	....	2870	....
Undercover Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set		....	....	2748	..
Up Goes Maisie (Block 15)	MGM	....	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	..
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set				2764	
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	...
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward (formerly Give Me the Simple Life)	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 6,'46	....	....	....	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	...
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	....	....	....	....	....
Without Reservations	RKO	....	Claudette Colbert-John Wayne	Not Set	....	....	....	2884	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	.
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacueline White	Not Set	....	....	....	2883	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
• You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2663

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2885 and 2886.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EDITED BY
TERRY RAMSAYE

Edited by
TERRY RAMSAYE

The 1946-47 issue of Motion Picture Almanac is now in preparation, recording and reporting on corporations, products and people across the world scene of this industry. ¶ It is the complete and exhaustive reference book for the business of the screen and for those whose interests impinge on it. ¶ Its editions are annually sold out on publication and back numbers are collectors' items at premium prices.

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Motion Picture Industry
MARCH 20 to 26

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PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

PRODUCT

Stronger drama, funnier comedy, bigger musicals coming up

INCREASING THE TEMPO—*An Editorial by Terry Ramsaye*

Britain gives studios back;
Strike halts Mexican cameras;
Korda plans world distribution

REVIEWS

The Green Years	**Strange Love of Martha Ivers**
Gilda	**Hot Cargo**
Postman Always Rings Twice	**Notorious Lone Wolf**
Our Hearts Were Growing Up	**Lisbon Story**
To Each His Own	**Loyal Heart**
Song of Arizona	**Tangier**

PRODUCT DIGEST
HOLLYWOOD SCENE
PICTURE GROSSES
THE ROUND TABLE
"WHAT THE PICTURE DID FOR ME" ▪ ▪ ▪

VOL. 162, NO. 11; MARCH 16, 1946

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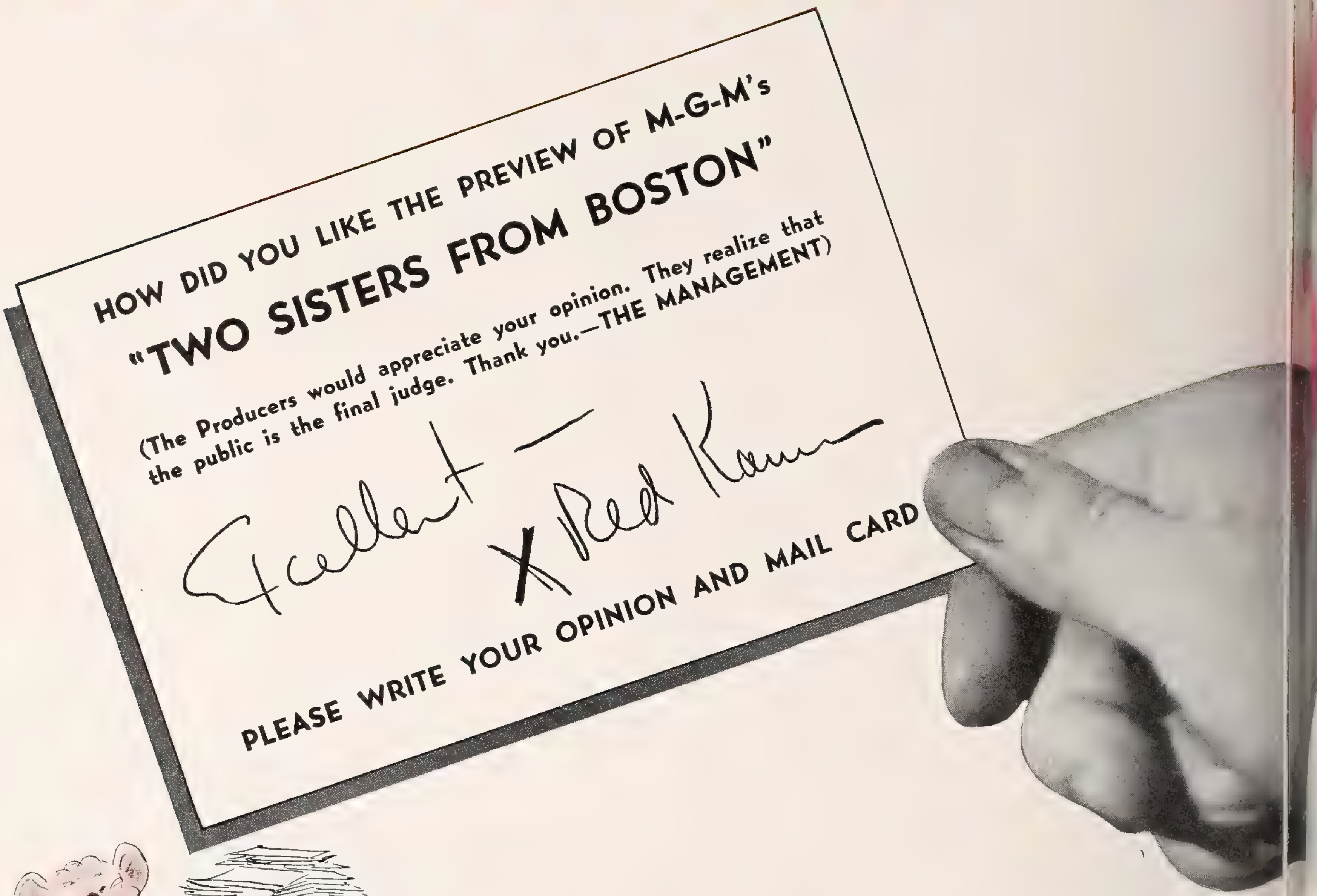
THE SHORTEST REVIEW HE EVER WROTE!



HOW DID YOU LIKE THE PREVIEW OF M-G-M's
"TWO SISTERS FROM BOSTON"

(The Producers would appreciate your opinion. They realize that the public is the final judge. Thank you.—THE MANAGEMENT)

Gallant — X Red Kann

PLEASE WRITE YOUR OPINION AND MAIL CARD

Dear Red Kann—Thanks for mailing the card back to us. You'll be interested in knowing that there were hundreds of replies from the audience and they were all RAVES.

Sincerely, Leo of M-G-M

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Produced by Joe Pasternak • A Metro-Goldwyn-Mayer Picture

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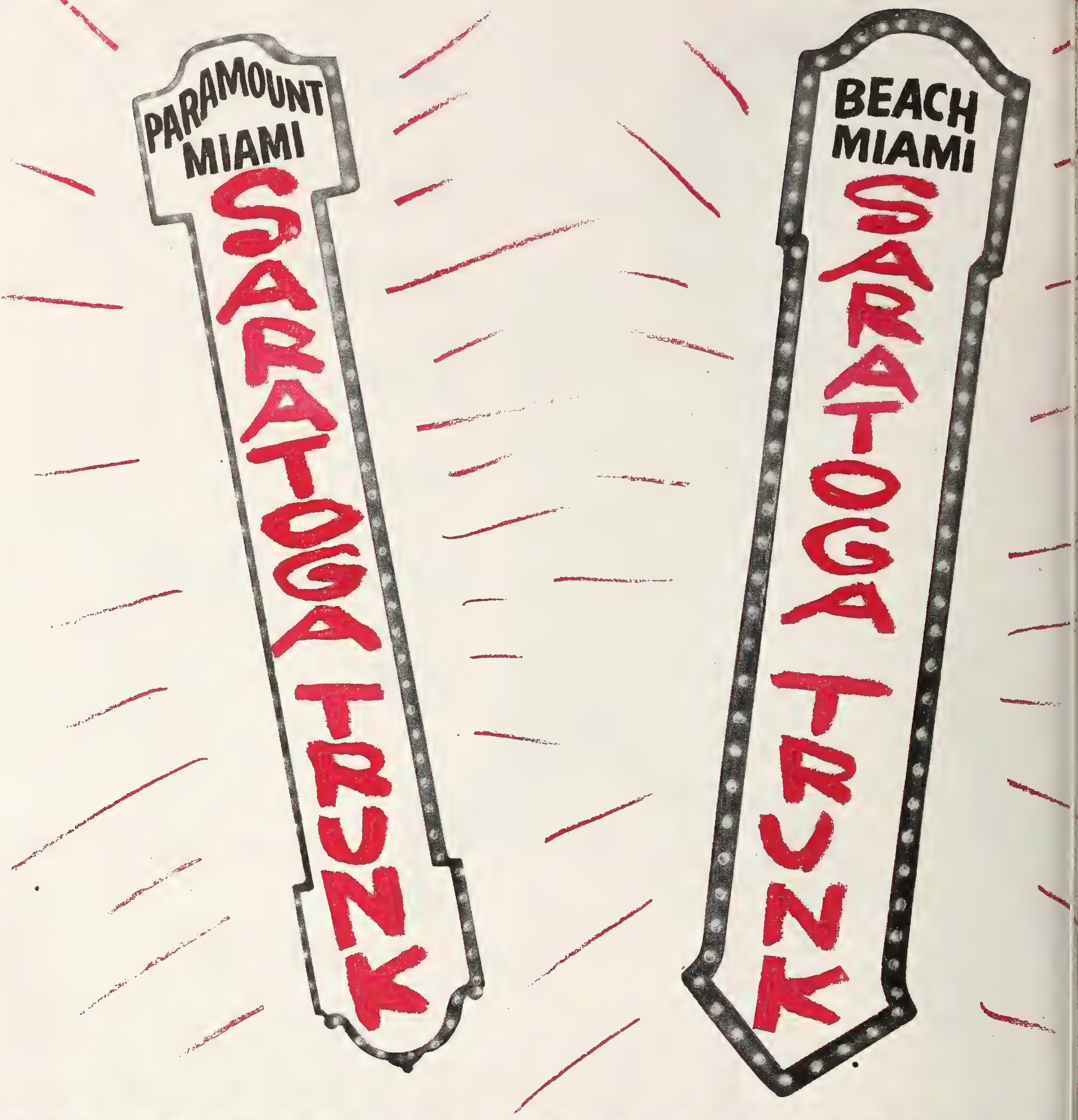
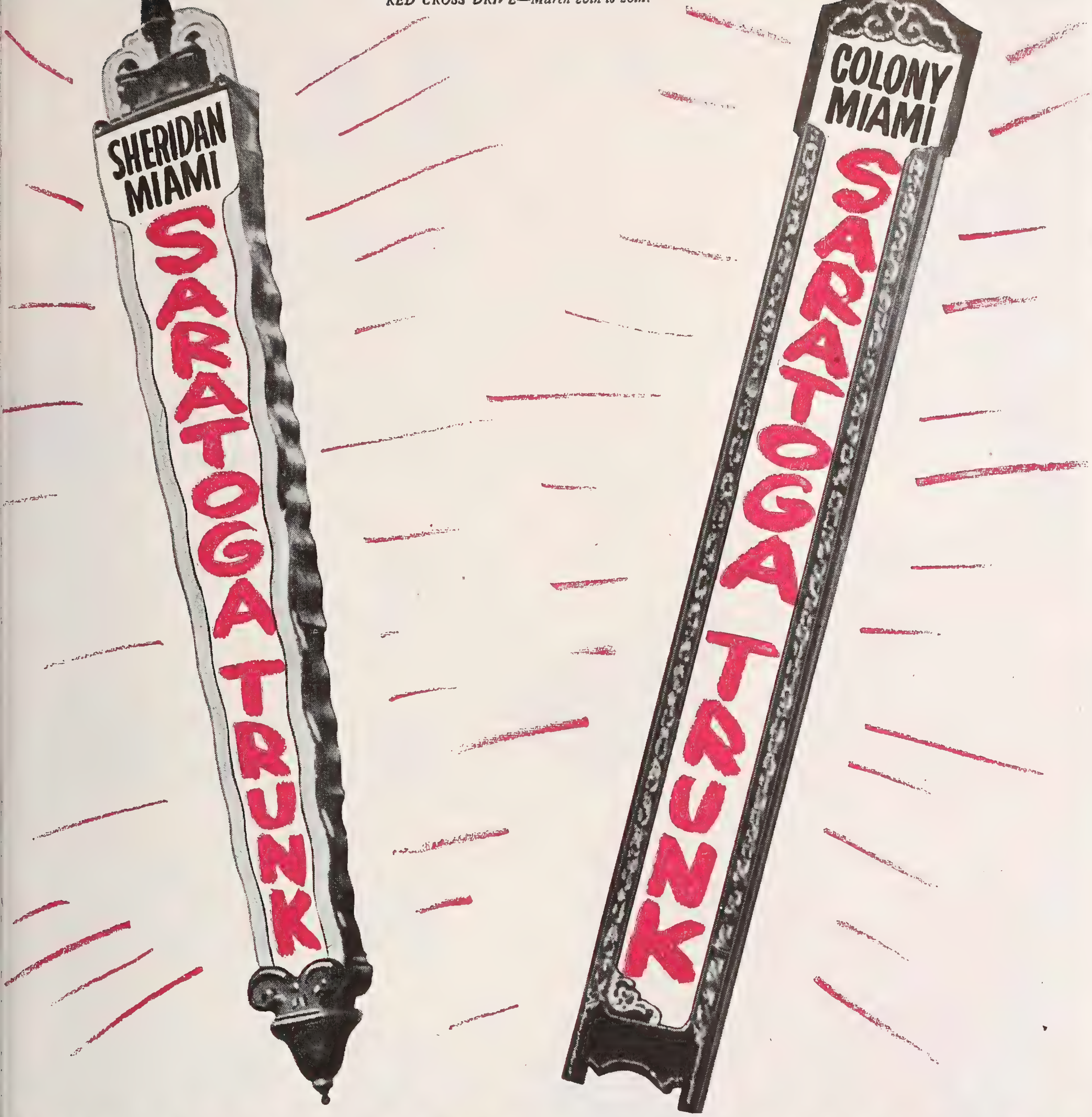

PARAMOUNT
MIAMI
SARATOGA TRUNK
BEACH
MIAMI
SARATOGA TRUNK

IN 4 HOUSES IN MIAMI
WARNER GROSS IN EVER

GARY COOPER and INGRID BERGMAN in EDNA FERBER'S SARATO


SHERIDAN MIAMI
SARATOGA TRUNK
COLONY MIAMI
SARATOGA TRUNK

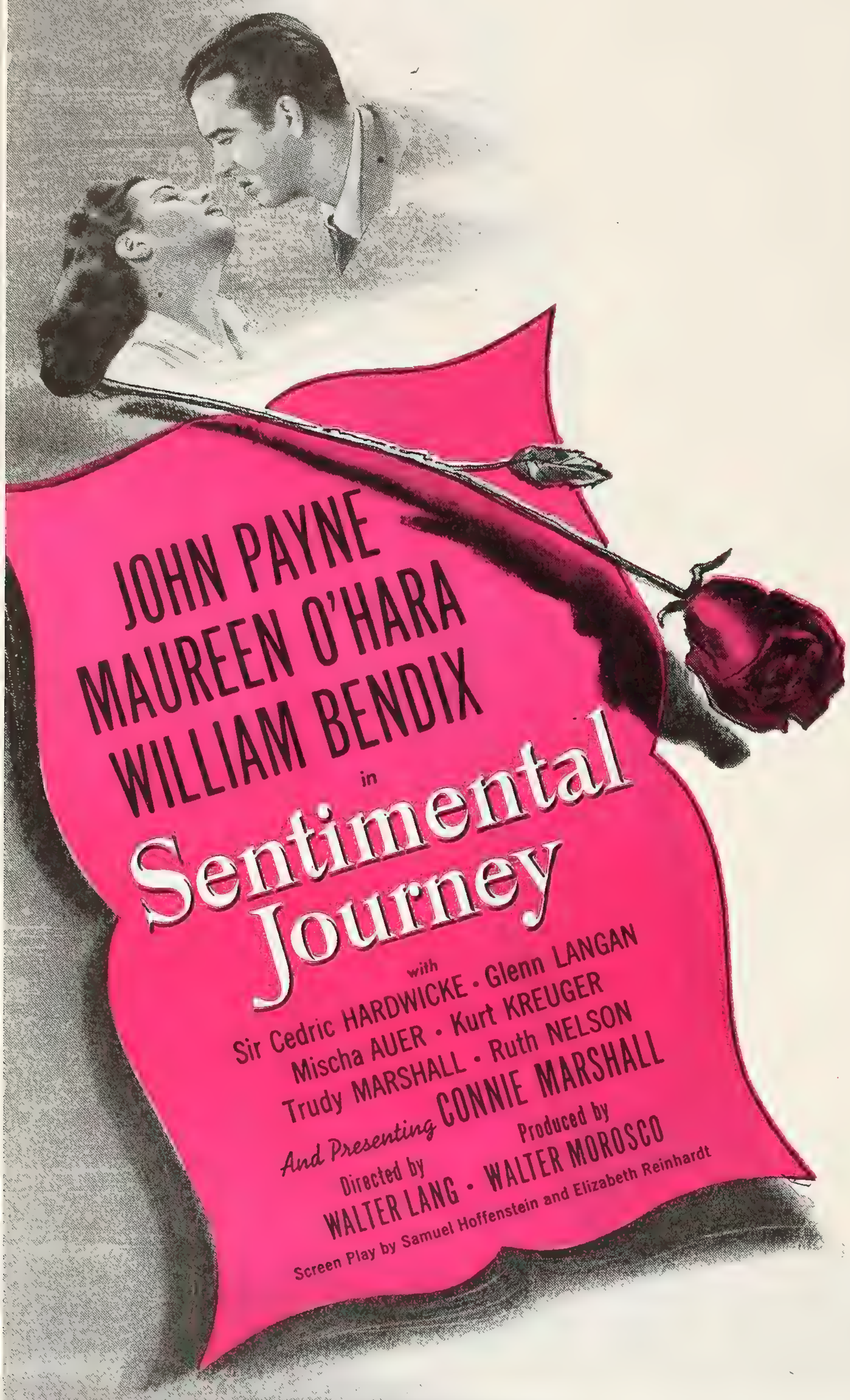
OW AND AHEAD OF EVERY
ONE!

HISTORY *Begins* !!!

AND ALBANY OPENS! 1ST WEEK BEATS ALL-TIME RECORD!

TRUNK with FLORA ROBSON · A HAL B. WALLIS PRODUCTION · Directed by SAM WOOD

Screen play by Casey Robinson • Music by Max Steiner


JOHN PAYNE
MAUREEN O'HARA
WILLIAM BENDIX
in
Sentimental Journey
with
Sir Cedric HARDWICKE · Glenn LANGAN
Mischa AUER · Kurt KREUGER
Trudy MARSHALL · Ruth NELSON
And Presenting CONNIE MARSHALL
Directed by WALTER LANG · Produced by WALTER MOROSCO
Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt

IN ITS FIRST 10 DATES, IT'S OUTGROSSING "THE DOLLY SISTERS"! SAME CITIES— SAME HOUSES— SAME DAYS!

YOUR BIGGEST PEACE-TIME JOB! THE RED CROSS DRIVE — MARCH 20th to 26th!

THE LOVE STORY WITH THE IRRESISTIBLE *boxoffice draw* . . . FROM 20th CENTURY-FOX!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 11 March 16, 1946

INCREASING THE TEMPO

A CERTAIN new quality of intensity tends to mark the flow of product these days and appears forecast in much of the product to come. In this issue of *The Herald* appears a news article examining the nature of many of the pictures for the months ahead. The findings indicate a trend to higher spicing, stronger meat.

Without entering into the issues of rising critical expression in some quarters and an increased discussion of censorships, it may be observed that the manifestations in the production trend are to be recognized as sequels to the war and, in part, consequences of the tensions of the peacemaking.

The plain and basic fact is that drama to be drama must make appeal, ever accenting and topping the level of workaday life and experience.

Under the drives and extremities of war the man-in-the-street and the girl he goes with, the customers, have come to be living at a new higher pitch and tempo of experience—abnormal, if we are to consider the tempo of yesteryear the norm. That brings the multitudes to a general level of emotional reaction which encourages that the entertainment appeal step up to a relatively sharper pitch.

It is the old familiar process of increasing the dose.

The consequence is inevitably a pushing up to the limits of the conventions previously established. Along with that comes, also inevitably, some occasional overstepping.

This in turn increases the labours, and accents the ever-continuing responsibilities of the established and proved processes of self-regulation in production.

The basic mores, the fundamental moralities, however, remain unchanged. Nothing new has occurred to revise the Ten Commandments.

■ ■ ■

RECONVERSION

THE toy manufacturers' annual fair just held in New York gives index to, or illumination of, several aspects of the times and trends. For instance, in the hardware division tanks and cannon have all but vanished, giving way to tractors, excavators and sawmills. The dolls are getting their cutely tricky mechanical insides back, also voices again. It is to be observed that there are also many new games of a speculative nature in which the outfit calls for a lot of stage money. That is close to being a playroom commentary on the state of the nation.

■ ■ ■

AGE of WORDS

THIS may one day be recorded as the age of words. Never before has there been so much saying. We have so many more persons to do the saying and so many more to do the hearing. We have more devices of saying. Our industry of the talking motion picture is the principal commercial exporter of words. Our enterprises of publication are the chief importers, both commercial and political.

With pictures, radio, books and papers the word business has become a very large industry, perhaps even a great industry. It gets an exaggerated importance because it is ever delivering report on matters of basic importance, which words are not. Words are wrappings and packaging for facts and ideas, sometimes thoughts; and, as in much of modern merchandising, there is a tendency to sell the bottle instead of the essence contained.

Generally, we as individuals and as nations talk ourselves into difficulties from which we have to fight our way out, if there is an out. Probably most words are mere symptoms—more often that than remedies. No one ever wins a debate or an argument. Victory is only had on the final count, while the adversary is being rolled onto a litter.

Currently the air is full of words. It is always like that just before and just after a war.

* * * *

In the last troubled months it has become obvious to a casual observer that more and more one sees persons talking to themselves on the streets of New York. The manifestation pertains to places and hours. There is none of it on Park Avenue, some on Madison and Fifth, more in Radio City and Broadway and much more in Union Square and Fourteenth Street.

Eavesdropping suggests that the people who talk to themselves get more than their share of misinformation. Perhaps they misquote themselves.

■ ■ ■

"MAJOR FACTOR"

WITH happy encouragement the editors of *The Herald* and its Round Table regard the words of Mr. Oscar Doob speaking at the annual Quigley Awards function last week, when he observed:

> ***"Now, after twelve years, the Quigley Award idea has grown in scope and influence until it has become recognized as a major factor in developing showmanship in the theatre business."***

The awards just given constitute evidence, too, of continuing opportunity for individual successes in careers of showmanship in the motion picture theatre. Sixteen years ago Mr. P. E. McCoy, Silver Grand Award winner, took a job as a doorman at the Palace in Athens, Georgia. Now he is The McCoy at the Miller in Augusta. Mr. Harry G. Boesel, Bronze Grand Award, started at age 15 as an usher. Now he is in the big time of the Fox Wisconsin operation, in Milwaukee.

The Awards help make and point the fact that showmanship is an ever-developing process.

■ ■ ■

THE great atomic blow-off premiere at Bikini Atoll is going to be the most thoroughly picture-recorded event in human history, assuming that arrangements survive the blast. Batteries of cameras with all manner of functions, automatically and radio controlled—hundreds of them—are to be set surrounding the scene. At the same time, four hundred recording phonographs will be set to record the sound. It now only remains for the scientists to put together a machine to look at the pictures and listen to the big noise. It is apparently going to be too big for human eyes and ears. The whole job can be done by robots, leaving us nothing to do but read the box score.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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PARAMOUNT lists 20 films on current production schedule Page 16
RATHVON reports 18 features now ready at RKO Radio Page 16
ON THE MARCH — Red Kann discusses fact-finding for industry Page 18
PRESIDENT TRUMAN to greet leading showmen in Red Cross drive Page 25
BEFORE Academy bar it's "The Lost Weekend" two to one Page 26
LIBRARY of Congress to be clearing house for Government films Page 30
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CONSTRUCTION is 35 per cent above pre-war level, says Eberson Page 34
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BRITISH studios are derequistioned by the Government Page 44
KORDA plans to produce 14 for British Lion for world release Page 44

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Outlaw

HOWARD HUGHES' much discussed, much publicized, long-delayed production, "The Outlaw," now being distributed by United Artists, this week was being exhibited in Loew's Richmond in Richmond, Va. In New York, the initial step and organized exploitation campaign got under way for the picture with "teaser" advertisements appearing in public places notifying fans that they would eventually be seeing it. No date or theatre, however, has been set for the New York opening.

There was said to have been disagreement between United Artists' advertising heads and Mr. Hughes over the content of the copy. Early this week the New York State Censor Board passed the film for exhibition in what was described as a "re-edited" version. The picture was originally submitted to the board in 1943, but was refused a license when suggested cuts were not made.

It is not known whether the "re-edited" version involves all the cuts originally suggested nor will a spokesman for the board say whether any further deletions were suggested in the version which was submitted and finally approved.

Lucky Sailor

A SPECIAL premiere of United Artists "A Scandal in Paris" was held last Sunday for Gene Bottoms, Navy seaman first class, on Guam so that he might see for the first time his four-month old son, Michael. Sailor Bottoms' son, born eight weeks after his father shipped out to the Pacific Islands, appears in the picture in the role of "Vidocq" in infancy. In order to introduce Michael to his father, the print included forward footage of the father on Guam, and young Michael and his mother in this country. Some 18,000 Naval personnel attended the premiere as guests of Seaman Bottoms. The picture was produced by Arnold Pressburger.

Screen Classroom

IN a prepared speech scheduled to be delivered Thursday before the convention of the American Association of School Administrators at the Stevens Hotel in Chicago, Eric A. Johnston, president of the Motion Picture Association of America, said the educational system could count on the motion picture industry to do its part in selling the value of a high level of education to the public.

"Alone among all mediums, it has the power to reenact and recreate events which otherwise cannot be recaptured," Mr. Johnston continued. "Here, for example, is the story of the French Revolution. In film, you hear it; you see it. There is the story of the Custer Massacre. You see the Sioux as clearly as the ill-fated Mark Kellogg saw them. You hear the rattle of musketry, the triumphant shouts of the attacking Indians, and at last you see Comanche, the surviving horse plunging riderless across the prairies carrying with him only a story he could tell."

Monday the film industry was given an acid blast for releasing for public school consumption old films dated between 1930 and 1937, by Lawton J. Cantrell, assistant superintendent of Washington, D. C., schools.

Testament

FROM the grave this week comes tribute to the American people, whose applause and whose way of life pleased a traveling British actor. In his will, filed in Los Angeles Superior Court, Miles Mander, British character actor, remarked:

"I wish to take this last opportunity to express my gratitude to the American people and their government for permitting me to spend the last years of my life in their marvelous country, enjoying the American way of life."

Sweetening

IF the costs of operating candy counters and popcorn stands in theatres are included in overhead charges against a percentage picture, then distributors are entitled to a share of receipts from such concessions, Jack Cohn, executive vice-president of Columbia, said Tuesday. Mr. Cohn observed that the theater candy business has assumed very large proportions, so much so, he added, that he wonders whether some theatres are "in the motion picture business or the candy business." In January, Joseph R. Vogel, Loew's vice-president in charge of theatre operations, said that the circuit's candy concession receipts were figured as part of receipts in accounting for percentage dates.

Another "Bell"

ANOTHER box office record was established last week by RKO's "The Bells of St. Mary's." At its premiere March 7 at the Alameda in Mexico City, the theatre grossed 30,000 pesos, breaking all previous opening-day records and is still going strong. Local newspapers and magazines have spurred attendance by devoting much feature space to the picture and publicizing its stars, Ingrid Bergman and Bing Crosby.

Lots of Light

A NEW KIND of light was demonstrated publicly over the weekend by its developer, the Western Union Telegraph Company, at the company's New York office. It is emitted by a molten metal, zirconium. The light is enormously powerful, from even the pinpoint of metal used, three one-thousandths of an inch in diameter.

It is claimed among other things that motion picture projection will be given greater definition and wattage will be reduced. Brilliance fully one-half that of the sun is said to be readily achieved.

The new lamp consists of two metal electrodes inside a glass bulb filled with an inert gas, argon. One electrode contains a tiny amount of zirconium oxide. High voltage converts this to radiant zirconium metal.

Hot Stuff

THE highlights of Winston Churchill's allegedly inflammatory speech against Russia, at Fulton, Missouri, were never given to the theatre public. Not because they were too hot, but because the newsreel lights allegedly were. Brigadier General Harry Vaughan, White House military aide, noted that the lights were striking Mr. Churchill in the eyes, and ordered them extinguished.

Nile Nighties

"NIGHT on the Nile Nighties" have been created to "honor" the forthcoming release of J. Arthur Rank's "Caesar and Cleopatra." Bonwit Teller, one of New York City's fancier shops, last week was featuring eight windows–facing on Fifth Avenue devoted to eight nighties, draped a la Egyptian and of a sand color, and decorated by modern adaptations of Egyptian jewelry. In each of the windows was a scroll stating that the designs were in honor of the picture.

No Surplus

DESPITE rumors to the contrary, very few, if any, of the Government's 16mm projectors will be made available to the public, according to a letter from the Surplus Property Administration to Swank Motion Pictures of St. Louis. The letter, in part, says, "Unfortunately there has been considerable public misinformation regarding these projectors . . . very few will ever come into surplus. The armed services ordered only 40,000 16mm projectors and most of them were sent abroad. None of these will be returned for resale in this country since the Surplus Property Act of 1944 provides that surplus in foreign countries shall remain there." The letter was signed by Joseph J. Woolfson, Special Assistant to the Administrator of the Surplus Property Administration.

Casting

LIONEL BARRYMORE, dean of the acting Barrymores and Hollywood veteran, will play the late Franklin D. Roosevelt in Metro-Goldwyn-Mayer's forthcoming atomic bomb film, "The Beginning or the End."

Progress Note

ZION, Illinois, many of whose inhabitants have believed the world flat, Tuesday night voted, through its City Council, to allow motion picture theatres within its city limits. Thus does the world move.

Equipment Flow

BECAUSE of the amount of supplies the Army now has on hand it is no longer necessary to grant special military priorities for film equipment, said Wilbur A. Gillum, chief of the photographic section of the Civilian Production Administration, Monday in Washington. Mr. Gillum said that the motion picture industry is receiving sufficient supplies of projection equipment and raw film for the first time since before the war.

Star Exhibitor

SINGING cowboy film star Gene Autry will add two more suburban theatres to the Autry Enterprises in Dallas, Tex. The Autry company, in which Dallas theatre men Lloyd Rust, H. E. Harelson and Ed Blumenthal are partners with the screen star, already operates the Cliff Queen and Kessler theatres in that area. Construction will start shortly on the Beckley and the Hill theatres.

Studio Expansion

USED by the U. S. Army Signal Corps during the war the Signal Corps Studios in Astoria, L. I., N. Y., will undergo an enlarging and expansion program by the Army, a spokesman said in Washington, D. C., Tuesday. Asserting that no part of the studio was for sale, the spokesman said the Astoria base would be the primary Signal Corps film center.

PEOPLE

Harold L. Gold, general manager for Hughes Productions, will leave for England April 15 to establish offices in London for the company.

Charles Brackett and Billy Wilder, Academy award winners for their screenplay of "The Lost Weekend," were honored by Paramount writers at a luncheon in Hollywood, Monday.

Roy E. Churchill, general manager of Midstate Amusement Corporation in Walla Walla, Wash., resigned March 4 to look after California business interests.

G. Kenneth Holland, formerly with the Office of Inter-American Affairs in Washington, over the weekend was named associate director of the Office of International Information.

William V. Geehand, assistant to Harold J. Fitzgerald, head of Fox-Wisconsin Amusements, last week was named coordinator of publicity for the 1948 Corporation, a Milwaukee betterment project.

Edward Hochstim, Chicago salesman for Columbia, this week took over his new position of Detroit branch manager, succeeding Joseph Gins, resigned.

D. Nessel, of Midstate Amusement Company in Portland, Ore., has been promoted from supervisor to general manager.

R. E. Martin, circuit operator in Florida, Georgia and Alabama, was guest of honor last week in Atlanta, at a banquet celebrating his 34th year in the motion picture business.

O. L. Lothamer on Monday took over duties as office manager of United Artists' Detroit exchange under Sydney Bowman, branch manager.

Morris Helprin, until recently with the Office of War Information, this week was appointed American production executive for Alexander Korda Productions.

Joseph Hazen, president, and Hal Wallis, production head of Hal Wallis Productions, are scheduled to leave New York Saturday for London for a three-week survey of British production facilities.

B. T. Davis of Birmingham, England, was elected vice-president of the Cinematograph Exhibitors Association in London, Tuesday. Next year he automatically will become president of the association.

Colin Miller, formerly with the United Features Syndicate and the Des Moines Register-Tribune Syndicate, Tuesday was appointed assistant to Charles Einfeld, president of Enterprise Productions, Inc.

Douglas Dustin Rothacker, Jr., for the past five years associated with his father, Douglas D. Rothacker, has been appointed a partner in his father's film company, it was announced Wednesday in New York.

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THIS WEEK the Camera reports:

Schuyler Crail

By the Herald

N. PETER RATHVON, president of RKO, as he received reporters of the motion picture business press, Tuesday, at RKO headquarters. Mr. Rathvon is visiting New York from the Hollywood studio, which he is supervising following the death of Charles Koerner. Operations are normal, he said. Story on page 16.

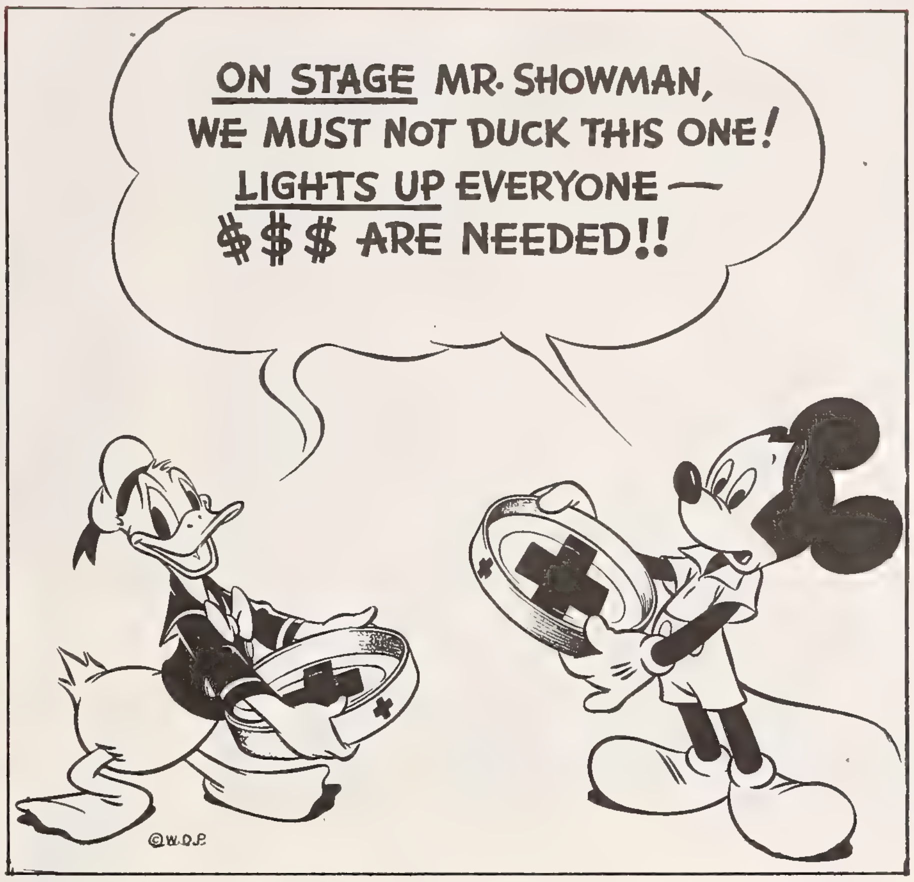
THE FLAG GOES UP, at the new Enterprise Studio, in Hollywood—a Big E for Enterprise. Studio manager Joseph C. Gilpin officiates. The first picture, beginning April 15, will be "Ramrod", with Joel McCrea, produced by Harry Sherman, and this will be followed immediately by "The Arch of Triumph", produced by David Lewis.

AT THE LEFT is A. Pam Blumenthal, New York financier, appointed vice-president and director. A partner in the stock brokerage firm, A. W. Morris & Company, he joins David Loew, chairman of Enterprise, and Charles Einfeld, president, in a company which plans to spend $13,000,000 this year.

H. Tarr, Inc.

THE PURSE WAS $3,500. In Miami, Major Albert Warner, left, presents the Saratoga Trunk Purse Trophy to S. Rutchick, trainer of winner Cencerro. The Tropical Park Race was coincidental with the opening of "Saratoga Trunk" in four Miami theatres.

HOST, in New York, on a star's recent visit. William D. Cotton, owner and publisher of the Ideal motion picture fan magazines, is shown with Belita, star of Monogram's forthcoming "Suspense".


ON STAGE MR. SHOWMAN, WE MUST NOT DUCK THIS ONE! LIGHTS UP EVERYONE — $$$ ARE NEEDED!!
©W.D.P.

WALT DISNEY, through his most persuasive character, sends a plea to showmen for their aid in putting over the current Red Cross drive for funds.

Loop Photo

VISIT, in Chicago, left, by two MGM stars: at the company's exchange, in left to right order—W. E. Banford, manager; Peter Lawford, actor; Jack Flynn, midwestern sales manager; Jack Kirsch, national Allied president; Sam Shirley, district manager, and Keenan Wynn, actor.

THE UNO SEES ITSELF. In London, as the United Nations Organization Technical Advisory Committee on Information scrutinized 22,000 feet of film exposed during the five and one-half weeks' sessions. The pictures were made by British Paramount News, for all newsreels. They were given world release, in ten languages. Left to right, at the screenings in Paramount's private theatre in Wardour Street, are B. Cohen, of Chile, chief of UNO information planning; C. H. Lankester, of BPN; Marion Dix, UNO film and photographs officer; F. Blondel, Belgium; J. Szapiro, Poland, and L. H. Cave-Chinn, BPN.

Metropolitan

MR. AND MRS. M. H. AYLESWORTH, at a Broadway premiere, New York. He was once president of RKO and continues his interest with consistent first night attendances.

BO
WYNAND FOCKIN
AMST

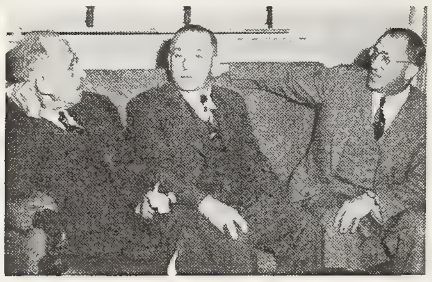
REAL GIN, from Holland, is presented New York's Mayor William O'Dwyer, left, by RKO Pathe cameraman Dave Oliver, right, as M. A. Slotemaker, of Holland's Information Center, watches.

TESTIMONIAL, right. At the Flax Sisters' testimonial luncheon in the Willard Hotel, Washington, a lineup: presenting, left to right, Max Gillis of Republic, Mrs. Hattie Flax Briskman, Jake Flax, Mrs. Sara Flax Monfried and Walter Titus, Jr., of Republic.

Reni Newsphoto

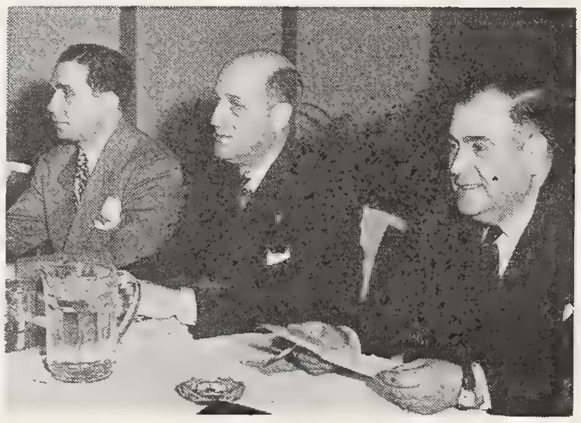
ALLIED OF NEW JERSEY MEMBERS DISCUSS COMING LEGISLATION

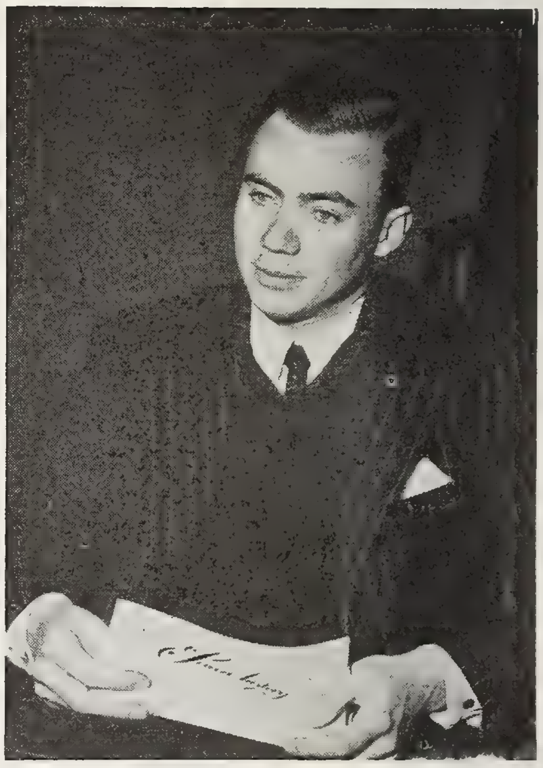
Photos by the Herald



Harry Kridel, Morris Spewak and Jack Mantell, exhibitors.

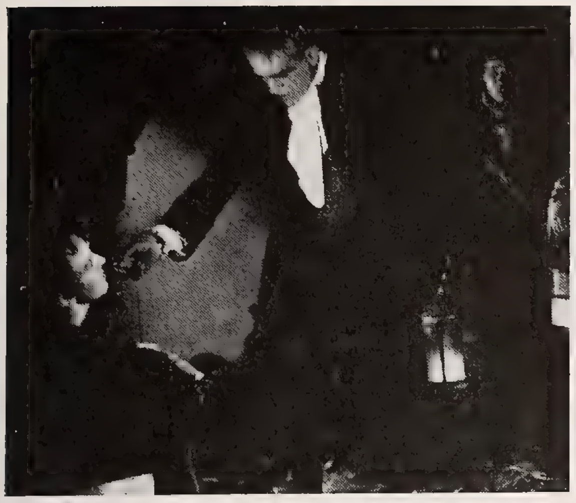
NEW JERSEY EXHIBITORS should know their legislators better. That was the theme of Allied Theatre Owners of New Jersey annual legislative meeting at the Hotel Stacey Trent, Trenton, Monday. Above, Howard Knight, Helen Hildinger and Harry Lowenstein of Allied; Robert Hendrickson, state treasurer; Fred Roff, Morristown police chief, and Irving Dollinger, Allied. At the right, Wilbur Snaper, Mr. Lowenstein, president, and Al Stevens, as business sessions began.





By the Herald

RETURNING TO SPAIN, after two months in Hollywood and New York: Carlos Couret, of Mercurio Films, Madrid, distributors of Paramount product, producers and theatre owners. Mr. Couret's father and brother are associated in the business.



HORROR — "Bedlam", RKO Radio

MUSICAL — "Ziegfeld Follies", MGM

WESTERN — "The Virginian", Paramount

LAVISH, LOUD AND FUNNY IS PATTERN OF NEW PRODUCT

by RAY LANNING

HOLLYWOOD'S product is getting tougher and tenderer; more lavish and funnier. The story line is swinging to emotional extremes.

Recognizing an increased appetite for the lustier, gustier type of entertainment, Hollywood has designed its spring and summer releases to please the theatregoer who wants his comedy broadened into farce, his romantic dramas complete with held-back tears and dilemmas, his murder stories blunt and pathological, his musicals big and leggy.

Yet producers do not believe that there is any longer a liking for war pictures. There is only one war action picture in release this spring and none scheduled for summer.

Reaction Not Entirely Opposed to Violence

Immediately the war ended, audience interest in war-action pictures plummeted, but there was not, as Hollywood evidently foresaw, any reaction against all violent themes. Perhaps backing the familiar saw concerning misery loving company, many audiences found their best "escape" entertainment in watching somebody else have troubles.

A comparison of the promised product for March through August with product released during the same period last year shows that a decidedly larger percentage of pictures in the psycho-murder-horror category will be released this year—and released on demand.

The constant in any season's releases is the romantic drama which usually is a quarter of the product. The remainder of the story types are the variables.

Last year there were, excluding Westerns, approximately 85 pictures released during the March-August period. This year's product for the March-August period will be drawn from a list of about 150 pictures, again exclusive of Westerns. Because long runs have upset the releasing schedules of many companies and because other companies do not plan releases more than a month in advance, no exact spring-summer release can be tabulated as far ahead as August.

Balancing, percentage-wise, the 150 this year with the 85 last year, the following comparisons may be made:

Period and romantic dramas: 24 per cent this year as against 25 per cent last year. But the new heroines, by the very nature of the story, will suffer more this year than last and more of them will probably be clad in period costumes. In this category a few war theme pictures may be seen, but will be concerned primarily with Enoch Arden or rehabilitation themes with the romance predominating.

Musicals: 10 per cent this year as against 15 per cent last year, which would seem to indicate that this form is yielding part of its hold on the "escape" film category to the "hard-boiled" school of drama. Musicals introducing serious music and those having stories woven around the lives of famous composers, either popular or classical, will continue to be released.

Murder, horror and psychological dramas: 26 per cent for 1946 as against 16 plus per cent in 1945. In this field the trend toward the more physically violent hero or heroine that emerged several months ago will continue to spread through more class productions and to more star performers. It is significant that Ray Milland and Joan Crawford won Academy Awards this year by performances in pictures which mirrored the "tough-guy" school of acting.

"LOVE" NO SALESMAN, SAY EXHIBITORS

Chicago's exhibitors are against love. Not, they hasten to add, the heart-spoken "love", but the marquee-written "love". Members of Allied of Illinois, meeting in Chicago recently, made no secret of the fact that Chicago's exhibitors feel certain that that word "love" keeps prospective customers away from the box office. And what, they ask, are they going to do about the 12 pictures with the word "love" in the title which were announced at the meeting for Chicago release?

Comedies, including romantic comedies: 24 per cent this spring and summer as against between 18 and 19 per cent last spring and summer. The increase in this field was both promised and expected. While the romantic comedies continue to account for the majority of pictures in this field there is, as befitting a season of extremes, an increase in the number of farces and fantasies promised.

Adventure and animal stories: There is a slight increase this summer; nine per cent over six, in this category.

Westerns: Seven per cent of this summer's product is devoted to large-scale Westerns, involving, in some cases, $2,000,000 worth of Technicolored sand. The percentage for this type last summer was negligible.

Biographies and historicals: Total always small, generally remaining constant, but extremes of production may even be found in this category, as witness "Caesar and Cleopatra," to be released this summer.

Last summer a little more than 17 per cent of the product was composed of war action or war documentary pictures. This spring a single war action picture, "A Walk in the Sun," is in release.

The smaller companies, as shown by PRC's "The Wife of Monte Cristo," are beginning to vary their product more and to set production in different story fields. This summer the results of this expansion will be seen.

The listing of product from which the March through August releases are being chosen, excluding small-budge westerns:

DRAMAS

"Scandal in Paris," UA; "Tangier," "Man in Grey," "Madonna of the Seven Moons," "So Goes My Love," Universal; "Devotion,"

(Continued on page 16)

Lights Up! Run

COLLECT! COLLECT! COLLECT! EV

MOTION PICTU

RED CRO

MARCH 2

Last Minute Checks!

- ✓ Slugs in newspaper ads!
- ✓ Lobby, Front, Displays!
- ✓ Newspaper & Radio Publicity!
- ✓ Collection containers ready!
- ✓ Collectors instructed!
- ✓ Plans for stage appeal completed!
- ✓ Mayor's Proclamation—Motion Picture Red Cross Week!

The Trailer!

RY SHOW-MARCH 20TH-26TH

RE INDUSTRY

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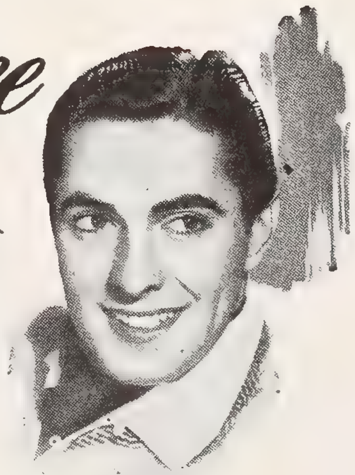
The Trailer is Free



TYRONE POWER
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SCREEN ROLE — on your
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If you have not already received your trailer
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SPYROS P. SKOURAS ★ **HAROLD J. FITZGERALD** ★ **WILLIAM J. KUPPER**
National Chairman *National Campaign Director* *National Distribution Chairman*

DRAMA — "Gilda", Columbia

LOUDER and FUNNIER

(*Continued from page 13*)

"A Stolen Life," "One More Tomorrow," "Her Kind of Man," "Never Say Goodbye," "The Man I Love," "Of Human Bondage," "One Woman's Secret," "Saratoga Trunk," Warners; "To Each His Own," "The Searching Wind," "Miss Susie Slagle's," Paramount; "From This Day Forward," "Till the End of Time," RKO.

"Sentimental Journey," "Dragonwyck," "Somewhere in the Night," "Cluny Brown," "A Yank in London," "Johnny Comes Flying Home," "Centennial Summer," "Anna and the King of Siam," 20th-Fox; "Gilda," Columbia; "Adventure," "Boy's Ranch," "But Not Goodbye," "Faithful in My Fashion," "The Green Years," "Star from Heaven," "Time for Two," "The Yearling," MGM; "Wife of Monte Cristo," PRC.

MYSTERIES

"The Strange Woman," UA; "Smooth as Silk," "The Spider Woman Strikes Back," "House of Horrors," "Blonde Alibi," "She Wolf of London," "The Cat Creeps," "Strange Conquest," "The Brute Man," Universal; "The Big Sleep," "Nobody Lives Forever," "Shadow of a Woman," "The Two Mrs. Carrolls," "The Verdict," Warners; "Strange Love of Martha Ivers," "The Blue Dahlia," "They Made Me a Killer," Para.

"The Truth About Murder," "Crackup," "Bedlam," "The Falcon's Alibi," "The Stranger," "Notorious," "The Spiral Staircase," RKO; "Dark Corner," "Strange Triangle," "Shock," 20th-Fox; "Perilous Holiday," "Mysterious Intruder," "The Phantom Thief," "The Devil's Mask," "One Life Too Many," "The Walls Came Tumbling Down," Columbia; "Hoodlum Saint," "Postman Always Rings Twice," MGM; "Suspense," "Dark Alibi," "Behind the Mask," "Fear," Monogram; "Last Crooked Mile," "Twisted Circle," Republic.

COMEDIES

"Sin of Harold Diddlebock," "Angel on My Shoulder," "The Stray Lamb," "Mr. Ace" "Night in Casablanca," UA; "Love Takes a Holiday," "Cheating Cheaters," "Night in Paradise," Universal; "Janie Gets Married," "Cinderella Jones," Warners; "Our Hearts Were Growing Up," "The Bride Wore Boots," "Cross My Heart," "The Imperfect Lady," "Ladies' Man," "Monsieur Beaucaire," "Too Good To Be True," "The Trouble with Women," "Road to Utopia," "The Well-Groomed Bride," Paramount.

ANIMAL — "Smoky", Twentieth Century-Fox

"Riverboat Rhythm," "Without Reservations," "Ding Dong Williams," "Partners in Time," "Bamboo Blonde," "The Kid from Brooklyn," "Lady Luck," "Genius at Work," RKO; "It Shouldn't Happen to a Dog," 20th-Fox; "Blondie's Lucky Day," Columbia; "Army Brat," "Easy to Wed," "Three Wise Fools," "It Happened at the Inn," "The Sailor Takes a Wife," MGM; "Joe Palooka, Champ," Monogram; "Rendezvous with Annie," Lonely Hearts Club," Republic.

MUSICALS

"Night and Day," "Time, Place, and Girl," "Two Guys from Milwaukee," Warners; "Blue Skies," Paramount; "Make Mine Music," RKO; "Do You Love Me?" 20th-Fox; "Talk About a Lady," Columbia; "Holiday in Mexico," "No Leave, No Love," "Two Sisters from Boston," "Ziegfeld Follies of 1946," MGM; "Junior Prom," "Swing Parade of 1946," Monogram; "Earl Carroll's Sketchbook," "Night Train to Memphis," "My Pal Trigger," Republic.

OUTDOOR

"Duel in the Sun," UA; "Canyon Passage," Universal; "Californian," "The Virginian," Paramount; "Badman's Territory," "Sunset Pass," RKO; "Renegades," Columbia; "Bad Bascom," MGM: "Man from Rainbow Valley," Republic.

ACTION

"Wild Beauty," "The Michigan Kid," Universal; "Hot Cargo," "Big Town," "Calcutta," "Swamp Fire," "Two Years Before the Mast," Paramount; "Smokey," 20th-Fox; "Just Before Dawn," "So Dark the Night," "Night Editor," "Power of Attorney," "Return of Rusty," Columbia; "Last Chance," "Hold High the Torch," M.G.M.

COMEDY — "The Sin of Harold Diddlebock", United Artists

18 Ready at RKO Rathvon Reports

Twenty top pictures will be released by RKO Radio Pictures during the coming year, and 18 of them are now completed, N. Peter Rathvon, company president, reported in New York Tuesday morning, on his first trip east following the recent death of Charles Koerner, vice-president in charge of production.

The completion of the 18 pictures, and the fact that the remaining two are in production, give the company one of the largest inventories in its history, Mr. Rathvon said.

Six pictures are from "outside" producers, Mr. Rathvon added, observing also that in addition to the 20 pictures cited, RKO will also make approximately 15 "B" pictures this year; and it will distribute "The Pearl," now in completion in Mexico, "Great Day," from Great Britain, and possibly one picture from France, under the deal with French Pathe.

In June, RKO will begin production in England of "So Well Remembered." Of the foreign picture situation, Mr. Rathvon remarked that "more will flow into the American market," and that "the company will continue to release outside product as a matter of policy."

The studio is operating smoothly, he said, adding that William Dozier would continue as executive assistant. As for himself, his move following Mr. Koerner's death, to take over studio leadership, is permanent.

20 Pictures on Paramount List

With "full confidence in business conditions, both in the film industry and throughout the nation," Henry Ginsberg, vice-president in charge of production for Paramount, announced this week the studio's entire program for the first nine months of 1946.

Twenty pictures will keep the studio at production peak until the end of September. Thirty other scripts are being prepared.

"This program expresses our complete belief in the great era of prosperity which we foresee," said Mr. Ginsberg.

The 20 pictures scheduled, the first three already in work, are "O. S. S.," "Perils of Pauline," starring Betty Hutton, "Suddenly It's Spring," with Paulette Goddard and Fred MacMurray.

Bing Crosby and Barry Fitzgerald in "Welcome Stranger," Bob Hope in "Where There's Life." Also: "Malice," "False Witness," Bing Crosby in "The Emperor Waltz," "The Bride Saw Red," "Golden Earrings," another Bob Hope for June 1, "The Vixen," from a A. J. Cronin novelette, "The Wayfarer," "Dear Ruth," "The Gauntlet," "Alice-Sit-by-the-Fire," "End of the World," for Ray Milland.

Also: Cecil B. DeMille's "Unconquered," "Royal Family of Hollywood," and "The Night Has a Thousand Eyes."

WHY A CANCER CAMPAIGN...

To 16,668 American Exhibitors:

For several years, we of the National Theatres Amusement Co., Inc. have been interested in doing something about cancer, America's No. 1 Enemy.

When the war ended and we were released from intensive wartime activities, the executives of our company—in a meeting at Kansas City—resolved to aid The American Cancer Society's 1946 campaign with every facility at our command.

Subsequently, The American Cancer Society asked us to help organize all the motion picture theatres of America in support of the drive. We advised these Cancer officials we could not speak for the entire industry, only for National Theatres.

However, we did agree to accept the responsibility of laying the appalling facts about cancer before all exhibitors, and to *invite* them to join us *voluntarily* in an Easter Week Drive, both to raise funds and to let the American people know there is hope for 17 million of them now marked for death.

This we are doing . . . and the response, already, has been inspiring.

Production, distribution and exhibition are rallying to the call of dire human need, joining all other industry, business, press, radio and the great community service organizations—TO DO SOMETHING ABOUT CANCER!

Sincerely yours,

Charles P Skouras

CHARLES P. SKOURAS
Pres., National Theatres Amusement Co., Inc.

P.S. The *invitation* still stands. Someone, somewhere, will thank you for accepting.

THE AMERICAN CANCER SOCIETY, Motion Picture Division, 444 West 56th Street, New York 19, N. Y.: CHARLES P. SKOURAS, National Chairman; TED R. GAMBLE, National Co-Chairman; FRANK H. RICKETSON, JR., National Campaign Director; ROBERT W. SELIG, Executive Campaign Manager; CHARLES M. REAGAN, National Distributor Chairman; LEON BAMBERGER, National Distributor Co-Chairman and Special Consultant; SENN LAWLER, THORNTON SARGENT, Assistant National Campaign Directors, MAURICE (RED) KANN, Trade Paper Relations Chairman; HERMAN ROBBINS, DON VELDE, Trailer and Accessories Committee; FRANK WHITBECK, Hollywood Production Chairman; GEORGE JOSEPH, Distribution Organization; MONROE GREENTHAL, National Publicity and Advertising Director.

(This message paid for by National Theatres Amusement Co., Inc.)

ON THE MARCH

IDEA FOR TRAINEES

by RED KANN

IF the industry can stand a well-organized and thoroughly integrated fact-finding organization to provide reasonably unassailable answers to knotty questions confronting it—and surely it can—there should be room as well for a plan close to the thinking of Robert Fellows these days. He is the Hollywood producer latterly responsible for the successful "Spanish Main" and who recently finished an association with RKO.

He calls his project the Motion Picture Center. It has no direct bearing on theatre operation, yet the link is self-evident. This is what it would be about, excerpted from a communication sent this column:

"I have always felt—that is, from my observations—that our business is being run on the theory tomorrow is too far away," writes Fellows. "Expressing that idea to Hal Wallis some years ago when I was a unit manager at Warner started me a short time later as an assistant producer which led, luckily for me, to a producer's berth.

"While you and I are aware of the many reasons for the haphazard way many things happen, I am sure it must have occurred to a great many top men that, if we had a solid training ground for our cameramen, grips, carpenters, writers, producers, actors and, in fact, all trades including the legal end, many thousands of dollars would be saved over a period of time. Insufficiently trained assistant directors, unit men and many others are costing producers large sums of money. In many cases, the men responsible are too busily engaged at top levels to find time with which to trace the leaks. Thus, my proposal is a Motion Picture Center in Hollywood."

How It Would Work

TO carry it further: "The only cost problem should lie in the subject matter itself. If a script is properly prepared and agreed upon by all concerned before shooting, then the only hazard must be the choice of material and the creative ability to put that subject matter on the screen.

"My idea, therefore, is to build a Motion Picture Center that would house all guilds, unions, etc., and, at some future time, would be able to be turned toward education in our varied crafts. Surely, the industry is important and influential enough to see that courses be included [under a working agreement] at the University of California, Los Angeles, which is a state school located on the outskirts of Beverly Hills.

"I realize the only way to start this project is probably to get some landowner, together with the banks, get the project outlined, buildings up, rent space, and get the whole thing on a paying basis, gradually entering into the other phases of the matter. A long range plan, in other words. The whole matter is too much for one person, and I certainly am not the one to try it alone."

Fellows recently communicated with Byron Price, who expressed interest. But that appears as far as it has gone. Meanwhile, Fellows concludes with this final observation, "Many people have called to discuss the matter and for as many different reasons. The only conclusion I can come to is that everyone likes the idea, but no one wants to do anything about it."

Since this letter arrived, Eric Johnston has held a press interview in Hollywood. On a query, he voiced the hope that his so far vaguely outlined Motion Picture Institute would become a reality in about six months.

No one knows precisely what Johnston proposes to embrace. The impression, drawn from inconclusive references made on scattered occasions, is that the Motion Picture Institute would provide a clearing house for all sorts of problems on all sorts of matters regardless of point of origin within the industry. If this is correct, Fellows' pursuit of his plan is with Johnston and/or Price.

A Motion Picture Institute and a Motion Picture Center appear to be part of an identical pattern.

Before and After

WE DID better this time with the uncertain crystal ball. Thus, on the Academy awards:

BEST PICTURE OF THE YEAR:
The Prediction: "The Lost Weekend."
The Fact: Ditto.

BEST PERFORMANCE BY AN ACTOR:
The Prediction: Ray Milland in "The Lost Weekend."
The Fact: The same.

BEST PERFORMANCE BY AN ACTRESS:
The Prediction: Ingrid Bergman for "The Bells of St. Mary's."
The Fact: Joan Crawford for "Mildred Pierce."

BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE.
The Prediction: Michael Chekhov for "Spellbound."
The Fact: James Dunn for "A Tree Grows in Brooklyn."

BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE.
The Prediction: Anne Revere for "National Velvet."
The Fact: Miss Revere.

BEST ACHIEVEMENT IN DIRECTION.
The Prediction: Billy Wilder for "The Lost Weekend."
The Fact: As above.

Matching it classification with classification, improvement this time over last is sharp. The batting average:

Last year, two hits and four errors.
This year, four hits and two errors.

Discuss Screen Role in Fight on U. S. Inflation

Washington Bureau

The role of motion pictures and other information media in the administration's wage and price policy and other reconversion efforts were discussed Monday morning by John W. Snyder, director of the Office of War Mobilization and Reconversion, and Chester Bowles, newly-appointed Economic Stabilization director.

Gathering to discuss the general information program of the reconversion setup, Mr. Bowles said he had received offers from Hollywood producers to help in producing information films about the Government's undertaking. Recently industry heads and Mr. Snyder discussed the role of producers and distributors in the light of the fact that the War Activities Committee is no longer active. No conclusions were drawn as a result of this conference, it is said. So far, no special "hold the line" or "avoid inflation" films have been produced for the Government.

Mr. Bowles is reported to have assured Samuel Goldwyn that he might call upon the industry at any time. He reminded the producer in a letter of "the importance of creating in the minds of people everywhere the necessity of price controls and other Government measures to avoid inflation."

Mr. Goldwyn, in turn, is said to have offered his services to Mr. Bowles.

While no meeting has been set for a discussion among industry representatives and the reconversion officials, observers believe such a conference will be held. A spokesman expressed the belief that President Truman might be asked to appoint a committee to handle work similar to the old War Activities group.

At the same time, Mr. Bowles believes good results may be obtained without taking such action inasmuch as the industry has pledged 100 per cent support to officials.

Disputes of Publicists Grow with IA Charter

Richard Walsh, president of the IATSE, has issued a charter to the Motion Picture Studio Publicists Association, Roy M. Brewer, IA international representative, announced in Hollywood this wek. This action, it is predicted, will increase the disputes between the MPSPA and the Screen Publicists Guild. The SPG has received a telegram from William Green, president of the AFL, offering it a federal charter and the union has protested the chartering of MPSPA as "an act in violation of AFL procedure."

Prepare Soviet Release

"Dark Is the Night," new Soviet drama, is being prepared for release in this country shortly by Artkino Pictures.

"BEST"

Paramount, for the second consecutive year, far surpasses all other companies in number of major Motion Picture Academy trophies. But not in *any* year have these tributes been so timely, and of such immediate nterest and practical importance to every exhibitor as are these Four Academy Awards.....

THE BEST PICTURE OF THE YEAR

"The Lost Weekend"

Just starting its record-breaking career, with scores of key engagements now playing and thousands more first-runs to come. Now available for *more* extra playing time—and for return engagements.

BEST MALE STAR PERFORMANCE OF THE YEAR—In "The Lost Weekend"

Ray Milland

Coming May 17 in "The Well Groomed Bride," to be followed shortly by "Kitty." Coming later in "The Trouble With Women," and in "California," in Technicolor.

BEST DIRECTION—for "The Lost Weekend"

Billy Wilder

"The Emperor Waltz," directed by Billy Wilder, produced by Charles Brackett in Technicolor and co-authored by Wilder and Brackett, will go into production in May, starring Bing Crosby and Joan Fontaine

BEST WRITTEN SCREENPLAY—"The Lost Weekend"

Charles Brackett and Billy Wilder

Charles Brackett's next picture, the sensational "To Each His Own," produced by him from his original story, will be released in July by Paramount, starring Olivia de Havilland and introducing John Lund

A Message Of Urgent Importance To Every Customer Of Paramount

"Not in many years have the Academy Awards offered such a rich opportunity for practical and profitable showmanship.

"Their announcement came as the climax of a remarkable succession of honors, acclaim and box-office accomplishments.

"'The Lost Weekend' had already won every outstanding tribute for which it was eligible, including three LOOK Magazine medals, the REDBOOK Cup, and three of the New York Film Critics' annual awards.

"Its New York engagement, now in its 15th week, has broken all house records.

"Its key city engagements to date have, in many cases, set new all-time highs for gross and playing time.

"Its performance in smaller situations has been just as remarkable.

"These facts demonstrate that 'The Lost Weekend' has already been established as one of the screen's great money-makers.

"Now the worldwide publicity attending the Academy Awards will give it further impetus.

"*And, if we capitalize properly on these great tributes, I assure you there is almost no limit to what this picture can do at the box-office.*

"Only a handful of theatres have completed the showing of this great production. I feel sure that every one of the thousands of our customers who have not yet played the picture realizes the important profits to be gained by starting now to capitalize on the Academy Awards.

"If this is done, I am sure that this attraction will justify playing time equal to any picture in the history of your theatre or circuit.

"I urge you most sincerely to plan accordingly."

Chas. M. Reagan
Vice President in Charge of Distribution
Paramount Pictures

Thanks

from

Paramount

to the Academy of Motion Picture Arts and Sciences and all its members, fo
these four richly deserved tributes to the men who made this truly great picture—

The Lost Weekend

Starring

Ray Milland · Jane Wyman

with Phillip Terry · Howard da Silva
Doris Dowling · Frank Faylen

Produced by CHARLES BRACKETT
Directed by BILLY WILDER
Screen Play by Charles Brackett and Billy Wilder
From the Novel by Charles Jackson

Donate Your Showmanship to
THE RED CROSS DRIVE
March 20th to 26th!

SPECIAL ACADEMY AWARD TRAILER CLIP AND
POSTER SNIPES MAY BE HAD FROM NATIONAL SCREEN

TRUMAN TO GREET RED CROSS ACES

PLANS for the Red Cross campaign in big Broadway theatres are discussed in New York, at the offices of Spyros Skouras, national industry chairman. Standing, left to right, are Irving Lesser, William J. Kupper, William White, Robert Weitman. Seated are G. S. Eyssell, Mr. Skouras and Harold J. Fitzgerald.

Cosmo-Sileo

Winners of Contest Will Receive President's Thanks for Work

To honor the outstanding Red Cross theatre workers, the "24-Hour Club" has been formed. Membership is limited to the 24 exhibitors and film salesmen selected on a competitive basis, who contribute most to the industry's Red Cross drive, which begins Wednesday and ends the following Tuesday. These 24 showmen will spend 24 hours in Washington May 9 to receive personally the thanks of President Truman for their work and 24 hours in New York to receive the congratulations of Spyros P. Skouras, national chairman of the campaign.

The White House visit and the greeting by President Truman will be followed by a Washington luncheon in honor of the members of the "24-Hour Club," which will be attended by high-ranking Red Cross and industry officials. At the luncheon, Mr. Skouras will present to President Truman a report of the collections made by the theatres.

On Exchange Area Basis

The New York visit will follow the Washington activities. There the showmen will be guests at a dinner to be given by Mr. Skouras.

In choosing the membership of the exclusive club, one salesman from each exchange center will be nominated on the basis of percentage of increase in collections over the zone's 1945 totals. The names of the exchange salesmen will be forwarded by the exchange distribution chairman to the regional distribution chairman, who will make the selection of the salesman showing the greatest collection increase for that region. Each of the 10 regional chairmen will make a selection. The 14 exhibitor members of the club will be chosen similarly by the 14 regional exhibitor chairmen.

Henry Randall and Ed Bell will act as co-regional distributor chairmen for the purposes of this contest to select the New York area winner.

Meanwhile showmen all over the nation met this week to formulate final drive plans.

Aim to Double Returns

In New York City it was announced that Radio City Music Hall and the Roxy, the two largest theatres in the United States, will double their collection time by beginning their audience collections March 14 and continuing through March 26. Both theatres will run the Tyrone Power Red Cross appeal trailer at every show.

The entire front cover of the current Roxy theatre program has been devoted to the campaign. Approximately 100,000 of the programs will be distributed.

At mid-week more than 85 per cent of all the theatres in the Northern California area were pledged to support the drive, according to Richard Spier and Roy Cooper, exhibitor chairmen for the territory.

Salesmen and exhibitors in Minneapolis, Buffalo, New Haven, Charlotte, St. Louis and Denver, among others, have all sent enthusiastic reports to national headquarters concerning the progress of the drive. Many theatres are decorating their marquees, printing special programs and installing novel lobby collection devices.

Film Cans Carry Message

Film cans shipped from all exchanges this week carried a Red Cross label as a reminder of the drive, it was announced by Harold J. Fitzgerald, national campaign director. Appearing on the outside of the film can, the label carried the following message: "Mr. Exhibitor—Have you pledged for Red Cross audience collections?"

A special "Showmen's Service Kit" for the drive is now being mailed to approximately 17,000 exhibitors. It contains a press book, posters, color cards, collection stickers, a special insert on the appeal trailer and collection forms. Additionally, a novel collection container, one half of a film can, painted white with a large Red Cross in the center, is being sent to all exhibitor and distributor chairmen. These chairmen will also receive a souvenir overseas Red Cross shoulder patch, exactly the same as that worn by all Red Cross workers overseas.

Maury Orr Is Honored At Cleveland Dinner

Maury Orr, recently promoted from Cleveland branch manager to western division manager for United Artists, was honored by 135 distributors and exhibitors of the Cleveland territory at a testimonial dinner held Monday at the Hollenden Hotel, Cleveland, under the auspices of the Variety Club. Matt Goodman was chairman of arrangements, and Lester Zucker was master of ceremonies.

Delay Scophony Trust Case to April 25

Defendants in the Scophony anti-trust case have been granted an extension until April 25 to file their answers to the Government's charges of monopoly. The answers were to have been filed Monday, at the expiration of a previous 60-day extension from January 9. The second extension was granted by the Department of Justice with the stipulation that no further adjournment be sought.

Consolidated Appeals to Aid Jewish Charities

The first meeting of the incorporators of the New York Amusement Consolidated Appeal, Inc., was held at the Paramount home office Tuesday. The Consolidated Appeal is to combine in one annual campaign the separate industry drives hitherto conducted in behalf of all Jewish philanthropies. Officers elected at the meeting were: Barney Balaban, president; Jack Cohn, executive vice-president; Malcolm Kingsberg, treasurer, and Arthur H. Schwartz, secretary. In addition, the following trustees were elected: Nate B. Spingold, William Brandt, Max A. Cohen, S. H. Fabian, Lawrence Langner, Herman Robbins, J. Robert Rubin, Maurice Silverstone, and Al Warner.

Warner Release List Set Through April

"No Time for Comedy," starring James Stewart and Rosalind Russell, and "City of Conquest," with James Cagney and Ann Sheridan, both reissues, together with "Devotion," starring Ida Lupino and Paul Henreid, have been set by Warner Bros. for release in April, bringing the schedule up to the early part of May. Both reissues go into general distribution April 13, while "Devotion" is dated for April 30. "Saratoga Trunk," starring Gary Cooper and Ingrid Bergman, is on schedule for March 30.

Before Academy Bar It's "The Lost Weekend" 2 to 1

by WILLIAM R. WEAVER
Hollywood Editor

FIFTY years ago it might have been William W. Pratt's footlighted "Ten Nights in a Bar Room" (ask Grandmother—she knows) that stood Hollywood on its professional head in official acclaim, but last week it was Paramount's "The Lost Weekend," a latter-day and differently slanted study of the same subject, that won the Academy of Motion Picture Arts and Sciences award as the best motion picture of 1945, bestowed at ceremonies in Grauman's Chinese theatre.

The modern and differently conducted consideration of alcoholism won for the House of Paramount, for the second straight year, the largest number of awards collected by a single company. Ray Milland was voted an award as the actor of the year for his portrayal of the alcoholic in the film, Billy Wilder won the year's directorial achievement award for his direction of it, and Charles Brackett and he took down the award for the year's best written screenplay.

No Year for Escapism Or for Newcomers

It was clearly no year for escapism, or for newcomers in the art-business of cinema entertainment.

Mr. Milland, 12 years a leading man in Paramount pictures, is no beginner, and "Lost Weekend" is the antithesis of escapism.

Joan Crawford, winner of the year's award for the best performance by an actress, has been starring in pictures for 18 year, and the "Mildred Pierce," in which she gave the performance that won her her first Oscar is a serious study of the relationship between a mother and a neurotic child.

Anne Revere, winner of the award for the best performance by an actress in a supporting role, has been turning in character portrayals like her winning one for a good many years.

Dunn Won an Academy Award Way Back in '31

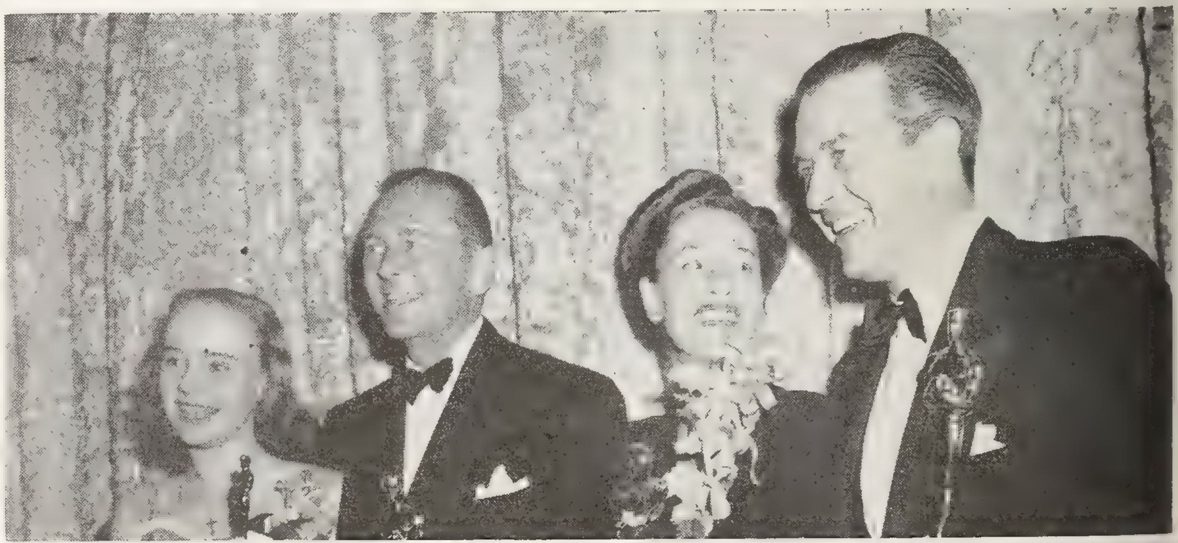
James Dunn, winner of the award for the best performance by an actor in a supporting role, had been away from pictures and out of notice for so long, before coming back to play the improvident father in "A Tree Grows in Brooklyn," that almost nobody remembered, until reminded, that he won an Academy award in 1931 for a performance in "Bad Girl."

Peggy Ann Garner, voted a special award as the most promising child actress of 1945, shouldered alone the weight of that old but currently inoperative truism that youth will be served.

But if the nature of the awardings tended to suggest that professional Hollywood in its

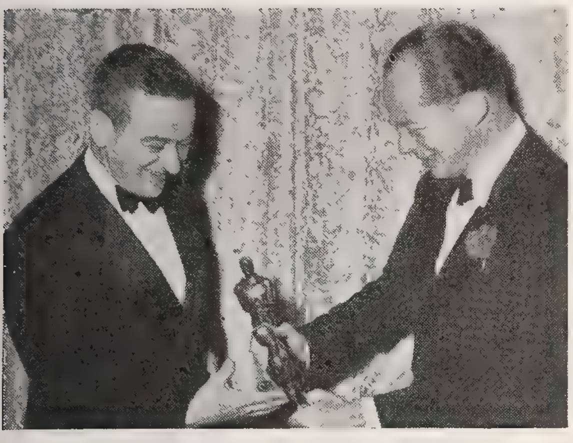
JOAN CRAWFORD, "Best Actress" in her winning role as Mildred Pierce.

RAY MILLAND, "Best Actor" in the "Best Picture", "The Lost Weekend".



OSCARS for all at the Academy Awards banquet: Peggy Ann Garner, "Most Promising Juvenile"; James Dunn and Ann Revere, "Best Supporting Actor and Actress", and Ray Milland, "Best Actor".

Eric Johnston and Henry Ginsberg, "Best Picture" producer.



William Wyler and Billy Wilder, "Best Director".

George Murphy and Frank Sinatra, special award winner.

AWARD WINNERS FOR 1945

Following are the awards of the Academy of Motion Picture Arts and Sciences for 1945, bestowed in formal manner on the evening of March 7, in Hollywood:

Best motion picture of the year — "The Lost Weekend", Paramount.

Best performance by an actor — Ray Milland in "The Lost Weekend", Paramount.

Best performance by an actress — Joan Crawford in "Mildred Pierce", Warners.

Best performance by an actor in a supporting role — James Dunn in "A Tree Grows in Brooklyn", 20th-Fox.

Best performance by an actress in a supporting role — Anne Revere in "National Velvet", MGM.

Best achievement in directing — "The Lost Weekend", Paramount; Billy Wilder.

Best written screenplay — "The Lost Weekend", Paramount. Screenplay by Charles Brackett and Billy Wilder.

Best original screenplay — "Marie-Louise", Praesens Film Co. (Swiss). Screenplay by Richard Schweizer.

Best original motion picture story — "The House on 92nd Street", 20th-Fox. Original story by Charles G. Booth.

Best achievements in art direction — Black-and-white: "Blood on the Sun", Cagney Productions-U.A.; Wiard Ihnen. Color: "Frenchman's Creek", Paramount; Hans Dreier and Ernst Fegte.

Certificates of merit to interior decorators of the productions receiving awards for art direction — Black-and-white: "Blood on the Sun", Cagney Productions-U.A.; A. Roland Fields. Color: "Frenchman's Creek", Paramount; Sam Comer.

Best achievements in cinematography — Black-and-white: "The Picture of Dorian Gray", MGM.; Harry Stradling. Color: "Leave Her to Heaven", 20th-Fox; Lean Shamroy.

Best achievements in sound recording — "The Bells of St. Mary's", Rainbow Productions-RKO Radio; Stephen Dunn.

Best achievement in film editing — "National Velvet", MGM; Robert J. Kern.

Best achievement in special effects — "Wonder" Man", Beverly Productions-RKO Radio; John Fulton.

Best achievement in sound effects — Arthur W. Johns for "Wonder Man", Beverly Productions-RKO Radio.

Best short subjects — Cartoons — "Quiet, Please", MGM; Frederick Quimby, producer. One-reel — "Stairway to Light", MGM; Herbert Moulton, producer; Jerry Bresler, executive producer. Two-reel — "Star in the Night", Warners; Gordon Hollingshead, producer.

Best scoring of a musical picture — "Anchors Aweigh", MGM; by George Stoll.

Best music score of a dramatic or comedy picture — "Spellbound", Selznick International-U.A.; by Miklos Rozsa.

Best original song — "It Might As Well Be Spring" from "State Fair", 20th-Fox. Music by Richard Rodgers, lyrics by Oscar Hammerstein II.

Distinctive achievement in documentary production — Features: "The True Glory", Governments of Great Britain and United States. Short Subjects: "Hitler Lives?", Warners; Gordon Hollingshead, producer.

Special scroll to Republic Pictures; Allen Wilson, vice-president, Daniel J. Bloomberg, head of the sound department, for providing a musical scoring auditorium.

Most promising juvenile actress of the year — Peggy Ann Garner.

Special award to Frank Ross, producer; Mervyn LeRoy, director, and Frank Sinatra, for "The House I Live In", short subject on tolerance.

Awards for scientific or technical achievement — Loren Ryder, Charles R. Daily, Paramount sound department for design, construction and use of first dial-controlled, step-by-step sound channel lineup and test circuit. Michael S. Leshing, Benjamin C. Robinson, Arthur B. Chatelain and Robert C. Stevens, 20th-Fox; John G. Capstaff, Eastman Kodak, for 20th-Fox processing machine.

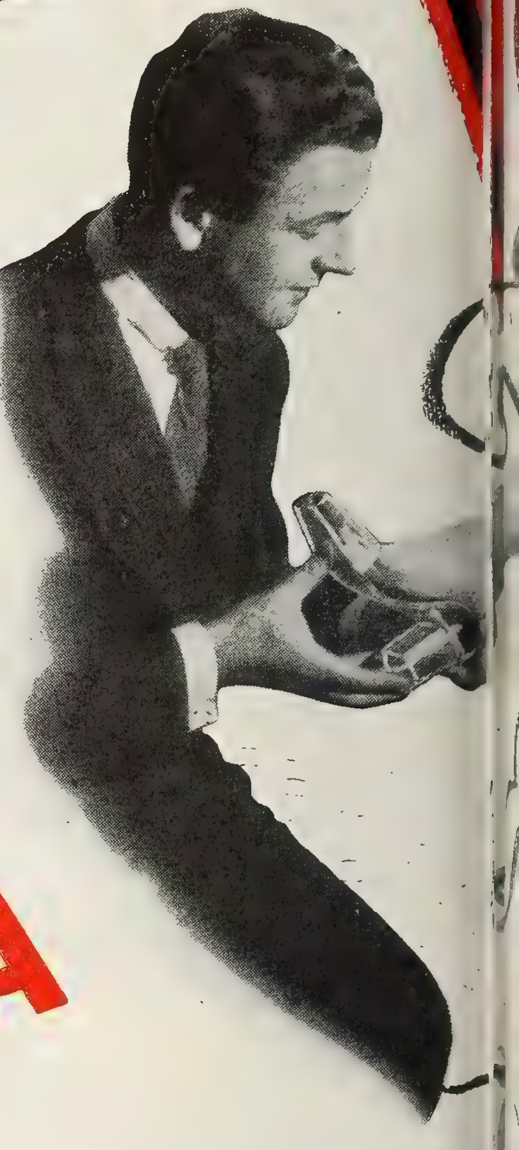
ballotting had manifested a readiness now to look sentimentally backward down the short vista of its past, this was an illusion, for in presenting to Henry Ginsberg the award to Paramount for "Lost Weekend," Eric Johnston, president of the Motion Picture Association, told the 2,100 members of his newly adopted family, "The industry is on the threshold of its best achievements." It was his first appearance before a Hollywood audience, and the audience liked him.

Earlier on the program, Donald Nelson, president of the Society of Independent Motion Picture Producers, also a newcomer to Hollywood and making his first appearance before a Hollywood audience, had presented a special award to Walter Wanger, in recognition of his six years of service as Academy president, and the audience liked him, too.

Hollywood was in a liking mood on this Academy occasion, which is not always the case, and satisfaction with the awards, and with the programming and staging of their presentation, was general enough to be termed unanimous. Formal attire was required, for the first time since the war broke out, making the scene a total delight for the five or six thousand fans who lined Hollywood Boulevard to witness the awards.

The high moment was a Bob Hope crack, naturally enough, and he delivered it masterfully, saying of Eric Johnston, "I didn't think he'd be here—I heard he was in bed with Scarlet-Street Fever."

THERE IS A BIG AND EASY TO DO "CINDERELLA SLIPPER" STUNT FOR WARNERS' "CINDERELLA JONES"



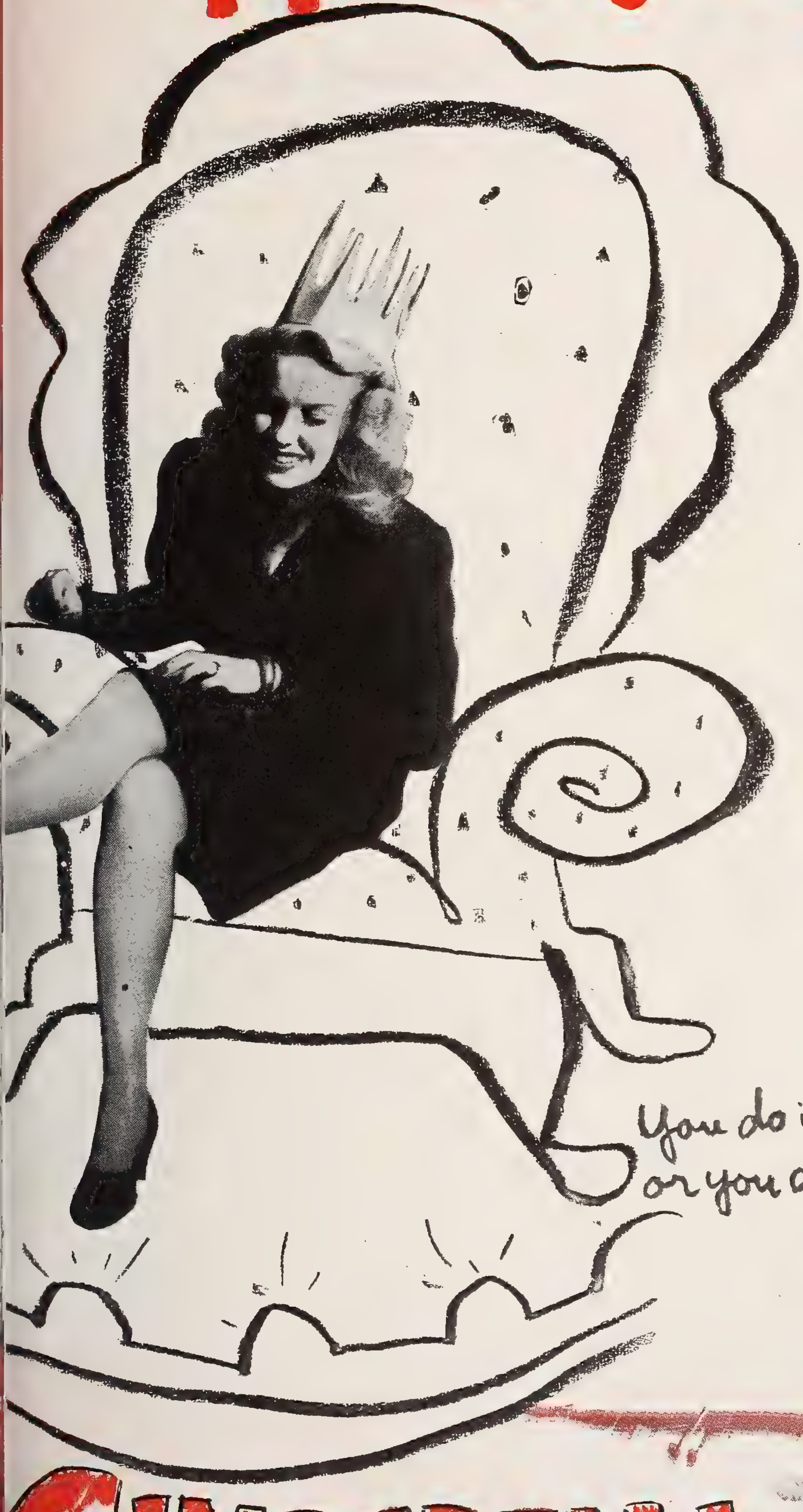
RELEASE HAS HARDLY BEGUN AND ALL THESE THEATRES ALREADY HAVE DONE IT! NEW ONES BEING ADDED EVERY MINUTE.

Palace Theater—Cincinnati, Ohio • Orpheum Theater—Sioux City, Iowa Orpheum Theater — Davenport, Iowa • Brandeis Theater Omaha, Nebraska • Century Theater — Rochester, N. Y. Strand Theater — Albany, N. Y. Warner Theater—Lawrence, Mass.

Hollywoo
Theater — Los Angele
Calif. • Downtown Thea
Los Angeles, Calif. • Wiltern Thea
Los Angeles, Calif. • Warner Theater — Brid
port, Conn. • Stamford Theater — Stamford, Co
Roger-Sherman Theater — New Haven, Conn. • Strand Thea
Hartford, Conn. • Tivoli Theater — Frederick, Maryland • Capitol Thea
Springfield, Mass. • Apollo Theater — Martinsberg, West Va. • Maryland Thea
Hagerstown, Maryland • Capitol Theater—Winchester, Va.• Earl Theater—Washington, D.
Dixie Theater Staunton, Va. • Virginia Theater — Harrisonburg, Va. • Ohio Theater — Ce
Rapids, Iowa • Davenport Theater — Davenport, Iowa • Orpheum Theater — Des Moines, Io

Every day—Every show—COLLECT! RED CROSS DRIVE—March 20th to 26th!

Here's the idea:



It's the Cinderella story all over again! About two weeks in advance of the playdate you announce that you're looking for Cinderella to fit your Glass Slipper. We give you the Slipper and you follow through.

You do it on the stage, or you do it in the lobby

NO COST TO YOU
We Supply The Glass Slipper FREE! Check Your Warner Man Right This Minute For Details.

CINDERELLA JONES

it's got those rapturous two from "RHAPSODY IN BLUE"

JOAN
LESLIE

ROBERT
ALDA

with **S. Z. SAKALL**
EDWARD EVERETT HORTON
JULIE BISHOP – WILLIAM PRINCE
Screen Play by Charles Hoffman
From a Story by Philip Wylie
Directed by BUSBY BERKELEY
Produced by ALEX GOTTLIEB

LIBRARY TO CLEAR U. S. PICTURES

Will Prepare Information and Seek Distribution for Federal Agencies

Continued attention to the Government's motion picture film programs can be expected in the future, along with an effort to keep war-produced subjects in circulation pending development of new motion picture plans, it was indicated in Washington this week.

The Library of Congress announced the establishment of a central clearing house of information on Government films, and disclosed that it would undertake arrangements for the necessary facilities for distribution.

The early function of the program, which is expected to begin by July of this year, will be three-fold. It will deal with:

1. Motion pictures of the 16mm variety that have been distributed throughout the country by various Government agencies and which have served the direct purpose for which they were produced.

2. Narrow-gauge films inherited from agencies that have been liquidated.

3. Like subjects from continuing agencies whose motion picture program activities have been halted.

The functions of distribution assumed by the Library, therefore, are patterned after those formerly performed by the Office of War Information. The decision was reached after a study by the Bureau of the Budget into the distribution problem.

Pending the availability of funds for employing personnel, the Library will publish catalogs and listings of available subjects. Government agencies in Washington will be served directly by the Library. Distribution to schools, clubs, civic and industrial groups and the general public will be achieved through established motion picture and book libraries.

Have Lasting Value

"Many Government agencies and education and commercial associations worked together during the war to produce and distribute motion pictures as an aid to our war job," Luther H. Evans, Librarian of Congress, said in announcing the program. "Many of these films have lasting educational and historical value. In order further to utilize them, the Library as a central film agency will perform the informational and distribution duties which have been discontinued by the former Office of War Information and the War Bond Division of the Treasury Department."

It was stated that the Library would undertake to supplement the motion picture programs of other Government agencies; that the plan was not designed with a view to regulating the programs of such agencies, either on a production or distribution basis.

"It will seek as far as possible to utilize channels already available, such as those of the Office of Education and other agencies interested in secondary distribution," according to the announcement. "Perhaps the Library's greatest contribution in respect to these new activities will be the coordination and dissemination of information pertaining to motion picture film."

Listed as "typical of the hundreds of titles that will become available eventually" are the "Why We Fight" series, the "Physical Fitness" and the "Identification of Aircraft" series, and individual subjects like "The Autobiography of a Jeep," "Capital Story," "Cowboy," "Freedom to Learn," "Salute to France," "Swedes in America," and "The Valley of Tennessee."

Chicago Cameramen Get Wage Increase of 18%

Terms of the new contracts for the Chicago IATSE cameramen's local, recently negotiated in New York between the newsreel representatives and the unions, represent an 18¼ per cent increase over contracts in effect last year, according to William Stafford, business manager of the Chicago local. The contract, retroactive to January 1, 1946, is for two years and calls for $150 for a 40-hour week, with time and a half for overtime. About 22 men in the Chicago area will benefit by the new contract. In the industrial field, regularly employed cameramen will receive $50 a day or $150 a week during 1946, with an additional five per cent increase during 1947.

Prutzman Tells Stockholders Industry Outlook Is Good

The outlook for the motion picture industry continues highly favorable, Charles D. Prutzman, vice-president and general counsel of Universal Pictures, said Wednesday at the company's annual meeting of stockholders in Wilmington, Del.

"The return of nearly 10,000,000 veterans to civilian life is an important addition to the box office potential of the motion picture industry," Mr. Prutzman continued, and foreign revenues of the industry continue good although a number of problems remain to be solved to achieve a free flow of American pictures into some countries.

At the meeting the company's directors were reelected. They include: Nate J. Blumberg, Paul G. Brown, D. C. Collins, J. Cheever Cowdin, Preston Davie, William J. German, John J. O'Connor, Ottavio Prochet, Mr. Frutzman, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer, W. H. Taylor, Jr., and Clifford Work.

Defends Effects Of Pictures on Public Morals

"Do Our Movies Tend to Raise or Lower Our Moral Standards" was to be the topic of debate Thursday between Mrs. James F. Looram, motion picture chairman of the International Federation of Catholic Alumnae, and Jimmy Fidler, Hollywood film columnist and radio commentator. The debate was to be held in St. Louis as part of the "annual youth broadcast" of "America's Town Meeting" over the American Broadcasting Company's network.

In the discussion Mrs. Looram was to contend that motion pictures do not lower the moral standards, while Mr. Fidler was to take the opposite view.

Cites Noble Inspiration

"The majority of pictures prove there is nothing incompatible between the best interest of the box office and the kind of entertainment that raises moral standards." Mrs. Looram's speech said in part: "Who could deny the noble ideals of life inspired by 'Song of Bernadette,' 'Keys of the Kingdom,' 'One Foot in Heaven,' 'Going My Way,' or 'The Bells of St. Mary's'? Or the richer knowledge of history and events conveyed by 'Abraham Lincoln,' 'Union Pacific,' 'The Virginian,' 'The Fighting 69th,' or 'The Pride of the Yankees'? Entertainment like 'The Human Comedy,' 'Mrs. Miniver,' the Henry Aldrich and the Andy Hardy series present the beauty of family life."

Mrs. Looram's talk continued, "Better film groups throughout the country who have been laboring to make parents motion picture conscious in regard to their children, have been in many ways successful and have found exhibitors cooperative. Family night programs and junior matinees have flourished in those areas where grown-ups have recognized their responsibilities and obligations, and have realized that one way to control weeds is to plant flowers."

Sin May Be Shown as Evil

On pictures concerning the unpolished side of life Mrs. Looram's talk said in part, "If a picture dealing with sin presents that sin as ugly and evil and arouses conviction and feeling against the sin, that picture is morally good."

Mr. Fidler earlier in a Sunday evening broadcast from Hollywood said, "I don't believe in censorship—if it is avoidable. I believe in freedom of the screen, radio, press and speech, but when such freedom is abused, as has often been the case, then censorship is the public's only protection and is necessary. The motion picture industry's reaction to the Wanger-Atlanta quarrel (on the banning of 'Scarlet Street') should be to effect a stricter set of moral rules. The Johnston office should be authorized to bring down the axe on those producers who overstep the present bounds of decency."

LATE FEATURE REVIEWS

Gilda

Columbia—Melodrama in Argentina

Rita Hayworth, brilliantly effective as a siren in satin, and Glenn Ford, firmly competent as a minor cardsharp, swept into big league intrigue by force of association, turn in tip-top performances in this Virginia Van Upp production of a sumptuously sordid story about crime, major and minor, in Buenos Aires. Magnificent mounting, superb craftsmanship and the masterly direction of Charles Vidor combine to give the picture strong audience appeal, although the principal characters are not of a kind to solicit sympathy and the happy ending is contrived with difficulty.

Clearly an attraction aimed at the plush showcases, it appears destined to give a good commercial account of itself in the first runs and continue on the profit side from there on.

Marion Parsonnet's screenplay derived from a Jo Bisinger adaptation of a story by E. A. Ellington, is strictly melodramatic, but it provides three occasions for Miss Hayworth to entertain with song of the blues variety, and with a variety of dance which may be described as provocative if not quite downright hot. "Put the Blame on Me," one of the Allan Roberts-Doris Fischer songs written for her, could turn out to be hit parade timber.

The story opens with Ford, a gambler who uses his own dice, coming under the influence of George Macready, excellent as the operator of a gambling casino in Buenos Aires, who makes him his first aide in the affairs of a business which, as becomes manifest, has to do not only with gambling but with administering the affairs of a cartel seeking control of the world's tungsten supply.

They get along all right until Macready marries Miss Hayworth who has had previous association with Ford; and from there on it's a struggle between her and Ford to see whether she will remain faithful to her husband as Ford insists or resume her relationship with Ford. After a murder Macready flees and is believed dead whereupon the other two marry for purposes of estate but find no happiness until the papers in the cartel matter have been surrendered to the police. Then Macready returns and is slain in a melodramatic ending by a philosophical maniac.

The picture contains many passages of passion both romantic and violent, and the dialogue is at pains to mark hate in their emotional impact upon the individual. There is virtually no incidental humor in the picture, emphasis being concentrated upon the melodramatic throughout.

Previewed at the studio. Reviewer's Rating: Good.—William R. Weaver.

Release date, not set. Running time, 107 min. PCA No. 11425. General audience classification.

Gilda..Rita Hayworth
Johnny Farrell..................................Glenn Ford
George Macready........................Ballin Mundson
Obregon. ....Joseph Calleia
Steven Geray, Joe Sawyer, Gerald Mohre, Robert Scott, Ludwig Donath, Don Douglas, Lionel Royce, S. Z. Martel, George J. Lewis, Rosa Ray

The Strange Love of Martha Ivers

Paramount-Wallis—Murder Incorporated

Van Heflin, big-time gambler, reveals many right instincts and much shoddy deportment. Lizabeth Scott is made out to be more sinned against than sinning although, together, they are provided their moments via bedrooms with an always unlocked door. Judith Anderson, austere and disagreeable, is not a nice person either. But the rest of the principals in "The Strange Love of Martha Ivers" are an unprincipled lot. Take a look:

Unruly Janis Wilson eliminates her aunt, Miss Anderson, by a sock on the head with a heavy cane. Mickey Kuhn sees it done. Roman Bohnen, his father, is hep and uses the information to make the rest of his life cushy. Darryl Hickman, presumably, saw the murder done. Janis grows up to be Barbara Stanwyck, Mickey to be Kirk Douglas while Darryl reaches his majority as Heflin. By this time, Miss Stanwyck and Douglas are married and the latter is district attorney of the Pennsylvania town whose economic life she controls.

After 18 years, Heflin returns by accident, picks up Miss Scott, who is just out of prison. They strike a romance, temporarily interrupted by the vice squad. This takes Heflin to Douglas' office in search of her release, but Miss Stanwyck and Douglas think it's a shakedown. Thereafter, individually they launch maneuvers to ward off exposure and are prepared to pay for protection. At that point, Heflin, not having witnessed the killing, had no such idea in mind. But when he reads old newspaper accounts and learns how an innocent man was railroaded to the gallows through perjured testimony, he begins to piece the situation together and is prepared to become party to blackmail. Miss Stanwyck tries rekindling the flame of their juvenile days. He falls, despite a detailed account of a long parade of lovers, walks out on Miss Scott and also listens to a Stanwyck plea to bump off Douglas. He refuses, but in the finale Miss Stanwyck chooses self-extermination by pressing the trigger of a revolver held against her by Douglas. Once she's gone, Douglas does ditto. Heflin returns to Miss Scott.

Not a pretty story by any approach. In fact, it is a disagreeable story about essentially disagreeable people with criminal tendencies and above-the-law attitudes. But, undeniably, it is strong melodrama of the raw-meat school which Robert Rossen has incorporated in his script based on an original by Jack Patrick. And Lewis Milestone, noted director in the realism school, certainly has caught the mood. Within the boundaries of the material given him, he has done a highly effective job for producer Hal B. Wallis. Performance by all principals are well up on the professional register with Heflin and Douglas leading all. The attraction is strictly for adult patronage.

Seen at the Normandie theatre, New York, at a trade showing composed chiefly of women whose interest was tightly held. Reviewer's Rating: Good.—Red Kann.

Release date, not set. Running time, 117 min. PCA No. 11254. Adult audience classification.

Martha Ivers ....Barbara Stanwyck
Sam Masterson ....Van Heflin
Toni Marachek.................................Lizabeth Scott
Walter O'Neil ....Kirk Douglas
Mrs. Ivers.................................Judith Anderson
Roman Bohnen, Darryl Hickman, Janis Wilson, Mickey Kuhn, Frank Orth, Ann Doran, James Flavin, Charles D. Brown.

Says Lust Will Seek Early Trial of Anti-Trust Suit

Encouraged by the U. S. Supreme Court decision in the Jackson Park theatre case, Sidney Lust, circuit operator, will move shortly to bring his anti-trust action in Federal Court to trial in Washington soon, according to Harold Schilz, his attorney. Mr. Lust's action charges that the Warner circuit and a realty company have conspired to monopolize Washington neighborhood exhibition and to "squeeze out" independent competition.

IA Convention July 22

The International Alliance of Theatrical Stage Employees will hold its bi-annual convention at the Stevens Hotel, Chicago, starting July 22.

Entertainment Is Screen Function, Johnston Insists

America "absolutely should not" compete with Russia in the production of ideological films, Eric Johnston, president of the Motion Picture Association of America, told reporters Monday in Hollywood. "American films are for entertainment," he added, to emphasize the point.

The foreign market, labor, educational films and plans for the establishment of a motion picture institute along lines he has already outlined, are uppermost on his agenda, Mr. Johnston said. On censorship he insisted that industry self-regulation, as now constituted, was entirely adequate.

Declaring the foreign problem "very tough," Mr. Johnston said, "We are dealing with governments rather than with individuals as we did before the war. These governments, by pressure, are dealing with other governments. For instance, 60 per cent of all films going to Czechoslovakia must be Russian. Thirty-five per cent of the revenue of this industry comes from abroad in normal times. Our problem must be to increase that to 50 per cent in the next few years."

Praise for Price

Praising Byron Price, Hollywood vice-president of the MPAA, for having done "a remarkable job," Mr. Johnston said the labor problem "is in a much better condition now than a few months ago."

"We have opportunities of great moment in educational films," Mr. Johnston said. "The association has appropriated a small sum of money for that purpose. In the near future I expect to make a significant statement on that subject."

Asked whether he was working toward bringing the Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Association into the MPAA, he said he was not inasmuch as those organizations had their special problems, but that he hoped to bring them into the Motion Picture Institute when it should be established, which, he indicated, would be in about six months.

Terms Code Adequate

Questioned on whether steps are being taken in connection with spot censorship that seems to be springing up, he said, "We feel that we have complete censorship now. The record in censorship has been unusually good. I don't think local boards can add anything to censorship." I think the industry by self-regulation can do it much more adequately. We are living up to the Production Code and intend to live up to it."

Asked, in connection with Russian films if he advocated that we should compete with Russia from an ideological point of view, Mr. Johnston replied, "Absolutely not. American films are for entertainment."

Columbia's TECH

THE BANDIT OF

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engagements pla

outgrossed KISS

COLUMBIA'S
SILVER ANNIVERSARY
1946

NICOLOR picture

SHERWOOD FOREST

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and TELL!

Held Over!

Allentown
Bridgeport
Buffalo
Cincinnati
Denver
Ft. Worth
Harrisburg
Hartford
Haverhill, Mass.
Ithaca
Kingston, N. Y.
New Haven
Phoenix
Pittsfield, Mass.
Portland, Me.
Salt Lake City
Trenton

BUILDING NOW 35% ABOVE PRE-WAR

Eberson Says Costs Up 25%; Materials Now Becoming Available

Theatre construction is proceeding currently at a pace approximately 35 per cent ahead of the pre-war years, while construction costs have increased 25 per cent, according to John Eberson, noted theatre architect.

Mr. Eberson pointed out that although there still were a great many materials on the critical list, acceptable substitutes and new equipment slowly were becoming more readily available. Building and remodeling plans are being pushed despite the fact that much critical manpower and materials may be diverted to the Truman-Wyatt building program, calling for 2,700,000 homes for veterans.

Plan Rochester House

In Rochester, N. Y., Clinton-Mortimer Corp. plans an 850-seat downtown house next to the RKO Palace. Morris Lipsky, president of the corporation, says construction on the building, which will also house a shopping center, will start as soon as materials are available. It is estimated that $150,000 will be spent on the project.

A new theatre in Batavia, N. Y., is planned by William J. Dipson, to seat 1,400. The project will cost about $250,000 and will have facilities for television reception.

The Parkway theatre, currently under construction at Spring Valley, N. Y., is near completion and will open in May. The house, costing $3,500, will seat 286.

Plans for the remodeling of the Liberty in Elizabeth, N. J., at a cost of approximately $350,000, have been filed with the Superintendent of Building in that city. The theatre, one of the city's major film and vaudeville houses, is operated by the Skouras Theatre Corporation.

Two Set for Connecticut

In Connecticut plans for construction of a large store building and neighborhood theatre in Hartford have been announced by the Washington Realty Company, headed by Sidney Ansin. In Norwich the new Lord theatre, under operation of Edward Lord, is expected to open some time this month.

The construction of a Cape Cod type theatre, capable of accommodating from 700 to 800 persons, is planned by William C. Purcell in Fall River, Mass. An expenditure of approximately $100,000 is contemplated for the new theatre.

The E. M. Loew theatres have let contracts for the erection of a modern theatre to replace the outdoor theatre in Providence, R. I., which was destroyed by fire in January. The company is also building two drive-in theatres in Springfield, Mass., and Hartford, Conn., and reconverting with new equipment three drive-in theatres now in operation in that territory.

KODIAK, ALASKA, TO HAVE NEW THEATRE

Upon the availability of building materials, J. G. Martz, manager of the Orpheum theatre in Kodiak, Alaska, will build a new $50,000 theatre. The present Orpheum is one of the two independently owned theatres in the town and must compete with two Navy theatres at a nearby Navy Base which are playing current features, against the six months to year-old product shown at the independent theatres.

Harry Fried and Harry M. Penneys, heading a corporation to be known as City Line Center, purchased a 10-acre tract in suburban Philadelphia through James T. Campbell, which will be the site of a $2,000,000 theatre. In Cheswick, Pa., Nick and Joseph Mulone are building an 800-seat theatre which will be equipped for the projection of television as well as pictures.

To Build in Washington

In suburban Washington, D. C., a 100-seat theatre will be built at Bradbury Heights by Abraham M. Kaufman and it will go under lease to the Fairlawn Amusement Company.

May 1 the East-Side drive-in theatre will be opened by Leo Yassenoff and Harold Schwartz of Columbus, Ohio, while plans for a 750-seat theatre in that city are being prepared by Inscho, Brand and Inscho, theatre architects.

A site has been purchased in Bellevue, Ky., by Northio Theatres for the construction of a 1,000-seat theatre to cost approximately $150,000, and another site has been purchased at Clyde, Ohio, where the company will build a 700-seat house to cost about $80,000.

In North Carolina, W. F. McLaughlin is planning a new theatre at Huntersville, and R. W. McClure will build a 500-seat house at Lawndale.

Theatre plans for the mid-west and west include: a new theatre in Earlville, Ill., to be built by J. Dyas; remodeling of the Blackstone in Dwight, Ill., by the McCullum Circuit; construction of a theatre in Seattle by Sterling Theatres; a 500-seat house in Twisp, Wash., by Frank Alreys; a new theatre at Whitney Bench, Idaho, to be operated by Howard F. and James B. Mathews; the opening of the Ritter theatre in Canyonville, and the Jewel at Oakland, Ore.; construction of a $200,000 theatre at Helena Mont., by the Treasure State Amusement Company, and a $500,000 theatre in Oklahoma City by State Theatres.

In Denver a 1,500-seat theatre will be the central feature of an $11,000,000 real estate development if the plan meets with the approval of the city's zoning board. The development, which will be a city within itself, currently has no buildings on the ground scheduled for the construction. More than 1,200 private dwellings are included in the project.

Two theatres are scheduled for Westwood in suburban Denver. Claude Graves, Albuquerque theatre owner, is planning a 550-seat house, while Snyder & Besse, operators of other Colorado theatres, are making plans for a 600-seat theatre there.

Cine Amusements, Inc., composed of John Wolfberg and Trueman Rembusch, are building a $130,000 theatre in Denver proper, to seat 1,000 at present, but with arrangements made for the addition of a balcony to seat 400 more.

Reach Deal with Exchange Union

Distributors have reached agreements with employees of IATSE "B" locals in eight exchange centers which may set a pattern for the wage negotiations of 33 exchange locals representing approximately 3,000 service employees.

Subject to ratification by the locals, the agreements call for 15 per cent wage increases, with retroactive features, and a five-day, 40-hour week with time off for extra hours worked on the sixth day.

Such agreements have been reached in St. Louis, Kansas City, Des Moines, Buffalo, Atlanta, Charlotte, New Orleans and Local 189, Chicago.

The new contracts would run to November 30, 1947.

A. A. Schubart of RKO, and Pincus Sober of MGM, distributor representative, will negotiate separately with Milwaukee, Minneapolis and Indianapolis, even though they belong to the Chicago region. Negotiations in these cities have been stalled.

Three New Theatres Are Planned for Montreal

Three motion picture theatres are in various stages of planning in and around Montreal. Odeon Theatres of Canada, Ltd., will build two, one a 2,800-seat house in the central film district of the city, and the second in suburban Verdun. At Westmount, also a Montreal suburb, William Lester has filed application for the construction of the town's first theatre.

Acquires Stromberg Account

Foote, Cone and Belding, New York advertising agency, has acquired the account of Hunt Stromberg Productions.

Dollars are needed

Put showmanship power behind it!

MOTION PICTURE INDUSTRY
RED CROSS DRIVE

MARCH 20th—26th!

SPYROS P. SKOURAS ★ **HAROLD J. FITZGERALD** ★ **WILLIAM J. KUPPER**
National Chairman · *National Campaign Director* · *National Distribution Chairman*

This Advertisement Contributed by: **REPUBLIC PICTURES**

THE *HOLLYWOOD* SCENE

Studio Activity Shows Gain; 36 Shooting As Eight Are Started

Hollywood Bureau

There was an increase in activity among the studios last week, as the industry's labor difficulties appeared to have abated temporarily, at least. Three films were completed, and eight others went before the cameras, bringing the total number of pictures in work up to 36, as compared with the previous week's total of 31.

At Monogram, where production had been sluggish, three new films went into work within the week. First to start was "Don't Gamble with Strangers," starring Kane Richmond, with Bernadene Hayes, Peter Cookson, Addison Richards, Phil Van Zandt, Frank Dae, Bill Kennedy, and Frank Marlowe. Jeffrey Bernerd is producing; William Beaudine directing.

New Number in the "Teen-Ager" Series

A second was "High School Scandals," second in the studio's "Teen-Ager" series. Freddie Stewart, June Preisser and Judy Clark head the cast, with Arthur Dreifuss directing for Sam Katzman, producer.

Third was "The Fighting Texan," a Western with Johnny Mack Brown, Raymond Hatton and Reno Blair. Scott R. Dunlap is the producer; Lambert Hillyer the director.

Columbia launched "Gallant Journey," film biography of John J. Montgomery, the first man to make a controlled flight in a heavier-than-air craft. William A. Wellman, who collaborated with Byron Morgan on the screenplay, is producing and directing. Glenn Ford and Janet Blair head the cast, with Charles Ruggles, Henry Travers, Robert De Haven, Arthur Shields and Michael Towne in supporting roles.

Mooney Is Producing RKO's "Criminal Court"

Martin Mooney is producing RKO's "Criminal Court," in which Tom Conway and Martha O'Driscoll co-star. Others are June Clayworth, Robert Armstrong, Addison Richards, Lee Bonnell and Phil Warren. Robert Wise is directing the film, which deals with the adventures of a crime attorney whose courtroom prowess is similar to that of the famed Bill Fallon.

At Republic, producer Robert North started "Earl Carroll's Sketchbook." Al Rogell is directing a cast headed by Constance Moore, William Marshall, Vera Vague, Edward Everett Horton, Bill Goodwins, Johnny Clay and Dorothy Babbs.

EXECUTIVES' SONS IN PRODUCING UNIT

The sons of two film executives have formed their own independent producing organization, and have been signed to make two films for Monogram in 1946, Trem Carr, executive producer, has announced. Partners in the newly formed B. & B. Corporation are Jack Bernhard, son of Joseph Bernhard, until recently vice-president of Warner Bros., and now head of United States Pictures, and Bernard Brandt, son of Harry Brandt, president of Brandt Theatres, New York. Their first film under the arrangement will be "Decoy", scheduled for June production.

Universal began "The Runaround" and "The Ghost Steps Out." The latter is an Abbott and Costello comedy, in which Marjorie Reynolds has the feminine lead, Binnie Barnes and Almira Sessions have top supporting roles. Val Burton is the producer; Charles Barton the director. "The Runaround" is being produced by Joseph Gershenson and directed by Charles Lamont. Ella Raines, Rod Cameron and Broderick Crawford head the cast.

Enterprise Signs Barbara Stanwyck

Barbara Stanwyck has been signed to a term contract by Enterprise Productions, new company of David Loew and Charles Einfeld. She will star in "The Other Love," Erich Maria Remarque story to be the second Enterprise venture. . . . Claude Rains will appear with Bette Davis and Paul Henreid in "Deception," which Irving Rapper will direct and Henry Blanke will produce for Warners.

Alfred Hitchcock's next directorial assignment for David O. Selznick will be "The Paradine Case," based on the story by Robert Hichens. Lawrence Olivier will return to Hollywood from London to play the leading male role in the film. . . . Frank Borzage has been signed by Jack H. Skirball and Bruce Manning to direct "Magnificent Doll," in which Ginger Rogers will be starred. The story, based on a novel by Irving Stone, deals with the life of Dolly Madison.

"Carnegie Hall," initial production of Boris Morros and William LeBaron, will have a cast including personalities of the musical world. Already signed for the film, which will be released by United Artists, are Serge Koussevitzky, Bruno Walter, Walter Damrosch, Artur Rubinstein, Jose Iturbi, Vladimir Horowitz, Lily Pons, John Charles Thomas, Lauritz Melchior, Mischa Elman, Victor Borge, Alec Templeton, Benny Goodman, Duke Ellington, Tommy Dorsey and Vaughn Monroe.

Edmund Grainger Back At Republic Studio

Edmund Grainger, Republic producer, who served with the Army Signal Corps during the war years, has returned to the studio. . . . David O. Selznick has signed Louis Jourdan, the French actor, to a long term contract. . . Roy Rowland is scheduled to direct "Tenth Avenue Angel," in which Margaret O'Brien will star for MGM . . . Anne Revere and Fritz Kortner have been assigned important roles in the forthcoming 20th-Fox's "The Razor's Edge."

"The White Tower," recent Book-of-the-Month Club selection and current best seller by James Ramsey Ullman, has been purchased by RKO Radio. Edward Dmytryk will produce and direct the film version. . . . Sam Coslow has signed Gloria Jean to an exclusive five-year contract. She will play the ingenue lead in Coslow's initial production, "Copacabana," in which Carmen Miranda and Andy Russell will be co-starred.

"Hitler's Daughter," described as the first post-war film to deal with the Nazi resistance movement, will be produced for PRC by Alexander-Stern. . . . Ida Lupino and Errol Flynn will be teamed in "Autumn Crocus," film version of the Broadway success of some years ago, which Henry Blanke will produce for Warners. . . . Republic has acquired the screen rights to "Silver Creek," an original story by Ernest Lehman and Geza Herczog. Alfred Santell will produce.

Search for Folk Ballads To Come to Screen

"Adventures of a Ballad Hunter," the story of John A. Lomax and his quest for truly American folk ballads, will be brought to the screen by Paramount as a musical. MacKinlay Kantor has been signed to write the screenplay. . . . Stanley Briggs, formerly story adviser to MGM's Edwin Knopf, has joined RKO as an editorial assistant to William Dozier. . . . Jeff Donnell has had her Columbia contract renewed.

Delmer Daves will direct "The Red

COMPLETED

COLUMBIA
Man Who Dared (formerly "One Life Too Many")

20TH CENTURY-FOX
Three Little Girls in Blue

UNIVERSAL
Little Miss Big

STARTED

COLUMBIA
Gallant Journey

MONOGRAM
Don't Gamble With Strangers
Fighting Texan
High School Scandals

RKO RADIO
Criminal Court

REPUBLIC
Earl Carroll's Sketchbook

UNIVERSAL
The Runaround
Ghost Steps Out

SHOOTING

COLUMBIA
Story of Jolson

INTERNATIONAL
Dark Mirror

MGM
The Show-Off
You Were There
Fiesta
Till the Clouds Roll By

PARAMOUNT
Perils of Pauline
Suddenly It's Spring
O. S. S.

PRC
Crime in the Night

RKO RADIO
Sinbad the Sailor
Child of Divorce
A Likely Story
Desirable Woman

REPUBLIC
Fabulous Suzanne Sekely)
Twisted Circle
My Pal Trigger

20TH CENTURY-FOX
Claudia and David
Margie

UNITED ARTISTS
Mr. Ace (Bogeaus)
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL
Lesson in Love
Inside Job
Fandango

WARNERS
Very Rich Man
The Sentence
Humoresque

House," Sol Lesser production based on the novel by George Agnew Chamberlain. . . . Paramount has exercised its option on the services of Franklin Heller, director. . . . Janis Paige will have a top role in "Cheyenne," forthcoming Warner production, which will co-star Dennis Morgan and Jane Wyman.

Tex Tetzlaff Promoted To Director at RKO

Tex Tetzlaff, long one of Hollywood's outstanding cinematographers, has been promoted to director at RKO, and will handle the reins on "The Big Angle," in which Pat O'Brien and Anne Jeffreys are to be co-starred. . . . Walter Brennan has been assigned an important part in "My Darling Clementine," Western which John Ford will direct in Technicolor for 20th Century-Fox. . . . . "High Voltage," original by Willard Scott, has been purchased by Republic and assigned to Don H. Brown for production.

Melvyn Douglas and Martin Gosch, former MGM producer, have formed an independent producing firm which will go into immediate operation. The new unit will have exclusive rights to Douglas' services following the expiration of his MGM contract next year, and will star him in 10 films over a five-year period. Other artists will be invited to join the organization on a cooperative basis, and a New York office will be opened for story material. Plans also call for Douglas to serve, in some instances, as director and co-producer.

Regency Productions, Inc., a new producing company, has been formed in Hollywood by Arnold Pressburger, president, and George Sanders, vice-president. Douglas Sirk, director, is listed as a substantial stockholder.

Mary Martin to Return To Screen in June

Mary Martin, currently starring in Broadway's "Lute Song," will return to Hollywood after June 1 to appear in the leading role in "Alice-Sit-By-the-Fire" for Paramount. Ethel Barrymore made her debut in this Sir James Barrie play. Charles Brackett, producer of "The Lost Weekend," will produce.

Henry Blanke, Warner Brothers producer, who this week begins his twenty-fourth year with the company, has been assigned to 10 forthcoming productions. Pictures include "Deception," "Ethan Frome," "Cry Wolf," "The Iron Gates," "Autumn Crocus," "Deep Valley," "Treasures of the Sierra Madre," "Man Without Friends" and "The Fountainhead." Two other Blanke productions, "Of Human Bondage" and "Never Say Goodbye," are awaiting release.

Robert Stack, actor, upon the expiration of his contract with Universal in June, will join Liberty Films, Inc. Mr. Stack's first assignment with Liberty Films will be "One Big Happy Family," to be produced and directed by George Stevens for RKO Radio release.

Skirball-Manning Have Three Of Five Ready for Shooting

Jack H. Skirball and Bruce Manning, producing team releasing through Universal, have announced they have three of their five planned scripts ready for shooting. Two will be filmed concurrently when casting is completed. Don Ameche and Carmen Miranda will star in the Technicolor musical, "Sunny River," while Ginger Rogers has been set for the lead in "The Magnificent Doll," dealing with the life of Dolly Madison. Others planned are "For Services Rendered," an Arthur Caesar original; "Portrait in Black," which will be directed by Carol Reed, English director, and "Desert Padre," a story dealing with the building of the Owens River aqueduct.

Paramount Substitutes Fifth Block Film

"The Strange Love of Martha Ivers," the Hal Wallis production for Paramount release, starring Barbara Stanwyck, Van Heflin and Lizabeth Scott, has been taken out of the fifth block, and "The Bride Wore Boots," substituted, Charles M. Reagan, vice-president in charge of distribution, has announced. March 18 has been set for the trade screening of "The Bride Wore Boots."

Mickey Rooney Discharged; Plans Own Company

Mickey Rooney was released from the Army March 6 after 20 months in uniform. The 25-year-old actor will return to MGM where at least two Andy Hardy scripts are waiting for him. He reported that he plans to form his own production company, Mickey Rooney, Inc.

Hal Horne Forms Ted Lloyd, Inc.

A new company, Ted Lloyd, Incorporated, has been formed as an outgrowth of Story Productions as liaison between the motion picture and radio-television industries.

As announced by Hal Horne, chairman of the board of Story Productions, a recently formed production company, the organization will represent film producers and distributors and talent and literary agencies in the sale of literary material and the placing of personalities and writers. The company will also produce shows for radio and television based on screen properties and acted by picture personalities.

Further, it will work with advertising agencies representing picture companies in the building of film company-sponsored programs on national campaigns.

Officers are Mr. Horne, president; Ted Lloyd, vice-president and general manager; Armand S. Deutsch, president of Story Productions, chairman of the board, and Nathan W. Levin, investment counsellor of the Rosenwald Family Association, secretary and treasurer.

Mr. Lloyd has been head of the radio department of Twentieth Century-Fox since 1942, handling production of radio programs based on pictures and the advertising of films by nationwide spot announcement campaigns. During the past two years he handled approximately 2,800 radio programs. grams.

New Noveltoon Technique

Paramount's latest Noveltoon cartoon, "New York, New York," combines animation with actual scenic backgrounds. The cartoon, to be released in September, features a travel tour through New York City with landmarks serving as background for the cartoon characters.

Ratcliffe in Columbia Post

Thomas G. Ratcliffe, Jr., has been appointed assistant play editor of Columbia Pictures' play department. He was formerly with Metro-Goldwyn-Mayer's play department.

REPUBLIC IS DEPENDABL

WOMAN WHO CAME BACK
Starring
JOHN LODER • NANCY KELLY
OTTO KRUGER

The MADONNA'S SECRET
Starring
FRANCIS LEDERER • GAIL PATRICK
ANN RUTHERFORD • EDWARD ASHLEY

SCOTLAND YARD INVESTIGATOR
Starring
SIR AUBREY SMITH • ERICH VON STRO
with STEPHANIE BACH

Continuing that KO punch
AT THE BOX OFFICE
FROM COAST TO COAST

DAK

JOHN WAYNE

FOR AUDIENCE-APPEAL

A GUY COULD CHANGE

Starring
ALLAN LANE
JANE FRAZEE

GAY BLADES

Starring
ALLAN LANE • JEAN ROGERS
EDWARD ASHLEY

AN ANGEL COMES TO BROOKLYN

A GREAT ARRAY OF NEW TALENT!

OTA

ERA HRUBA RALSTON

Records!
Records!
Records!

Russia to Buy 10 U. S. Pictures in '46, Says Napoli

The Soviet Film Commission will purchase at least 10 American films this year, more than in any other previous year. This news was brought back from Moscow this week when Nicholas Napoli, president of Artkino Pictures, returned to New York from a three-month visit to Russia.

"American films were the only foreign films I heard about on my visit," he said, and went on to report that Deanna Durbin and Sonja Henie currently have the Russians by the hearts.

While in Moscow Mr. Napoli viewed new product, signing for seven films for U. S. release, and conferred with Soviet producers. Artkino is the U. S. distributing arm of the Russian state-owned film industry.

Although the Russian industry is in a transitional stage, rebuilding many of its badly damaged studios, Russia expects to produce 45 to 50 films this year, a new high. In addition to this activity, Russia is continuing her experiments with a new type of color film and with three-dimensional films.

One of the color films, a 50-minute featurette, "Sports Parade," will be shown in the United States.

Other pictures which Artkino will release are: "The Great Turning Point," a story of Stalingrad; "Days and Nights," from the war-theme novel widely distributed in the United States; "Hello, Moscow," a musical with non-professionals; "The 25th Anniversary of the Red Army"; "The Twins," a satire on contemporary Russian life, and "The Unconquered," a "very strong" war theme film.

Eisenstein's two-part "Ivan the Terrible," which combines black-and-white with color, may be released here next autumn.

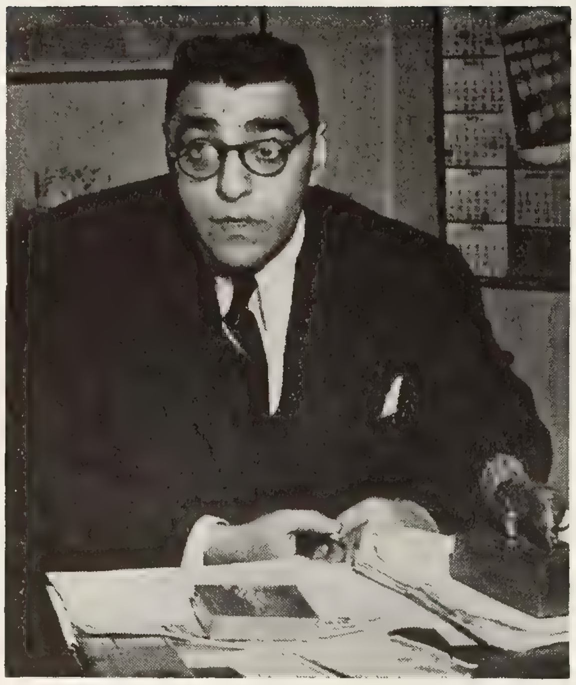
The three-dimensional film, "Robinson Crusoe," currently in work, is a "sensational development," Mr. Napoli believes. The black-and-white images "jump at you," he reported. Double-imaged frames are projected on a specially-constructed mirror-type screen and are viewed without the aid of special device.

Legion of Decency Reviews Five New Productions

The National Legion of Decency reviewed five new productions this week, placing them all in Class A-II, unobjectionable for adults. They are "Journey Together," "Young Widow," "Just Before Dawn," "Murder Is My Business" and "The Spider Woman Strikes Back."

Brandts Book 140 Theatres

The Brandt circuit, New York, now buys and books for 140 theatres, it was reported this week as the circuit added the Community and Star theatres, Hudson; the Copake in Copake, and the Hunter in Hunter, N. Y.



By the Herald

NICHOLAS NAPOLI

Two Paramount vs. Cooper Cases Are Marked Off

Two of three Paramount vs. Joseph Cooper cases which last month were ordered for trial as one suit during the October term by Judge John Knox of New York Federal Court, were marked off the calendar Monday on joint request of plaintiffs and defendants. The cases are subject to restoration on five days' notice by either party. The remaining case, to be tried in October, as scheduled, is the one wherein Paramount is suing Mr. Cooper for 50 per cent interest in three Cooper-affiliated corporations, which own theatres in Oklahoma and Colorado.

The cases marked off include one wherein Paramount is suing in company with Montague F. Gowthorpe and Sam Dembow, Jr.—the latter two as directers in the Lincoln-Nebraska Corporation. It demands an accounting of assets of the Lincoln-Nebraska Corporation, with which Mr. Cooper is connected. In the other, Mr. Cooper is suing Paramount, et al, for $250,000 damages. He claims that as a result of money advances both he and the company made, Paramount put its share on record as expenses and Mr. Cooper's share as salary; that this made it necessary for Mr. Cooper to pay $100,000 to Internal Revenue Department for taxes.

Remainder of Year's Product Is Announced by 20th-Fox

Darryl F. Zanuck, in charge of production for Twentieth Century-Fox, last week announced the company's release schedule for the remainder of the year, as follows: April, "Dragonwyck," "Johnny Comes Flying Home"; May, "Somewhere in the Night," "Cluny Brown"; June, "Dark Corner," "Do You Love Me?"; July, "Smoky," "Strange Triangle," "It Shouldn't Happen to a Dog"; August, "Anna and the King of Siam," "Centennial Summer"; September, "Home Sweet Homicide," "Claudia and David"; October, "32 Rue Madeleine," "Three Little Girls in Blue"; November, "Shocking Miss Pilgrim," "That's for Me"; December, "Razor's Edge," "Margie."

Mexican Studios Closed in New Union Dispute

by LUIS BECERRA CELIS

in Mexico City

All picture production was stopped in Mexico March 11 when the Production Workers Union, which the players dominate, voted to quit production at all four studios.

The strike is a result of a new flare-up of jurisdictional disputes with the National Cinematographic Industry Workers Union, Mexico's pioneer film labor organization.

The Production Union's action jumped the gun on a threat by the Producers Association to suspend production if the two unions could not make peace.

Labor circles say an appeal will be made to the president to intervene in the disputes which began last summer and seriously impaired production at that time. National has been boycotting the pictures made by the leaders of the Production union, particularly those pictures made by "Cantinflas" and Jorge Negrete.

To give the argument its third side, the National union had warned exhibitors of the 65 subsequent run theatres that it would call a strike unless they raised their salaries to the higher level of first run houses, which varies from $5.75 a day for chiefs of employees and projectionists to $2 for runners.

Committee Members Named For Catholic Charities

Members of the motion picture committee of Francis Cardinal Spellman's Committee of the Laity for the 1946 Catholic Charities fund appeal in New York have been announced by John J. O'Connor, chairman of the film unit. They are: Charles Alicoate, Jack Alicoate, William E. Barry, Martin F. Bennett, Major Edward Bowes, Samuel Broidy, Harry Buckley, Patrick Casey, T. J. Connors, James P. Cunningham, G. S. Eyssell, S. H. Fabian, E. C. Grainger, J. R Grainger, Al Hovell, John Kane, Austin C. Keough, T. J. Martin, Joseph McConville, Charles B. McDonald, Joseph P. McLoughlin, Joseph E. McMahon, James A. Mulvey, John Murphy, William P. Murphy, William J. Murray, Leon Netter, John Nolan, Paul O'Brien, Robert M. O'Brien, Thomas F. O'Connor, Charles L. O'Reilly, P. A. Powers, Martin Quigley, Charles Reagan, Phil Reisman, Herman Robbins, William F. Rodgers, George J. Schaefer, William A. Scully, E. H. Seifert, George Skouras, Spyros Skouras and William White.

Offer Teen-Age Magazine

Ideal Publishing Corporation will bring out a new magazine titled *DEB* and aimed at teen-age readers, Ed Lauer, vice-president of Ideal and assistant to William M. Cotton, publisher, announced recently on his arrival in Hollywood from New York. The first issue will reach the newsstands early in April. Tess Buxton has been named editor.

Mediation Halts Strike Action by RKO Managers

Strike action by managers and assistant managers in 41 RKO theatres in New York and Westchester county was postponed this week when the New York State Mediation Board intervened in the dispute to set Saturday, March 16, for conferences.

No further action will be taken by the managers until after these conferences.

The Motion Picture Theatre Operating Managers and Assistant Managers Guild reported Monday, after a strike vote Sunday, that the strike was planned because of the reported refusal of the RKO management to comply with a National War Labor Board wage-and-hour directive issued last December.

The regional board's directive, issued September 28, 1945, granted the Guild a 48-hour week; a $7.63 or 12.3 cents an hour "Little Steel" wage increase, and set wage scales of $85 to $140 a week for managers, and $40 to $75 a week for assistant managers. An appeal was taken to the WLB in Washington, which upheld the regional board's decision in most details.

The strike meeting was attended by 85 of the 100 managers and assistants involved. George Dunn is president of the Guild.

Television Equipment Show Planned at Conference

The first post-war television conference to be conducted by the Television Broadcasters Association, Inc., will be held at the Waldorf-Astoria Hotel, New York, October 10-11, with Ralph B. Austrian, president of RKO Television Corporation, as general chairman, it has been announced by J. R. Poppele, president of TBA. Highlight of the sessions will be an exhibit of latest television equipment.

"Television sets will be rolling off production lines in quantity at the time of our conference and the industry itself will be swinging into high gear," Mr. Austrian said. "We have timed this event to coincide with the widespread distribution of receivers to dealers in the nation's leading cities where television stations are operating," he said.

Announcement of committee heads and further details on the conference program would be made shortly, the chairman said.

Capra Sues Columbia

Frank Capra, producer and director, filed suit March 1 in Superior Court in Hollywood, asking for an accounting of the profits from Columbia's "A Song to Remember" and an award of 25 per cent of the proceeds. Mr. Capra claims he prepared a screen treatment and script, based on the career of Chopin, but the film company called off the project to produce "A Song to Remember," utilizing some of his material after he was in the Army.

Labor Commissioner Gets New York Building Code

The final draft of the proposed new New York State Building Code, regulating theatres and other places of public assembly, has been completed and turned over to Edward F. Corsi, State Labor Commissioner. Commissioner Corsi is expected to recommend its adoption to the State Labor Department's board of standards and appeals within the next few weeks. New York City and other cities in the state which have their own building codes will not be affected.

U.A. Plans 16mm Sales Abroad

United Artists will establish a supplemental foreign department in New York under Walter Gould, general manager of the company's foreign department, to handle the distribution of 16mm versions of all United Artists pictures in all world areas not serviced by 35mm film exhibition, Gradwell L. Sears, vice-president in charge of distribution, announced in Hollywood last Thursday, prior to his return to New York. Under this new plan it was predicted the company's revenue would be increased $1,000,000 during the year.

The company will make reduction prints for abroad of all pictures on which it can obtain 16mm rights, and sales will be handled by United Artists' foreign sales staff. Contracts will be written for 35mm prints and exhibitors will have a choice of the narrow gauge or standard.

United Artists thus becomes the fifth major company to enter the 16mm foreign distribution and exhibition field. Last August Loew's International announced extensive 16mm plans for Latin America and Europe—a plan which is now in full operation. A month later RKO announced a similar program.

Late in October J. A. McConville, foreign manager for Columbia, while on a business trip to London, announced there that Columbia would enter the 16mm foreign market. He said, "Control (of the 16mm film) is necessary. That's why we plan on entering the market." He saw no interference with the 35mm field if the 16mm film were properly controlled.

PRC to Release Eight In March and April

PRC will release eight pictures during March and April, more than for any corresponding period in the company's history. These include "Romance of the West," in Cinecolor, March 20; "Gentlemen with Guns," March 27; "Mask of Diijon," April 19; "Murder Is My Business," April 10; "Thunder Town," April 12; "Devil Bat's Daughter," April 15; "Caravan Trail," in Cinecolor, April 20, and "The Wife of Monte Cristo," April 23. PRC has assigned production of the Philo Vance series of pictures to Alexander-Stern productions.

See New York's Ticket Tax Rise Plan Abandoned

Fought by New York City's 658 theatres, the proposed five per cent tax on theatre admissions this week appeared to have been dropped by Mayor William O'Dwyer, along with the proposed taxes on payrolls, public utilities, service bills and luxuries, in his revised tax program, which was to be submitted to the state legislature in Albany this week.

Last Friday, Joseph R. Vogel, New York chairman of the Theatres Activities Committee, in behalf of the city's theatres, telegraphed Senator Elmer Quinn, minority leader, and Assemblyman Irwin Steingut, minority leader in the Assembly:

"It was unanimously voted today at a meeting of owners of hundreds of New York City motion picture theatres, in which six million New Yorkers find low-priced entertainment each week, that I convey to you an urgent request against inclusion in the forthcoming enabling tax legislation any additional city tax on motion picture theatre tickets."

Mr. Vogel further pointed out in his telegram that such a tax was "both unfair and discriminatory" against the theatres and the patrons, and said an additional five per cent tax on admissions would be a surtax, as admission prices already carry a 20 per cent Government tax. Mr. Vogel, in his telegram, also objected to theatres being called a luxury as, he said, it was the only means of entertainment for the masses of the city's population.

In Reading, Pa., city authorities have dropped plans for an extra tax on admissions. Sensing the unpopularity of the measure, City Councilmen let the projected bill drop after local theatre men and operators of other amusements and sporting events joined to fight the proposal.

du Pont Awards Go to Thomas, Two Stations

The Alfred I. du Pont radio station and commentator awards were presented to Lowell Thomas and stations WNAX, Yankton, S. D., and KDKA, Pittsburgh, at ceremonies last Saturday at the Hotel St. Regis, New York, "in recognition of distinguished and meritorious performance of public service. . . ." The awards, established in 1941, are presented annually by Mrs. Alfred I. du Pont in memory of the financier and philanthropist.

Omaha Theatres Increase Admission Ranges

First run houses in Omaha have raised admissions from 44 and 60 cents to 50 and 65 cents. The new policy was tried first at the Paramount and Orpheum and when the box office showed no adverse effect the other theatres followed suit.

THE BIGGES

60 MAGAZINES *Claim it...*

—in the greatest national advertising campaign ever put behind a "Tarzan" picture!

TRADE REVIEWS *Confirm it...*

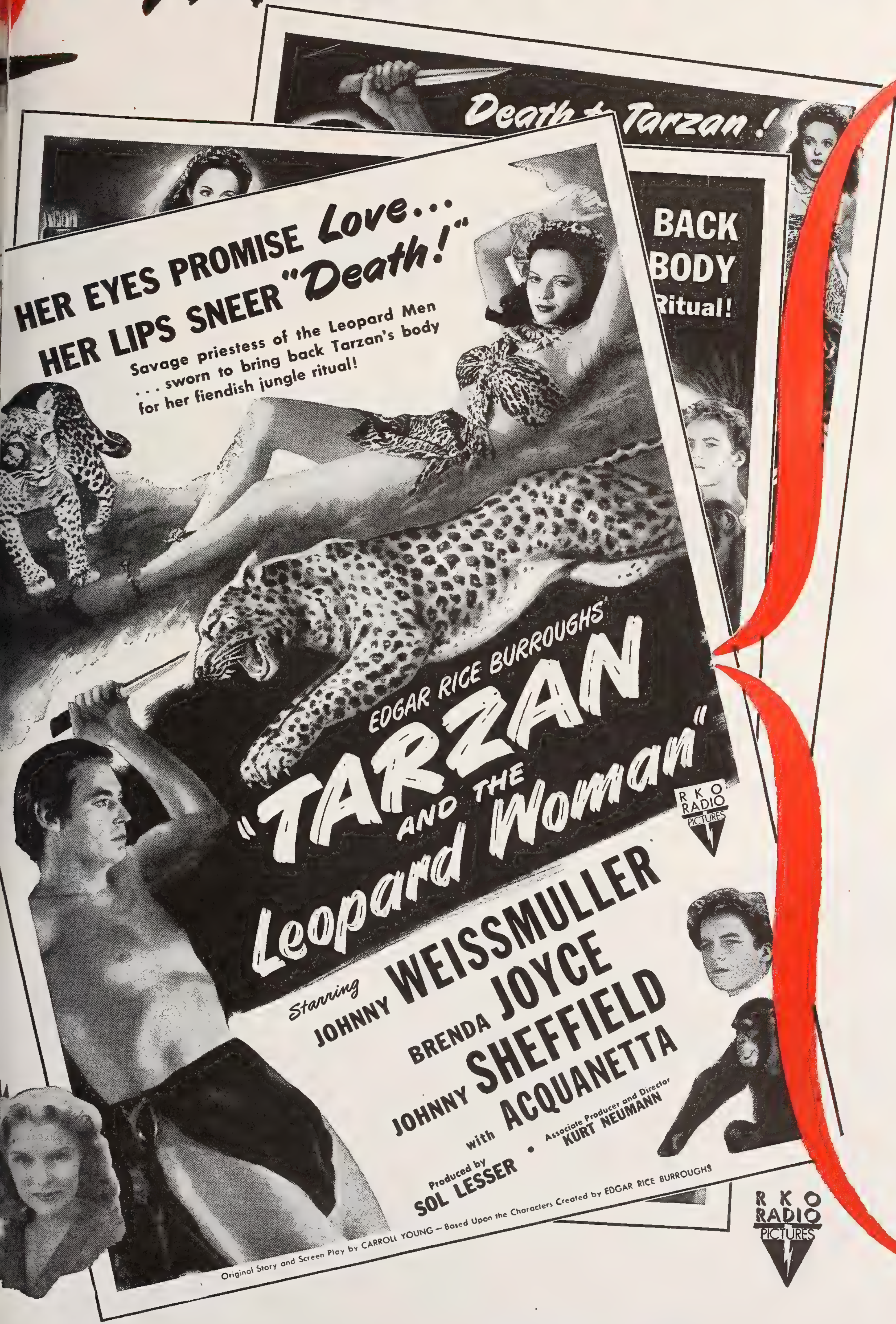
—as Daily Variety says: "Sure-fire boxoffice with Tarzan fans of all ages!" and Hollywood Reporter raves: "Big time in every respect! One of the best!"

GLOBE THEATRE, N. Y. *Proves it*

—as Broadway crowds throng premiere engagement in sensational record-breaking run!

DONATE YOUR SHOWMANSHIP TO
THE RED CROSS DRIVE
MARCH 20th TO 26th!

"TARZAN" YET!



Death to Tarzan!

BACK
BODY
Ritual!

HER EYES PROMISE *Love...*
HER LIPS SNEER *"Death!"*

Savage priestess of the Leopard Men . . . sworn to bring back Tarzan's body for her fiendish jungle ritual!

EDGAR RICE BURROUGHS'
"TARZAN AND THE Leopard Woman"

RKO RADIO PICTURES

Starring
JOHNNY WEISSMULLER
BRENDA JOYCE
JOHNNY SHEFFIELD
with ACQUANETTA

Produced by SOL LESSER • Associate Producer and Director KURT NEUMANN

Original Story and Screen Play by CARROLL YOUNG—Based Upon the Characters Created by EDGAR RICE BURROUGHS

RKO RADIO PICTURES

NATIONAL ADS

Like This In All These Magazines

(Appearing in March, April and May)

PIC
LOOK
LIBERTY
PHOTOPLAY
MOVIELAND
MODERN SCREEN
SCREENLAND
SILVER SCREEN
ARGOSY
BLACK BOOK DETECTIVE
MASKED RIDER WESTERN
POPULAR CROSSWORDS
POPULAR LOVE
POPULAR WESTERN
RIO KID WESTERN
RODEO ROMANCES
STARTLING STORIES
TEXAS RANGERS
NEW DETECTIVE
BIG BOOK WESTERN
LOVE BOOK
LOVE NOVELS
DETECTIVE TALES
RANGELAND ROMANCES
STAR WESTERN
10 STORY WESTERN
ADVENTURE
LOVE SHORT STORIES
THRILLING MYSTERY
THRILLING SPORTS
THRILLING WESTERN
WEST
MOVIE SHOW
THRILLING DETECTIVE
THRILLING LOVE
SPORTS NOVELS
DIME MYSTERY
DIME WESTERN
15 WESTERN TALES
DIME DETECTIVE
RAILROAD
NEW LOVE
FAMOUS FANTASTIC
ALL STORY LOVE
44 WESTERN
DAREDEVIL
BLACK MASK
MOVIE LIFE
MOVIE STARS PARADE
MOVIES
NEW WESTERN
ROMANCE
ACE HIGH WESTERN
SHADOW
WESTERN STORY
DETECTIVE
ROMANTIC RANGE
ASTOUNDING
DOC SAVAGE
LOVE STORY

Approve Public Issue of Rank Company Stock

by PETER BURNUP
in London

Further indication of J. Arthur Rank's vast plans for the financing and coordination of his diverse activities is seen in the British Treasury's approval of Mr. Rank's $8,000,000 issue of British and Dominions Film Corporation stock.

This is the first occasion that the British leader has gone into the open market for the public financing of his motion picture production schemes.

Two years or so ago Mr. Rank completed a wide, detailed reorganization of the B. and D. fiscal setup. An exchange of shares was effected between the company and D. and P. Studios, Ltd., and the latter's ancillary Denham Laboratories.

E. Ronald Crammond, B. and D. chairman, joined the Denham boards; Leslie W. Farrow and G. I. Woodham-Smith of the Rank organization becoming members of the B. and D. directorate, with Mr. Rank himself in the chair. Upshot of the whole arrangement was that British and Dominions became a holding company with a controlling interest in the studio company and its adjacent laboratories. It was manifest then that Mr. Rank intended canalising the finance of his productions through B. and D.

Rumors of the proposed issue had been current in the London stock markets for several weeks and B. and D. 12-shilling ordinaries had been a very strong buy around the considerable price of 26s. 9d. Capital of the company amounts to £786,000, all in ordinary shares, but its consolidated assets are estimated to exceed £2,000,000. Since the Rank reorganization, B. and D. has paid a consistent 7½ per cent annual dividend; an interim dividend of 2½ per cent already has been declared for the present year.

Altec Holds Meeting of District and Branch Heads

Altec Service Corporation's third and final regional conference of district and branch managers convened Wednesday at the Park Central Hotel, New York. G. L. Carrington, president, arrived from Hollywood to attend. Others from out of town included Warren Conner, district manager, Cincinnati; M. G. Thomas, branch manager, Cincinnati; F. W. Cocklin, district supervisor, Pittsburgh; J. D. Mather, branch manager, Detroit; Henry Moog, district manager, Atlanta; Nat Mower, branch manager, Atlanta; D. A. Peterson, district manager, Philadelphia; Frank B. Evans, branch manager, Philadelphia; Lon Hacking, district manager, Boston. The New York district was represented by Bert Sanford, district manager; L. J. Patton, branch manager; A. J. Rademacher, branch manager, and M. N. Wolf, sales representative.

375,000 Shares of Common Issued by Famous Players

Famous Players Canadian Corporation announced this week public issue of 375,000 shares of new common stock of no par value at $15 a share, following a change in share capital ratified at a stockholders meeting in Toronto February 12. With this issue there will be 1,666,572 shares outstanding out of 1,800,000 shares authorized. The new issue is offered for sale through 30 investment dealers. Statements show 1,158,000 shares of Famous Players are held by Paramount International Films, a subsidiary of Paramount Pictures.

Korda Plans 14 For British Lion

Sir Alexander Korda has commitments for 14 pictures to be produced under the British Lion banner, he told reporters in New York this week following a flight from London. They are designed for world release.

Anthony Kimmins, director, who served in the Royal Navy during the war, has signed for four pictures. Leslie Arliss will make four more. Herbert Wilcox will make about four, and Edward Black will do two.

Sir Alexander reported the British government had approved construction of additional stages at the Worton Hall studios. He said he was financing his own production through British sources and expected later to produce in the United States.

During his New York visit he will confer with Herbert Yates, president of Republic, concerning British Lion's continuing distribution of Republic product.

MGM Latin America Heads To Visit Here June 3

All MGM managers of Spanish-speaking territories in Latin America will visit the United States June 3 for one month, in recognition of their meritorious service during the past year, Arthur M. Loew, president of Loew's International Corporation, has announced. The expedition will be the counterpart of MGM's "On to Rio" expedition, in which managers in the U. S. are visiting South America. The itinerary will include conferences at the home offices, a trip to the coast for inspection of the studios, meetings with production and studio officials, as well as a complete entertainment program. During their stay in this country, they will be guided by Sam Burger, regional director for Latin America, and Richard Brenner, assistant regional director.

Artamonoff, Schucker to RCA

George L. Artamonoff, formerly president of Sears International, and Paul F. Schucker, for 13 years a research manager of the international banking firm of Speyer & Co., have been appointed deputy managing directors of the RCA International Division. They will serve under Edwin Norman Clark, managing director of the division.

Studio Space Is Still a Serious British Problem

London Bureau

The announcement in the House of Commons by Sir Stafford Cripps, president of the Board of Trade, that only five per cent of the country's studio space now remains under Government requisition had a cheerful ring, but production chiefs are still not throwing up their hats with glee. Derequisition is one thing; resumption of production is quite another kettle of fish.

Optimists declare that Britain's studios working at full bent easily will be able to turn out 120 top-ranking features in any given year. The cold fact is that the country's output for 1946 will not exceed 75 features, if, indeed, that figure is reached.

So much remains to be done in the matter of reconditioning and re-equipment that two of the largest plants—Associated British's Elstree studio with its seven stages and MGM's four-stage Amalgamated building—are most unlikely to begin production until early in 1947.

Between them those two institutions cover at least four times the amount of studio space available at Denham.

Currently eight important pictures are on the studio floor with five others shortly to go into production.

Most interesting current circumstance in the production field is the decision of Leslie Arliss to link up with Sir Alexander Korda's British Lion for the next four years. During the past four years, Mr. Arliss undoubtedly has been the most successful director this side with his "Man in Grey," "Love Story" and "Wicked Lady." It is intended that every third picture he makes shall be produced in Hollywood.

Special Broadcast Is Set For Lichtman Retirement

A half-hour program originating in Lichtman's Lincoln theatre, Washington, D. C., and carried through special telephone wires to seven other theatres throughout Virginia will be broadcast Sunday morning, March 17. The program will be used for a broadcast by A. E. Lichtman, retiring head of the 25-theatre Lichtman circuit, to his 500 employees in Washington and Virginia. Harry Freedman, the new president, will also address the entire circuit.

Skouras Heads Inter-America

Spyros P. Skouras is chairman of the board and Murray Silverstone is president of Twentieth Century-Fox Inter-America, Inc., the company recently incorporated at Albany in connection with 20th-Fox's activities in Latin America. W. C. Michel is vice-chairman of the board; Irving Maas is vice-president, and Donald Henderson is treasurer.

The Outlaw

has broken every boxoffice record ever made by any U. A. picture at Loew's, Richmond, Virginia!

HOWARD HUGHES'
daring PRODUCTION
The Outlaw
introducing JANE RUSSELL
JACK BUETEL · THOMAS MITCHELL · WALTER HUSTON
Released thru U. A.

Frank Harris of Pittsburgh Dies

Frank J. Harris, president of Harris Amusement Companies, operating 19 theatres in Pennsylvania and Ohio, died Monday at Mercy Hospital, Pittsburgh, after an illness of several months. He was 65 years old. John H. Harris, a nephew, is in active charge of the circuit.

Frank J. Harris

Born in Pittsburgh, Mr. Harris came of a family that was widely identified with the industry in western Pennsylvania, and was a brother of the late John P. Harris, credited with opening the first film house in Pittsburgh. During the past 23 years, Mr. Harris held a number of public posts, including that of Pennsylvania State Senator, and fought vigorously for progressive election laws.

Mr. Harris also was head of a real estate firm and a director of the Pittsburgh Baseball Club in the National League.

Rome, Baltimore Attorney, 60

Morris A. Rome, 60, director of Rome Theatres and well-known Baltimore attorney, died March 9 in Jackson Memorial Hospital, Miami, Fla.

Mr. Rome entered the industry in 1910 when he opened the Broadway theatre in Baltimore. Twelve other theatres in that city were acquired later. His brother, the late J. Louis Rome, was managing director of the company.

With his brother, H. Paul Rome, he had maintained a law office in Baltimore. He was a vice-president of the Baltimore Bar Association. He was a director of the Associated Jewish Charities and a member of the Board of State Aid and Charities.

He is survived by his son, Morton; his wife, a daughter, two sisters and his brother.

Morris Freidberg

Morris Freidberg, 57, one of the owners of the Virginia theatre, Atlantic City, died there March 10. In addition to the theatre, he and his three brothers owned and operated the President and Mayflower hotels in Atlantic City.

Harry Brown

Harry Brown, 78, former manager of the Nixon theatre in Pittsburgh, died March 4 in Shadyside Hospital, of a heart ailment. Mr. Brown retired from the theatre business in 1941.

Short Product in First Run Houses

NEW YORK—Week of March 11

CAPITOL: Purity Squad	***MGM***
Land of the Mayas	***MGM***
Feature: Sailor Takes a Wife	MGM
CRITERION: Apple Andy	***Universal***
Feature: Scarlet Street	Universal
GLOBE: Trial of Mr. Wolf	***Vitaphone***
Headline Bands	***Vitaphone***
Feature: Abilene Town	United Artists
HOLLYWOOD: Baseball Bugs	***Vitaphone***
Hitler Lives?	***Vitaphone***
Feature: Saratoga Trunk	Warner Bros.
PARAMOUNT: Dixie Pointers	***Paramount***
Unusual Occupations, No. 3	***Paramount***
The Friendly Ghost	***Paramount***
Feature: The Road to Utopia	Paramount
RIALTO: Mess Production	***Paramount***
Daffy Dilly Daddy	***Paramount***
Feature: Shock	20th Cent.-Fox
RIVOLI: House Tricks	***Paramount***
Animalology	***Paramount***
Feature: The Lost Weekend	Paramount
ROXY: Report on Greece (March of Time)	***20th Cent.-Fox***
Feature: Sentimental Journey	20th Cent.-Fox
STRAND: Book Revue	***Vitaphone***
Feature: Three Strangers	Warner Bros.

CHICAGO—Week of March 11

APOLLO: Holiday for Shoestrings	***Vitaphone***
Louisiana Springtime	***20th Cent.-Fox***
Feature: The Lost Weekend	Paramount
GARRICK: House Tricks	***Paramount***
Feature: A Walk in the Sun	20th Cent.-Fox
ORIENTAL: Trial of Mr. Wolf	***Vitaphone***
Mermaids on Parade	***Columbia***
Feature: Diary of a Chambermaid	United Artists
ROOSEVELT: California Er Bust	***RKO***
Music of the Americas	***Vitaphone***
Feature: San Antonio	Warner Bros.
STATE LAKE: Duck Pimples	***RKO***
Dixie Pointers	***Paramount***
Feature: Spellbound	United Artists

MPEA Vetoes Czech Film Pact for U. S. Product

The Motion Picture Export Association has vetoed the film agreement negotiated early in February in Prague between the Czechoslovak Film Monopoly and a representative of the MPEA, it was learned in New York last Thursday. The tentative agreement called for the showing in Czechoslovakia of 96 American features and 96 short subjects within an 18-months period. The proposed agreement was vetoed, it was said, because of the continuing sentiment of foreign department executives against dealing with government film monopolies in any countries.

Ban Bank Night

Three Mansfield, Ohio, theatres jointly operating Bank Night were affected by the closing edict of Meade K. Bates, chief of police, who ordered a ban on all games of chance. The order followed the arrest of 67 persons in a citywide gambling raid held recently.

Philadelphia Assessments

Assessments on some of Philadelphia theatres for 1946 were announced by the city this week. Included among them were: Boyd, from $487,700 to $465,700; Mastbaum, from $1,175,500 to $1,120,100; Erlanger, from $445,000 to $420,800; Fox, from $1,331,400 to $1,321,400, and Town Hall from $591,800 to $567,000.

Charles Waldron

Charles Waldron, screen and stage actor, died in Hollywood, Monday, March 4, at the age of 71. He returned to Hollywood after becoming ill in New York while appearing in the current stage play, "Deep Are the Roots." Mr. Waldron leaves a widow, May; a son and a daughter.

New York Bans Chance Games

The discontinuance immediately of any "distribution of any commodity, articles or materials by means of drawings, lotteries or games of chance was agreed upon last Thursday by 98 exhibitors representing several hundred New York City motion picture theatres. The meeting was held in the Department of Licenses headquarters following a request by Benjamin Fielding, license commissioner, that such games of chance be eliminated in theatres.

The conference with exhibitors was called by Commissioner Fielding who was aiming directly against the awarding of women's nylon stockings by theatres. It is understood that such distribution of nylons has been encouraging the black market in that commodity. The Commissioner, however, made no specific charges.

Direct discussions with Commissioner Fielding were pursued by a committee of seven. They were: Manuel Frisch of Randforce Amusements; Daniel Rosen of Frieston, Rosen and Schiffer; Morton Sunshine, Independent Theatre Owners of New York; Julius Charnow, Monroe theatre; Charles Steiner, Bijou theatre; Martin J. Tracey, Century Circuit, and Max Cohen. It was immediately following a private discussion between Commissioner Fielding and the committee that the conclusions and agreements were presented to the 98 exhibitors, who approved the results of the committee's discussions.

The conference also involved a restatement by the department of the law prohibiting Bingo in theatres, to which the exhibitors voiced approval. The Commissioner thereupon declared that the law would remain unchanged.

Clark Frowns on Neely Attempt to Revive His Bill

Neither Senator William Langer nor Congressman Matthew M. Neely can expect the support of the Department of Justice in their attempts to outlaw block booking and blind selling in the motion picture industry, Tom C. Clark, U. S. Attorney General, said this week in Washington.

Mr. Clark, following a conference with the two legislators, decried their activity in this connection. He said the Government's anti-trust cases would be "messed up" by reintroduction of the measure.

"Our cases are far more effective if favorable decisions are granted," Mr. Clark said, and added that the Department plan means "complete divorcement" of production, distribution and exhibition.

Comment on the industry litigation came from another Department official last week. Wendell Berge, head of the anti-trust division, told the City Club of Cleveland that the Department would follow a consistent policy of vigorous enforcement of anti-trust laws. The result, he said, would be "to help small business and promote economic democracy."

Striking at the distributor-exhibitor structure, Mr. Berge charged that small business men had no opportunity to enter any business where "three or four companies" controlled the entire industry.

"Unfortunately," Mr. Berge declared, "the men who are in control of these huge concentrations of economic power use their private power in a way which would be unthinkable of public power within the frameword of democratic Government. . . . . No one wants to break up efficient mass-producing business concerns, but no one, except maybe a monopolist, tries to justify combinations formed to gain monopolistic advantage."

Federal Films Has Four For U. A. Release

Federal Films, Inc., the independent production company recently formed by Borris Morros and William LeBaron, has announced four musical productions for future release through United Artists: "Carnegie Hall," "Babes in Toyland," "Carmen from Kenosha" and "Immortal Beloved." "Carnegie Hall" will be a history of that famous concert Hall. More than 17 top personalities have already been signed for the film. Victor Herbert's "Babes in Toyland" will be streamlined for the screen. "Carmen" is an American travesty and "Immortal Beloved" is based on the life of Beethoven.

"Devotion" Tradeshow April 1

The national tradeshowing of "Devotion" has been set by Warner Brothers for Monday, April 1. The picture stars Ida Lupino, Paul Henreid, Olivia de Havilland and Sydney Greenstreet.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 55—Churchill urges U. S.-British ties for world peace. . . . Truman addresses Council of Churches. . . . U. S. Cardinals welcomed from Rome. . . . Snowbound deer saved. . . . Sports: Golden Gloves Tournament, baseball news.

MOVIETONE NEWS—Vol. 28, No. 56—Preparations for A-bomb test. . . . President Truman on British loan. . . . Academy awards. . . . Seven-year-old boogie-woogie prodigy. . . . Texas fete and chin whiskers. . . . Sports: Santa Anita, musclemen, Miami aquarium, baseball. . . . Japanese Empress goes democratic.

NEWS OF THE DAY—Vol. 17, No. 253—Churchill warns U. S. of danger. . . . Anti-Soviet demonstration in China. . . . Religion vital, says Truman. . . . Argentina's ballot-battle as Peron faces vote test. . . . Skiing.

NEWS OF THE DAY—Vol. 17, No. 254—Getting set for atom bomb test. . . . Japanese Empress out of hiding. . . . Truman urges British loan. . . . Dionne quints at school. . . . Santa Anita handicap. . . . Musclemen in Canada.

PARAMOUNT NEWS—No. 56—The Yankees are back. . . . President drives train. . . . Truman speaks to Council of Churches. . . . Argentina's battle of ballots. . . . Chinese students demonstrate against Reds. . . . Churchill's Missouri address.

PARAMOUNT NEWS—No. 57—$101,000 by a nose. Academy awards. . . . Freak glacier. . . . Churchill says goodbye to south. . . . British loan, Truman gets report. . . . Atom bomb test. . . . Piano prodigy.

RKO PATHE NEWS—Vol. 17, No. 58—Churchill-Truman speeches. . . . Cardinals hailed in U. S. . . . France closes Spanish border. . . . Race for Argentina's presidency. . . . G. I. brides sail to America.

RKO PATHE NEWS—Vol. 17, No. 59—Churchill and Ike on tour. . . . Truman supports British loan. . . . Japanese Empress visits people. . . . First films of atom bomb site. . . . Radio guided plane for atom bomb test.

UNIVERSAL NEWSREEL—Vol. 19, No. 483—Truman calls on churchmen to save world. . . . Urges U. S.-Anglo-alliance. . . . Cardinals back from Rome. . . . Peron leads in Argentina. . . . Soldier lifts a tank? . . . Golden Glovers dish it out. . . . On the baseball front.

UNIVERSAL NEWSREEL—Vol. 19, No. 484—Ready for A-bomb test. . . . President Truman favors British loan. . . . Present "Oscars." . . . Florida aquarium. . . . Santa Anita handicap.

Warner Sales Meeting Is Held in Memphis

Roy Haines, western and southern division sales manager for Warner Bros., accompanied by Norman H. Moray, short subject sales manager and captain of the company's sales drive, and William W. Brumberg, manager of the field public relations staff, left New York Wednesday for Memphis, where Mr. Haines was to conduct the fourth in the series of five regional meetings.

Attending the sessions Friday and Saturday at the Claridge Hotel were to be branch managers in Ralph L. McCoy's southeastern district, including W. O. Williamson, Jr., Atlanta; John A. Bachman, Charlotte, and Luke Connor, New Orleans, and the managers in Doak Roberts' southwestern district, including Ed Williamson, Memphis; J. W. Loewe, Dallas, and J. B. Sokley, Oklahoma City. Field men attending are George Bannan, Tom Gorman, G. D. Woodard and Robert Bixler.

Final meeting in the series will take place in San Francisco next weekend.

Disney Campaign Starts

A national pre-selling campaign on the forthcoming Walt Disney production, "Make Mine Music," is being launched by RKO Radio. Leading national magazines with a combined circulation in excess of 25,000,000 copies are being used.

TAC Committee Hearings to Be Open Sessions

Open hearings of committees will be held the afternoon and evening of April 2 at the convention at the Chase Hotel in St. Louis of the Theatre Activities Committee, it was learned Monday at TAC headquarters in New York. Exhibitor delegates to the meeting will be invited to attend the hearings and air their views.

The committees will be concerned with resolutions, constitution and by-laws, public relations, legislations, finance, exhibitor association relations and other matters.

Final details for the convention business will be discussed at a meeting March 31 of the Interim Committee headed by S. H. Fabian. The committee will meet early that afternoon in the Chase Hotel. One of the major decisions to be made will relate to the method of balloting to be adopted, whether by individuals or by states.

The Variety Club of St. Louis will be host April 1 at a dinner dance in the hotel. Local exhibitors will be hosts at luncheon April 2, and there will be an all-industry dinner at the Chase that evening.

The TAC headquarters announced Tuesday that a total of 75 reservtaions from exhibitors representing 22 states had been received.

Greenthal Names Staff For Cancer Drive

Monroe Greenthal, who has accepted the American Cancer Society's invitation to serve as national publicity and advertising director for the industry's phase of the campaign, has announced appointment of key publicists.

Charles Schlaifer, Silas Seadler and Paul Lazarus, Jr., special consultants; Maurice Bergman, advertising chairman; Al Zimbalist, trade paper chairman; Irving Kahn, radio; Bernard Kamber, special events; Arthur Jeffrey, syndicates and press associations; Jack Goldstein, columnists; Marie Louise Van Slyke, women's publications and fan magazines.

Charles P. Skouras is national chairman, Ted R. Gamble is co-chairman, and Frank H. Ricketson, Jr., is national campaign director. Eric Johnston, president of the Motion Picture Association, is national director for the Cancer Society's over-all drive in April.

Westinghouse Gets License For CBS Color Apparatus

First licenses to embody Columbia Broadcasting System ultra-high frequency color inventions in television and studio apparatus have been granted to the Westinghouse Electric Corporation. Arrangements, on a patent royalty basis, are for five years, and provide for an extension of the agreement.

"TOPFLIGHT"
—SHOWMEN'S TRADE REVIEW

"FIRST RATE"
—BOXOFFICE

"AUDIENCE DELIGHTED"
—MOTION PICTURE DAILY

"TUNEPACKED"
—HOLLYWOOD REPORTER

"PRETENTIOUS"
—FILM DAILY

"WEALTH OF ENTERTAINMENT"
—MOTION PICTURE HERALD

"BIG LEAGUE"
—HOLLYWOOD REVIEW

"FAR BETTER THAN MOST MUSICALS OF BIG STUDIOS"
—JIMMY STARR
L. A. Herald Express

MONOGRAM'S "SWING

GALE STORM PHIL REGAN
THE THREE STOOGES
CONNEE BOSWELL

and 2 Great Bands

LOUIS JORDAN · WILL OSBORN

AND HIS TYMPANY FIVE AND HIS ORCHESTRA

Produced by LINDSLEY PARSONS & HARRY A. ROMM • Directed by Phil Karlso

PARADE of 1946

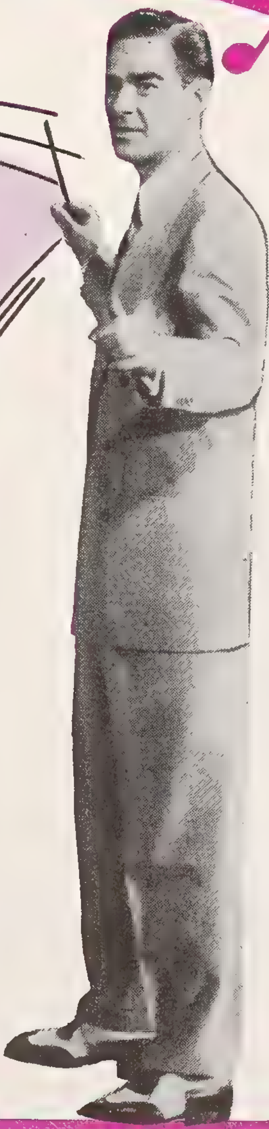
A HARRY A. ROMM *Production*

FEATURING THE SONG THAT HIT THE HIT PARADE FOR 11 WEEKS!

"JUST A LITTLE FOND AFFECTION"

And 7 more Terrific Tunes

"DON'T WORRY ABOUT THAT MULE"
"OH, BROTHER" "SMALL WORLD"
"AFTER ALL THIS TIME" "CALDONIA"
"SUNNY SIDE OF THE STREET"
"STORMY WEATHER"



creenplay by Tim Ryan • Original Story by Edmond Kelso • Additional Dialogue by Nicholas Ray • A Monogram Picture

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BOTH BARRELS BLAZING: Charles Starrett—Very good Western. This star is already very popular. With Burnette in his new series, they should be tops.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—We played this picture with a Hopalong Cassidy picture to the biggest weekend business in six months. Book it by all means. Played Friday, Saturday, Feb. 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Doubled with "Hidden Eye" from Metro. Business below average. Played Friday, Saturday, Dec. 14, 15.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

KISS AND TELL: Shirley Temple, Jerome Courtland—People came in to see Shirley. We did good business. Played Monday. Tuesday, Jan. 7, 8.—Mrs. W. W. Young, Apex Theatre, Apex, N. C.

OVER 21: Irene Dunne, Alexander Knox—Doubled with "Don't Fence Me In." Business excellent. Played Wednesday, Thursday, Jan. 9, 10.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—This did not do so well. The second night business dropped 50 per cent. Played Wednesday, Thursday, Feb. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—Good musical Western for the weekend trade. Played Friday, Saturday, Feb. 8, 9.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—Columbia knows how to make this type of picture. It is a very good musical Western. The Hoosier Hot Shots are popular here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

ROCKIN' IN THE ROCKIES: Mary Beth Hughes, Jay Kirby—Used this on second half of double bill. Very poor. Played Friday, Saturday, Feb. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROCKIN' IN THE ROCKIES: Mary Beth Hughes, Jay Kirby—This type of picture packs them in for us. Our folks just can't seem to get too many of these pictures with corn in them. Keep them coming. Doubled with "Sergeant Mike" to excellent business. Played Friday, Saturday, Feb. 15, 16.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

SERGEANT MIKE: Larry Parks, Jeanne Bates—How they love these animal starring films! This was old, but that makes no difference with this type of picture. Doubled with "Rockin' in the Rockies" to excellent business. Played Friday, Saturday, Feb. 15, 16.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—Satisfactory picture. Lots of comedy, and our patrons seemed to enjoy it. Played Thursday-Saturday, Feb. 21-23.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

TAHITI NIGHTS: Dave O'Brien, Jinx Falkenburg—Used on weekend double bill with indifferent results. Played Friday, Saturday, Feb. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—We did a trifle better than average midweek business on this feature. The story was of no consequence and the picture was very little different than other versions. Played Wednesday, Thursday, Feb. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Metro-Goldwyn-Mayer

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—My people usually don't go for Sinatra but they certainly went for this one. Played Sunday, Monday, Dec. 30, 31.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Very good picture. Not much draw. Sinatra not so well liked here. Miss Grayson and Kelly were swell and the little boy was very good. Let's have more of him. Dean Stockwell is a honey. How they sighed and commented on his appearance on the screen. Good color. Played Sunday, Monday, Feb. 17, 18.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

This is my first report. I always read this department with interest; so I think I owe it something. Send more blanks.
—CARL M. HULBERT, Gem Theatre, Cornell, Wis.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—One of the best pictures of the year for us but a very poor print. This picture will please 100 per cent. Played Sunday, Monday, Feb. 17, 18.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—This was the best picture Republic has made in a long time and it seemed to please the customers fairly well. Business was good. Played Saturday, Sunday, Feb. 9, 10.—Edward H. Belz, Community Theatre, Athens, Wis.

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—This was the best picture Republic has made in a long time and it seemed to please the customers fairly well. Business was good. Played Saturday, Sunday, Feb. 9, 10.—Edward H. Belz, Community Theatre, Athens, Wis.

BEWITCHED: Phyllis Thaxter, Edmund Gwenn—The poorest picture Metro has delivered this year. There is no excuse for making a picture with this theme. The producers are in a cycle of this kind at present. Who ever suggested that the study of a warped and demented mind could be classed as entertainment? Played Friday, Saturday, Feb. 15, 16.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—A fine family picture that did a nice business. We need more of this sort of picture. Played Sunday, Monday, Feb. 10, 11.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—A beautiful picture that went over big for us. The business can absorb many more of these. The producers flood the market with horror and murder mysteries that the public will not come out and see, but they give all too few of the type the public clamor for. Played Sunday, Monday, Feb. 17, 18.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—This picture was wonderful. We did grand business. I heard so many comments like "we need more like it." Such a good, clean picture and good for the young generation. Played Wednesday, Thursday, Feb. 13, 14.—Mrs. W. W. Young, Apex Theatre, Apex, N. C.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—What a picture! The exhibitors have been waiting for years for one like this. Box office of the first order. All the exhibitor has to do is stand at the door and keep them out.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

SON OF LASSIE: Peter Lawford, Donald Crisp—This is another picture which was tops in my community. Our small towns eat up good clean pictures that are good for their children. Played Monday, Tuesday, Feb. 21, 22.—Mrs. W. W. Young, Apex Theatre, Apex, N. C.

THIS MAN'S NAVY: Wallace Beery, James Gleason—Our Navy does not allow that physique in its ranks. Nor does it allow men who cannot walk or run without limping. Beery is too old for this sort of thing. Business weak for a Beery picture. He is usually surefire. Played Tuesday-Thursday, Feb. 26-28.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—One of the better pictures of the year, full of entertainment. Didn't draw as well as expected, but no fault of the picture. Played Sunday, Monday, Feb. 10, 11.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—This was one swell picture. Receipts the second night were better than the first. However, for some reason it did not draw as well as could be expected. It was through no fault of the picture. We would like to have more music and good singing like this. Played Saturday, Sunday, Feb. 2, 3.—Edward H. Belz, Community Theatre, Athens, Wis.

TWICE BLESSED: Lee and Lynn Wilde, James Craig—Very good comedy for family trade. Our patrons liked it. Played Friday, Saturday, Feb. 8, 9.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—A very fine production that drew slightly less than average business. The patrons were very patient, although the action was limited throughout. It is a truly class picture. Played Saturday, Sunday, Feb. 16, 17.—Edward H. Belz, Community Theatre, Athens, Wis.

VALLEY OF DECISION, THE: Greer Garson Gregory Peck—Business fair. Played Sunday, Monday, Jan. 6, 7.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson—Look out for this one. You will need more ushers and will have to open early so the people will be able to get in on time. Advertise and fill your house. Played Sunday-Tuesday, Jan. 27-29.—E. L. Boles, Mecca Theatre, Crescent City, Cal.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Thoroughly enjoyed by a good Sunday and Monday attendance. This sequel to an earlier hit isn't as funny as its predecessor, but certainly is welcome. I had my doubts about it when I caught it at the trade screening, but the box office told a success story when I played it. Keenan Wynn helps this one a lot. Played Feb. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WITHOUT LOVE: Spencer Tracy, Katharine Hepburn—Spencer Tracy brought in most of our crowd that came. However, I personally liked the picture. We don't want too many of this type. Most parents won't let their children go to see this type of picture, although they are fit for them, but the advertising gave the impression of something bad. Played Sunday, Monday, Feb. 24, 25.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Monogram

ALLOTMENT WIVES: Kay Francis, Paul Kelly—Very good business with this on Bargain Night. Good Bargain Night show.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BORDER BANDITS: Johnny Mack Brown—Good picture of its kind. However, we doubled it with "Falcon in San Francisco," which kept our regular crowd away. Played Friday, Saturday, Feb. 22, 23.—Carl M. Hulbert, Gem Theatre. Cornell, Wis.

DILLINGER: Elisha Cook, Jr., Lawrence Tierney—Played this late, but still did very good business with it. This kind of a picture will always do business in a small town. Played Friday, Saturday, Feb. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWEETHEARTS OF THE U. S. A.: Una Merkel, Donald Novis—This would have been better if it was longer. Lots of good musical numbers, but no stars in it. Business was a little below average, but I

(Continued on page 52)

the one to watch!

She's a popular number! And so is IDEAL—the *one to watch* as the hit-tune of the women's magazine field! IDEAL's *Movies, Movie Life* and *Movie Stars Parade* are doing the kind of job Hollywood studio executives appreciate. Hollywood reporting on a new, higher plane . . . photographic tours that take America behind the scenes in the studios . . . career-stories, color portraits, candids—of stars, stars-to-be, newcomers. Circulation figures? *Two million* for the IDEAL GROUP in eight years! *Thousands more every issue!* Proving America's women readers appreciate IDEAL, too!

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W. M. COTTON'S

IDEAL

Women's Group

MOVIE LIFE • PERSONAL ROMANCES
MOVIES • MOVIE STARS PARADE

NEW YORK • CHICAGO • HOLLYWOOD

(*Continued from page* 50)

think the high school basketball game kept them away. Played Tuesday, Wednesday, Feb. 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Paramount

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—Very slow at first. It ends O.K. Average business. The people who listen to the radio program will come out to your theatre. Played Sunday-Tuesday, Feb. 3-5.—E. L. Boles, Mecca Theatre, Crescent City, Cal.

HOPALONG RIDES AGAIN: William Boyd, George Hayes—Played with "Girl of the Limberlost" to the biggest weekend business in many a day. Cassidys are very popular with us. Played Friday, Saturday, Feb. 22, 23.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

LIGHT OF THE WESTERN STAR: Victor Jory, Russell Hayden—With present shortage of Westerns I went back and picked this one up. Very good and above average. Well made and directed by Harry Sherman. Played Thursday-Saturday, Feb. 21-23.—Terry Axley, New Theatre, England, Ark.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Fair picture that did below fair business. I played it Sunday-Tuesday. I should have played it Friday and Saturday. Played Feb. 10-12.—E. L. Boles, Mecca Theatre, Crescent City, Cal.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll—Everyone likes these outdoor color pictures and this is one of the best. It did a fine business as a reissue. Played Tuesday-Thursday, Feb. 19-21.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—A good comedy with music and radio personalities which did poor business here on a double bill with "Danger Signal" from Warners. We had many walkouts on this picture due, perhaps, to its length and repetition in the plot. Played Friday, Saturday, Feb. 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—Very weak. Below average business. No so funny. Better left on radio. Played Wednesday, Thursday, Feb. 6, 7.—E. L. Boles, Mecca Theatre, Crescent City, Cal.

TRUE TO THE ARMY: Judy Canova, Allan Jones, Ann Miller—Played this one second run for curiosity and had a nice surprise. Business was good and to me Ann Miller is tops in tap dancing. Played Thursday-Saturday, Feb. 21-23.—Terry Axley, New Theatre, England, Ark.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—One of the really good romantic pictures from Paramount. Miss Scott really is good and should go a long way. Cummings has lost none of his ability. Business fair. Played Tuesday-Thursday, Feb. 12-14.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

PRC

ENCHANTED FOREST: Edmund Lowe, Brenda Joyce—One of the greatest pictures PRC has ever put out. This is a great picture with lots of animals for the children and a nice story for the grownups. This didn't draw like I expected. Maybe that was because a nearby theatre had "Anchors Aweigh." Played Sunday, Monday, Feb. 3, 4.—Nick Raspa, State Theatre, Rivesville, W. Va.

GIRLS' TOWN: June Storey, Edith Fellows—Doubled with "Phantom of 42nd Street" to average midweek business. Two very good pictures, but nothing to write home about. Played Wednesday, Thursday, Feb. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MAN WHO WALKED ALONE, THE: Kay Aldridge, Dave O'Brien—This is a very good comedy and good for the first part of a double bill. Dave O'Brien shows he can play a role without his Western outfit. Business average. Played Friday, Saturday, Feb. 8, 9.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

BETRAYAL FROM THE EAST: Lee Tracy, Nancy Kelly—Good action spy story played too late for good box office results. Would advise playing Friday and Saturday. Played Tuesday, Wednesday, Feb. 12, 13.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

FALCON IN SAN FRANCISCO: Tom Conway, Rita Corday—The less of this sort of thing the better. Business dropped 25 per cent from our average Friday and Saturday business. Why, oh why, do they insist on making these mystery pictures? Is there something wrong with our patrons in Cornell? I think not. Doubled with "Border Bandits." Played Friday, Saturday, Feb. 22, 23.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

HAVING WONDERFUL CRIME: Pat O'Brien, George Murphy—Wasted talent in a very silly picture. Producers are making far too many "whodunits" for the good of the industry. We need more down-to-earth stories, clean family entertainment. But who cares? So why worry? Played Wednesday, Thursday, Feb. 19, 20.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

MAMA LOVES PAPA: Leon Errol, Elizabeth Risdon—Average Errol picture. Not too bad.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—Plenty of rich comedy for the whole family. Brown and Carney are tops for laughs. Played this one on a double bill, but it could have stood alone with shorts. Good, entertaining feature played to average turnout. Colds, flu and cold weather cut the profits on this one. Played Sunday, Feb. 24.—Leroy Nile, Lakeside Theatre, Rangeley, Me.

TARZAN AND THE AMAZONS: Johnny Weissmuller, Johnny Sheffield, Brenda Joyce—Our first Tarzan picture. Well received by those who came out. The attendance was about par considering the weather conditions. Played Thursday-Saturday, Feb. 14-16.—L. C. Molitor, Stewart Theatre, Stewart, Minn.

TARZAN AND THE AMAZONS: Johnny Weissmuller, Johnny Sheffield, Brenda Joyce—Doubled with "Don Juan Quilligan." Business slightly below average due to Christmas. Played Friday, Saturday, Dec. 21, 22.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

THOSE ENDEARING YOUNG CHARMS: Robert Young, Laraine Day—This was not like I expected it to be. To much loving and no action or comedy. Played Sunday, Monday, Feb. 10, 11.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

WEST OF THE PECOS: Bob Mitchum, Barbara Hale—One of the best Westerns to come from RKO for a long time. It really is about the West and Bob Mitchum is great as a cowboy and lover. Miss Hale was also great. Business good. Played Friday, Saturday, Feb. 1, 2.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

WONDER MAN: Danny Kaye, Virginia Mayo—This guy has about as much talent as one could have. Some think silly and some think good. Business fair, but I had a checker anyway. Technicolor outstanding. Virginia Mayo, Vera Ellen and Goldwyn "gals" are easy on the eyes. Played Sunday-Monday, Feb. 24, 25.—Terry Axley, New Theatre, England, Ark.

WONDER MAN: Danny Kaye, Virginia Mayo—Here is a good comedy and musical and a little mystery. Most of my patrons and, as a matter of fact, all my patrons liked "Up in Arms" better. Miss Mayo was beautiful. The dancer was very good. Give her a break, RKO, she may make good. Business O.K. Played Sunday, Monday, Jan. 27, 28.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Republic

EARL CARROLL VANITIES: Dennis O'Keefe, Constance Moore—A prize flop from Republic. It has absolutely no story or anything else. Many complaints on this and I wish that I had never played it. Business the second night dropped 60 per cent. Enough said. Played Saturday, Sunday, Feb. 23, 24.—Edward H. Belz, Community Theatre, Athens, Wis.

RIDE, RANGER, RIDE: Gene Autry—This did better than the average Autry reissue. Max Terhune was very good in this. He used to be about as popular as Smiley Burnette is here. Wonder why some company hasn't made some Westerns with him lately?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SAN ANTONIO KID: Bill Eliott, Bobby Blake—Good Western that they all enjoyed. Played Friday, Saturday, Feb. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHERIFF OF LAS VEGAS: Bill Elliott, Bobby Blake—Very good Western. Have found all the Red Ryder series very good. Elliott popular here. The children like Bobby Blake.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SWINGIN' ON A RAINBOW: Brad Taylor, Jane Frazee—Not much to this feature and business was below average. It used to be, when Republic made corny pictures, that the rural trade went for them in in a big way, but now with this stuff there is no following and no business. Played Tuesday, Wednesday, Feb. 12, 13.—Edward H. Belz, Community Theatre, Athens, Wis.

TELL IT TO A STAR: Robert Livingston, Ruth Terry—Nice program picture that got us by with a Western.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

UTAH: Roy Rogers, Dale Evans—A natural for the small towns. Roy Rogers never fails to please. Republic slipped up and sent us a poor print; ordinarily their prints are excellent. Played Friday, Saturday, Feb. 15, 16.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

Screen Guild

WILDFIRE: Bob Steele, Sterling Holloway—Just a Western. Weather was good and picture did mortgage-lifting business. Recommend weekend playdate and exploit it. It will pay off. Played Sunday-Tuesday, Feb. 17, 19.—L. C. Molitor, Stewart Theatre, Stewart, Minn.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Played single. Good business. Very interesting, not too bloody. Played Friday, Saturday, Feb. 8, 9.—E. L. Boles, Mecca Theatre, Crescent City, Cal.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—This was a very fine picture. I don't know why it didn't go over bigger. Maybe we didn't exploit it enough. Business only average. Played Monday, Tuesday, Feb. 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DOLLY SISTERS, THE: Betty Grable, John Payne—Very good picture. Business satisfactory considering the extreme cold weather. We consider it a special.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

FALLEN ANGEL: George Raft, Alice Faye—This picture is just a fair murder mystery and did not draw better than average business. People were disappointed when Alice Faye did not sing. No profit in this one. Played Sunday, Monday, Feb. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FALLEN ANGEL: Alice Faye, Dana Andrews—There is an old story that the shoemaker should stick to his last. This is true with Alice Faye in this picture. If you judge her wooden performance, drama is not her forte. She is a singing star, and one of the best, and that is where she should stay. I know they do not like to be typed, but to be typed is better than not to handle her role in a creditable manner, which she did not do in this picture. The picture is just fair. Miss Darnell was so far above her in the role she had. It was distinctly her picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GORILLA, THE: Ritz Brothers, Anita Louise—I picked up this old one from 20th-Fox and found it to be very good. Lots of laughs and mystery. It also has a great cast in it. The one thing wrong with it is that you can tell it is an old one. Business good. Played Friday, Saturday, Feb. 1, 2.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

HOUSE ON 92ND STREET, THE: William Eythe, Lloyd Nolan—My people won't pay to be educated. I liked it and so did the operator. It certainly cost me a lot of money to play this picture for the help. Played Sunday, Monday, Feb. 3, 4.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—This was fair film fare. Business none too good. Played Monday, Tuesday, Feb. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Wow, this picture has the greatest box office pull of anything I've played here in ten years. We established a new record for Sunday attendance with this picture and did the biggest two-day business in our history. Thanks a lot for this money-maker, Mr. Zanuck, and may you have many more successes like this one. Played Sunday, Monday, Feb. 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronge.

SPIDER, THE: Richard Conte, Faye Marlowe—Just a little program picture which got by on Bargain Night. Broke even, no profit. Played Tuesday, Feb. 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—Great picture. Business good. Play this by all means. Played Sunday, Monday, Feb. 10, 11.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

TEN GENTLEMEN FROM WEST POINT: George Montgomery, Maureen O'Hara—Here is a very good picture, although it is old. It is all about West Point and how it was formed. I believe everyone should play this, even if they have played it before, because it shows where our great generals came from. Business average. Played Tuesday, Wednesday, Feb. 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—Rather a late playdate for this feature, but it drew very good patronage and satisfied the customers. 20th-Fox knows how to put the human interest angle into productions that satisfy. Played Saturday, Sunday, Jan. 19, 20.—Edward H. Belz, Community Theatre, Athens, Wis.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—Double feature material that we must buy

(*Continued on following page*)

(*Continued from preceding page*)

even though our policy is single with shorts. This runs film costs up to the point where you cannot make any money. Doubled with "Dancing Masters" to fair business. Played Tuesday, Wednesday, Feb. 5, 6.—Edward H. Belz, Community Theatre, Athens, Wis.

United Artists

BREWSTER'S MILLIONS: Dennis O'Keefe, Helen Walker—A good picture on the comedy side; could have had more of Rochester for laughs. Not much draw. Tied it in with a basketball contest award show and this put it over. Would not be much box office here by itself. Played Wednesday, Thursday, Feb. 20, 21.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

COLONEL BLIMP: Anton Walbrook, Roger Livesey—Well, here is the different picture of the year. It is not bad to watch, if you have the patience. We played it in the long size, which is two hours and 17 minutes and played up the angle of its selection by the New York critics as one of the year's ten best. We didn't do big and were far from the low figure of the season. In a proper setting, this picture will please. Played Wednesday, Feb. 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—Very good. Could play on Sunday. Lots of laughs. Title not so good. It will keep the kids away in some towns. Played single bill. Above average returns. Played Friday, Saturday, Feb. 15, 16.—E. L. Boles, Mecca Theatre, Crescent City, Cal.

SOUTHERNER, THE: Zachary Scott, Betty Field —Had to play this feature on one night when we usually are dark, and this caused a lower gross than expected, but the second night business was very good. Everyone liked this very much and lots of good comments were heard. Give us more like it. Played Monday, Tuesday, Feb. 18, 19.—Edward H. Belz, Community Theatre, Athens, Wis.

SPELLBOUND: Ingrid Bergman, Gregory Peck—Very good, entertaining. Very good turnout. Above average business. Advertising will pay. Don't miss it yourself. Played Sunday-Tuesday, Feb. 17-19.—E. L. Boles, Mecca Theatre, Crescent City, Cal.

Universal

BAD MEN OF THE BORDER: Kirby Grant, Armida—Not a good draw. Kirby Grant is new here. No music, only a Mexican girl singing in a barroom. Fuzzy Knight didn't have the good comedy role as he usually has. Had a Stooge comedy so the weekenders laughed at this. Played Friday, Saturday, Feb. 22, 23. —F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—We are a house that went off the ordinary Westerns some time ago. But the response to this good picture shows definitely that the outdoor pictures are going to hit. The public is getting fed up with the sophistication and one-room settings and a plethora of dialogue. They want action and punch in their pictures and this one had it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GUN TOWN: Kirby Grant, Fuzzy Knight — This Western was made up of old Westerns of Universal. It had an old Indian fight which is about ten years old, but it was very good. Business average. Played Friday, Saturday, Feb. 8, 9.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Miss Durbin warbled sweetly but very infrequently and between times a small crowd waited and squirmed until the final fadeout when a mad dash for the exits was thoroughly enjoyed by all. Played Sunday, Monday, Feb. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MEN IN HER DIARY: Jon Hall, Louise Allbritton —This is a good program picture with a song and dance thrown in to help entertain. A good sized Friday and Saturday crowd enjoyed every moment of it. We doubled it with "Too Young to Know" from Warners for healthy business. Played Friday, Saturday, Feb. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ON STAGE, EVERYBODY: Jack Oakie, Peggy Ryan—This is not the standard Universal musical. It is too short and Peggy Ryan is lost without O'Connor. That Johnny Coy may dance well but his acting is poor. Business was off. Played Tuesday, Wednesday, Jan. 29, 30.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SHADY LADY: Charles Coburn, Ginny Simms—An enjoyable comedy-drama, "Shady Lady" has absolutely no box office appeal. It has a very misleading title. The few who came enjoyed it, but it certainly cannot stand alone. Played Wednesday, Feb. 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Warner Bros.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Very dull entertainment for this house, and a very poor reception at the box office. It is lacking in entertainment and Boyer and Miss Bacall are definitely not a team. Too bad about this one. Played Sunday, Monday, Feb. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DANGER SIGNAL: Faye Emerson, Zachary Scott—A mildly entertaining program picture which certainly should not be heralded as another "Mildred Pierce" as the press book would lead you to believe. Business was poor on a double bill with "People Are Funny" from Paramount. Played Friday, Saturday, Feb. 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DANGER SIGNAL: Faye Emerson, Zachary Scott—Picture would make good top half of double bill for most towns although we played it single. This was a mistake. However, it might be O.K. single in some places. Played Thursday-Saturday, Feb. 7-9.—L. C. Molitor, Stewart Theatre, Stewart, Minn.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—Good picture and good business. Should please in any small town. Played Wednesday, Thursday, Feb. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—Business below average. My customers won't go for this type of picture. Played Sunday, Monday.—Bryce Paulsen, Remus Theatre, Remus, Mich. Small town and rural patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—Color and story fine for our small town. This picture is as good as "Dodge City" and business was above normal. Played Sunday-Tuesday.—L. C. Molitor, Stewart Theatre, Stewart, Minn.

SAN ANTONIO: Errol Flynn—An exceptionally brisk number at our box office doing about the best Friday and Saturday business of the winter season. The picture not only brought them in, but pleased them 100 per cent. Played Friday, Saturday, Feb. 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Swell show. Pleased all who saw it, but sub-zero weather froze all the dough we took in so we were out in the cold. Advise playing it on your best time. The picture is O.K. Played Sunday-Tuesday, Dec. 16-18.—L. C. Molitor, Stewart Theatre, Stewart, Minn.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—On a double bill, with "Men in Her Diary" from Universal, we did a healthy Friday and Saturday business and satisfied most of those who came. This picture is slightly dull to adult minds, but it may find its greatest appeal to younger people. The trailer is misleading on this one, as it tends to point it as a comedy, which it is not. Played Friday, Saturday, Feb. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Columbia

BEER BARREL POLECATS: All-Star Comedies—This is high on laughs. Many laughs with an unusual ending. The weekend slapstickers ate this up. A good Stooge comedy. It is crazy, but funny.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

MICRO PHONIES: All-Star Comedies—First Stooge comedy that their following said was silly. No plot. It was not up to their usual run of slapstick.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

WHERE THE PAST BEGINS: All-Star Comedies—Fair comedy. Some of the trick shots were poorly rigged, but they got some laughs so it will get by.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

YOU BELONG TO MY HEART: Community Sing—A swell short. Songs everyone knew and came out on the vocal cords. Not an off-brand number in this one. —F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Metro-Goldwyn-Mayer

PURITY SQUAD: Two-Reel Specials—Very entertaining two-reel short about deadly drugs falsely labeled, which entertained very well here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TEA FOR TWO: Technicolor Cartoons—MGM's cartoons are always good, but this one is better than most.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Official WAC Films

WHAT EVERY VETERAN SHOULD KNOW: This hits the questions that have been asked by returning veterans of what to do, where to go. It is timely, good, and good for the general public. Play it. —F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Paramount

ANIMAL-OLOGY: Speaking of Animals—Every one of this series is a definite box office asset and this one can certainly improve any program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JASPER AND THE BEANSTALK: George Pal Puppetoons—Excellent color cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WHAT A PICNIC: Sportlights—All the scenes are under water and many of them are unbelieveable. It is a good entertaining short that shouldn't miss on any kind of program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

BATTLING BASS: Sportscopes—This will please the fishermen and make them wish for sunny warm days. —Terry Axley, New Theatre, England, Ark.

CANINE PATROL: Walt Disney Cartoons—Here is a very good little cartoon. Everyone liked it.—Nick Raspa, State Theatre, Rivesville, W. Va.

COLORADO RAINBOWS: Sportscope — A good sports reel about fishing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLICKER FLASH BACKS: No. 1—Goofy as ever and up to the usual standard.—Terry Axley, New Theatre, England, Ark.

GUAM—SALVAGED ISLAND: This Is America—This is very interesting and tells all about Guam Island since the Pearl Harbor days. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

IT'S YOUR MOVE: Edgar Kennedy—A good two-reel comedy with Edgar Kennedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PARALLEL SKIING: Sportscope—This is all about skiing and good for the wintertime.—Nick Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

REPORT ON GREECE: March of Time—We do not believe that we have over a score of people in this mill town who are attracted to this series. Our folks cannot get excited about problems in Greece which have been mulled over at length in the papers.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

THE HOUSE I LIVE IN: Specials—We need more film on this style: short, with star name value and outstanding direction, story and production. How about each studio giving us one every season?—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

KANINE ARISTROCRATS: Person-Oddities — This is all right.—Nick Raspa, State Theatre, Rivesville, W. Va.

PAPER MAGIC: Person-Oddities—You can either play this or not. I wish I didn't play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

FRESH AIRDALE: Merrie Melodies Cartoon—Just a usual cartoon. A little on the Pluto angle but not as good. Color and animation good. Unusual in places. —F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

GOOD OLD CORN: Featurettes—Entertaining scenes from old Mack Sennett comedies. This two-reel short will please all. So play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HARE TONIC: "Bugs Bunny" Specials—Bugs Bunny never lets us down. They are all good.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

MUSIC OF THE AMERICAS: Melody Master Bands—A good ten-minute band reel with exclusive Latin American music.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NIP THE NIPS: "Bugs Bunny" Specials—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OUTDOOR LIVING: Sports Parade—This is a very good short, but it would have been better for me, if I would have played it in the summer.—Nick Raspa, State Theatre, Rivesville, W. Va.

SO YOU THINK YOU'RE ALLERGIC?: Vitaphone Varieties—Lots of laughs in this one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Schooling Opportunity

Ben Serkowich, director of advertising, publicity and exploitation for Columbia Pictures, recently made an excellent suggestion which merits the special attention of theatremen.

Mr. Serkowich points out that there are many graduates of schools of journalism who are presently seeking part-time or full-time jobs. These men would make likely apprentices in theatre advertising and publicity.

With their scholastic background, these young aspirants to publicity jobs could be useful to a busy exhibitor or manager. It is also likely that, from the standpoint of experience, it would be profitable for these young men to have some knowledge of theatre exploitation and publicity.

△ △ △

Incentive

We consider it highly complimentary that the Quigley Awards inspired the current drive for business among the Manta & Rose Indiana-Illinois theatres.

A kickoff luncheon, held at the Congress Hotel in Chicago recently, launched the 13-weeks drive during which managers of that circuit will compete for $2,000 in cash prizes for the best results.

At the luncheon, Alex Manta, circuit co-owner, urged managers to prepare extra folders of their exploitation campaigns and submit them to the Managers' Round Table during the time the drive is in progress.

Replicas of the Quigley Award Plaque won by John Burhorn, manager of the Gaiety, at the Lex theatre, Chicago, in 1938, were distributed to those present. The replicas are to serve as a reminder that any manager, regardless of the size or policy of the theatre, has an equal chance to win.

△ △ △

Booby Trap

Remember how popular Sidney Skolsky made the pastime of finding movie boners? How about a contest to detect pressbook ideas which look good in print but serve no useful purpose?

Congratulatory telegrams from Martin Quigley to the winners of the Quigley Showmanship Awards and circuit executives elicited response which again emphasizes the fact that circuit heads take a keen interest and pride in the showmanship displayed by their managers.

Here are expressions from William K. Jenkins, president of the Georgia Theatre Company, and Harold J. Fitzgerald, president of Fox Wisconsin Theatres.

"It pleases me very much that . . . P. E. McCoy is the winner of both Silver and War Showmanship Awards. Motion Picture Herald is certainly making a worthwhile contribution in encouraging better sales effort."—*WILLIAM K. JENKINS.*

"It made me very happy to know that Harry Boesel was the winner of the Bronze Grand Award. I believe you are doing a grand job for the industry on the showmanship contest. . . . We are at the dawn of an era where showmanship and public relations will be required more than ever before. I know that the entire Fox Wisconsin organization is conscious of the Awards and will be even more so in the future."—*HAROLD J. FITZGERALD.*

The story plot of a new picture is set against a medieval background, inspiring the distributor's pressbook editors to suggest a contest in which high school or college students may participate.

"Lift Your Lady Fair"—like the gallant knights of old—is the colossal idea behind the contest. The first boy who crosses the finish line carrying his girl friend in his arms wins all the prizes you can promote from local merchants.

Any manager who has the temerity to attempt this promotion had better prepare himself with an emergency standby unit in case of broken bones, ruptured muscles and ligaments or other injuries.

Since most courts would consider the theatre liable for injuries sustained by contestants, it might also be advisable for the exhibitor to look to his insurance premiums and make sure they are paid up to date.

—CHESTER FRIEDMAN

Abilene Town Comes to New York

The Frederick Loeser Department Store basement in Brooklyn was entirely devoted to a western display called "Abilene Roundup" in connection with the film opening at the Globe theatre on Broadway. Models attired in western outfit added real atmospheric touch.

Jules Levey
ABILENE TOWN
ABLAZE WITH GUNS AND GUTS AND GLORY
SCOTT
DVORAK
BUCHANAN
FLEMING

Encore! IT RETURNS TO THRILL YOU AGAIN!
Walt Disney's
WONDERFUL ADVENTURES OF
Pinocchio
IN TECHNICOLOR
plus
WEST OF THE PECOS

Left, lobby display for "Pinocchio" by manager Paul Klingler at the Strand, Waterbury, featured enlarged photographs mounted in tinsel frames set against colorful background.

THE LAST CHANCE
ESQUIRE

Right, rounding out an extensive outdoor ballyhoo campaign on "The Last Chance", Stephen Toth, manager of the Esquire in Toledo, had mats imprinted with theatre copy which were dropped on the sidewalks in the business area, provoking unusual attention.

SPEED
to Palace
PALACE
Theatre
BIG
CARTOON
SHOW
Every
SAT. MAT.

Left, ballyhoo for Saturday morning cartoon shows is not overlooked by H. Spencer Bregoff of the Palace, Port Richmond, Staten Island, N. Y. This clown, which appeared at schools and playgrounds, attracted attention.

ERROL
FLYNN
ALEXIS SMITH

Right, Ivan Ackery, manager of the Orpheum in Vancouver, dressed his staff of usherettes in western outfits as an advance ballyhoo to promote "San Antonio" two weeks before opening.

Cartoon Show Celebrates Donald Duck Birth Date

Everybody likes birthdays, at least everybody does who likes to be gay. They are grand for children. A particularly happy one for the youngsters and for your boxoffice comes up April 13, when Donald Duck will be 11 years old. It will be a time for celebration, with profit and fun.

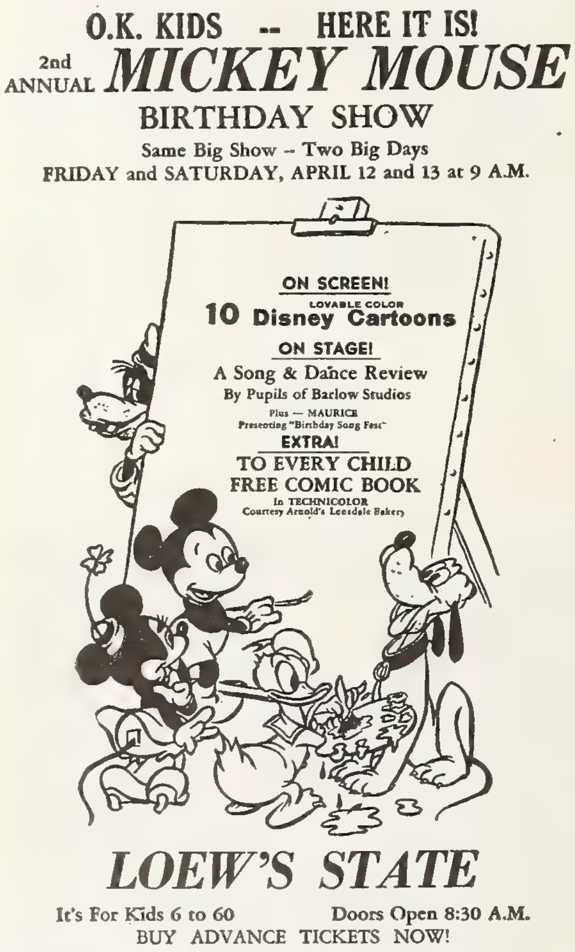
At least one showman already has his plans set, having succeeded so well before. A year ago on that date, J. G. Samartano, manager of Loew's State theatre, Providence, R. I., inaugurated a Walt Disney kiddie cartoon show. He named it the "Mickey Mouse Birthday Show," taking in all of the popular cartoon characters.

So successful was his celebration, he is repeating it, setting aside two days, April 12 and 13, this year to take care of the large crowds he anticipates. Tickets already are on sale—and they are selling.

Special Program Arranged

The program he has arranged will consist of 10 all-colored Disney cartoons on the screen plus a dance and song review on stage, presented by pupils of a local dance studio. The organist, Maurice, as an added attraction, will play a "Birthday Song Fest." The dance studio will run two 20-line newspaper ads calling attention to the show in the *Journal* and *Bulletin.*

Each child attending will receive a full-colored comic book through a tieup Samartano promoted with Arnold's Lonsdale Bakery. The bakery also will deliver 10,000 special art heralds to homes stuffed in bread packages.



O.K. KIDS -- HERE IT IS!

2nd ANNUAL MICKEY MOUSE

BIRTHDAY SHOW

Same Big Show -- Two Big Days

FRIDAY and SATURDAY, APRIL 12 and 13 at 9 A.M.

ON SCREEN!

LOVABLE COLOR

10 Disney Cartoons

ON STAGE!

A Song & Dance Review

By Pupils of Barlow Studios

Plus — MAURICE

Presenting "Birthday Song Fest"

EXTRA!

TO EVERY CHILD

FREE COMIC BOOK

In TECHNICOLOR

Courtesy Arnold's Lonsdale Bakery

LOEW'S STATE

It's For Kids 6 to 60 Doors Open 8:30 A.M.

BUY ADVANCE TICKETS NOW!

This is the herald used to promote J. G. Samartano's Mickey Mouse Birthday Show at the State, Providence, R. I.

Twenty hanging teaser cards have been placed in rest rooms, on chandeliers and on wall brackets throughout the lobby, publicizing the date. In advance, a 40x60 display of special birthday cake art and Mickey Mouse cartoons will occupy a prominent place in the lobby. 500 window cards will be spotted in suburban neighborhood stores.

Ballyhoo also will be employed for word of mouth publicity. An usher dressed in Mickey Mouse costume will attend schools, playgrounds and other prominent spots where children gather. "Mickey Mouse" also will be introduced from the stage by Maurice at each performance during the week.

Through a tieup with a local trucking company, 10 delivery trucks will be bannered with copy and last, but not least, Samartano has arranged for extra publicity starting two weeks in advance with the Providence *Journal,* the *Evening Bulletin* and the Pawtucket *Times.*

Strong Merchant Co-op on "Song" In New Zealand

An extensive promotion campaign was arranged by A. J. Elliott of the Regent theatre, Wellington, New Zealand, for his engagement of "A Song to Remember."

Feature stories and newspaper ads were placed well in advance of playdate. Special stress was centered on the music of Chopin.

Co-operative newspaper ads were promoted with James Smith's, Ltd., leading department store in Wellington, and Charles Begg and Co. Tie in copy read: "Come to Begg's for the glorious music from 'A Song to Remember'."

Smith's cooperated further by devoting eleven windows to publicizing the picture. Souvenir booklets were distributed in the waiting rooms of doctors, dentists, beauty parlors, etc. Cards were used on street cars and at strategic points around town.

The entire 15 minute broadcast of "Tell It to Taylor" over the local radio was utilized free of cost to plug "A Song to Remember." This novelty quiz program was based on questions pertaining to the film.

String Horseshoes Under Marquee

For his engagement of "Salty O'Rourke" at the Belle theatre, Belleville, Ontario, Canada, manager George J. Forhan strung 30 aluminum painted horseshoes cross-wise under the marquee. Purpose of the display was to call attention to the film's racing story.

Promotes "Last Chance" Through Newspaper Ads

Manager Stephen Toth arranged an extensive newspaper campaign for his engagement of "The Last Chance" at the Esquire theatre, Toledo, Ohio. Because of the foreign origin of the film, special attention was directed to the Polish language newspaper *Ameryka Echo* and the *Jewish Times.*

Stories with art was planted in both the Toledo *Blade* and the *Times.* A large ad and story appeared in the *Union Journal,* a labor periodical. A free ad was promoted with the *Campus Collegian,* Toledo University newspaper.

A screening was held for civic leaders, the clergy and club organizations. The local president of the Swiss club plugged the picture at a meeting of 350 people after seeing the screening. Maurice W. Altaffer, first secretary of the United States Legation in Switzerland and a native Toledoan, spoke at several meetings giving the picture numerous plugs.

Street Ballyhoo Used

A sandwich man paraded the streets tieing-in with the general strike situation. Copy read: "Unfair, I would rather shoot it out than to die slowly, so don't be unfair to yourself see 'The Last Chance.' "

Five thousand diary booklets were passed out at the theatre and on the street. 5,000 book marks were distributed at the public library and 10 neighborhood branches. 5,000 footprint throwaways tying-in with the safety drive were also circulated.

Turner Bases Campaign On Short Subject

Manager Arthur Turner of the Parsons theatre, Parsons, Kan., based his campaign for his engagement of "The Corn Is Green" on the short subject, "People on Paper," which ran concurrently with the feature.

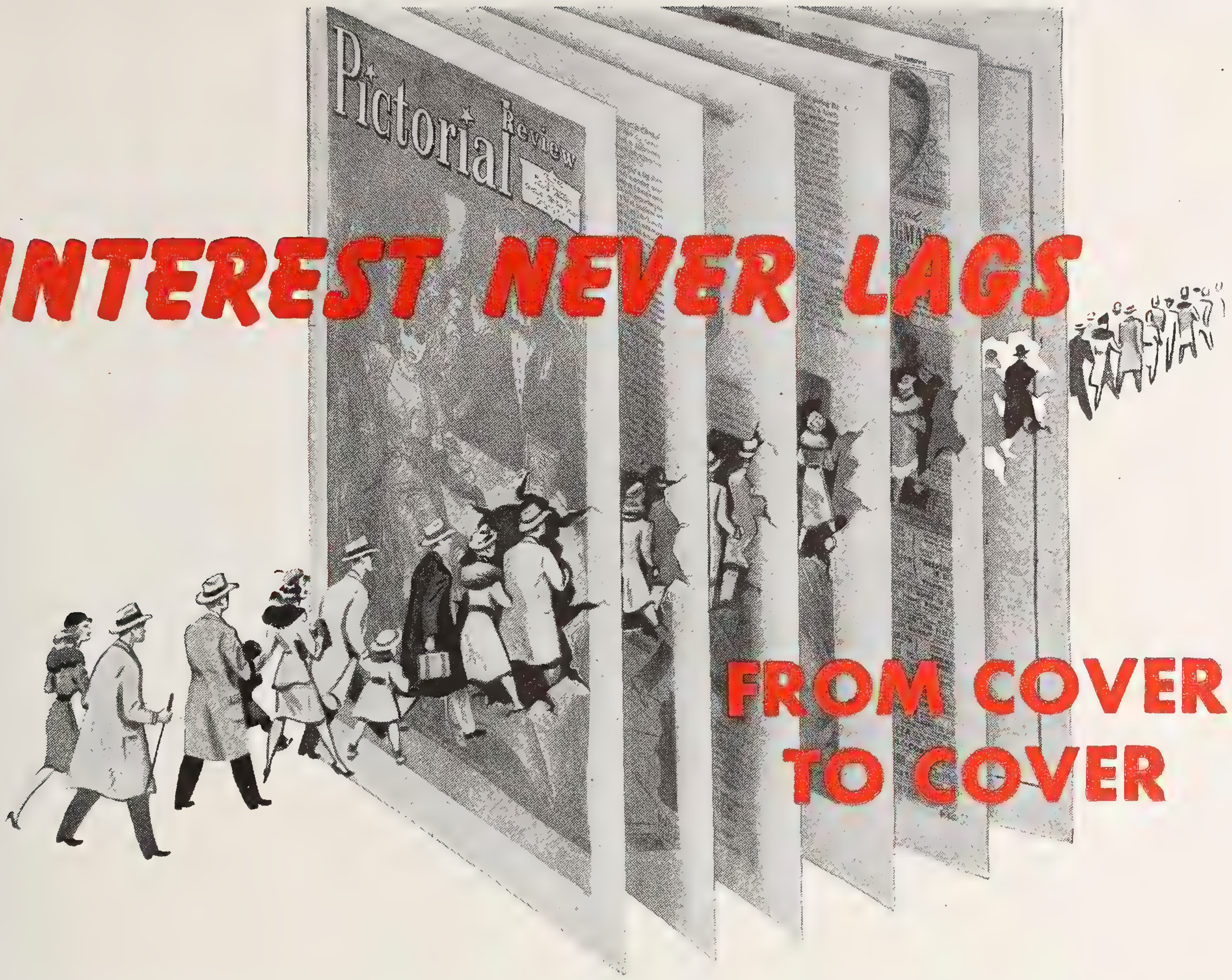
Since the John Nesbitt subject deals with artists and their comic strips, Arthur arranged with the local comic book agent to insert handbills in comic books. The balance of the handbills were distributed at the theatre and from house to house.

Through a tieup with local schools all art students were encouraged to see the short feature. Turner recommended "People on Paper" as the picture of the week in his column in the *Parsons Sun.*

Use Card, Tabloid Ballyhoo

For the playdate of "Black Market Babies" at the RKO Grand theatre, Cincinnati, 400 provocative window cards and 5,000 tabloids were distributed in the downtown area. The campaign was arranged by manager Bill Hastings and Nathan Wise, publicity director for RKO theatres in Cincinnati.

INTEREST NEVER LAGS



FROM COVER TO COVER

PAGE AFTER PAGE, from cover to cover, Sunday Pictorial Review is a packed-and-jammed thoroughfare of *consistently intense* reader interest. As the new Daniel Starch study attests, whether it's Pictorialized News or Humor or Cartoons or News of Stage & Screen or a black-and-white or four-color ad—the same *intensity* of interest marches *right on through every page.*

Think of it—*every* editorial feature attracting from 62% to 91% of both men and women readers—*every* page ad stopping from 58% to 79%.

That's the kind of sales-making readership your advertising gets when you make it part of the *consistently irresistible* content of P. R.—the supplement that was built from the beginning to win record reading—the supplement that record readership has built in a year and a half into one of America's most potent media.

Call Hearst Advertising Service today for the whole story of this revealing new study.

SUNDAY
PICTORIAL REVIEW

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through the Sunday Issues of:

New York Journal-American	Detroit Times	Los Angeles Examiner
Baltimore American	Chicago Herald-American	San Francisco Examiner
Pittsburgh Sun-Telegraph	*Milwaukee Sentinel	Seattle Post-Intelligencer
	†Boston Advertiser	

(*Milwaukee Sentinel represented individually by Paul Block & Associates)

Represented nationally by HEARST ADVERTISING SERVICE

†Starting April 7, 1946

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

TOMORROW IS FOREVER

RKO publicist Nate Wise and manager Elwood Jones of the Capitol theatre in Cincinnati set up an overall advertising, exploitation and publicity campaign in connection with the premiere of "Tomorrow Is Forever" with gratifying results.

Eight separate art breaks ranging up to six columns for one of them were devoted to the opening, exclusive of the number which broke in news sections coincident with the personal appearance of Natalie Wood who makes her initial screen appearance in this film production. Radio came in for a saturation program when the theatre's regular spots on WCPO, WLW and WSAI were augmented by additional radio time.

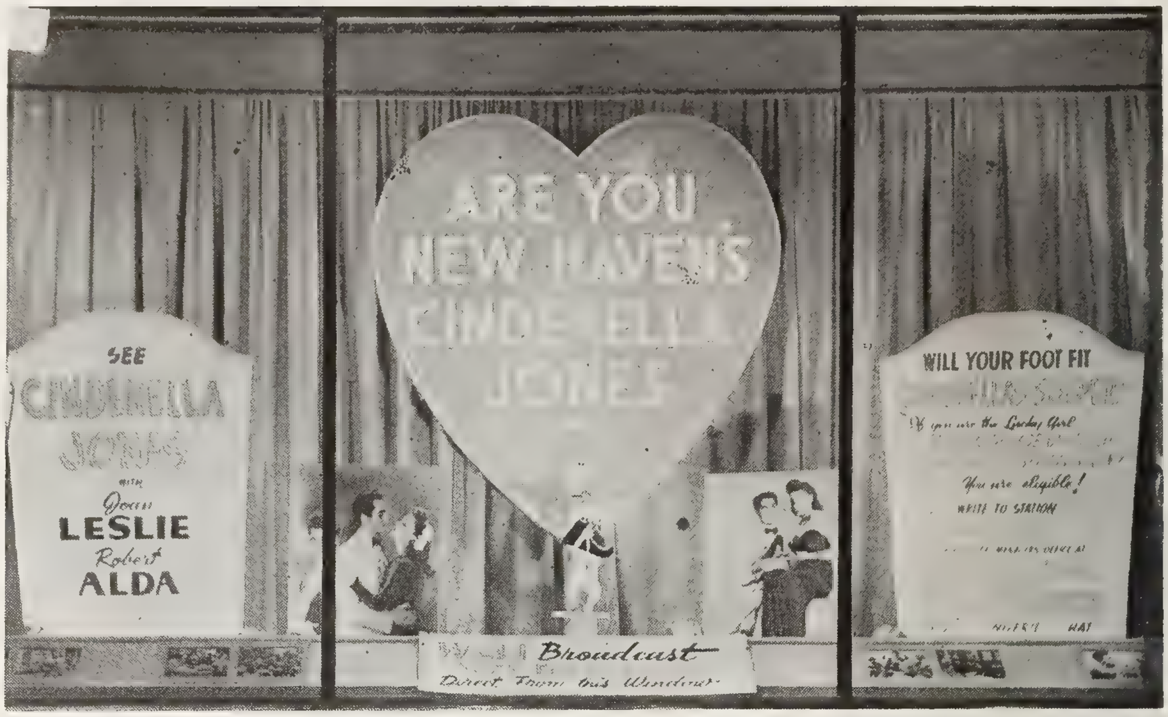
Outdoor Ballyhoo Emphasized

A theatre front at the Capitol, cross trailers both in advance and current in the circuit's affiliated houses, and an impressive outdoor campaign gave further emphasis to the premiere. 200 streetcar dash cards, were used two weeks in advance; 300 taxi cards appeared in yellow cabs for the same period; windows and counter display saturated the downtown book stores, and newspaper cooperatives with Jennie's and the McAlpin store were utilized. Miss Wood's appearance was the occasion for a reception attended by the press and radio representatives, tied in with Brotherhood Week. A group of children from each of Cincinnati's five orphanages attended with Mayor James Garfield Stewart of Cincinnati on hand to give official welcome to the guests.

CINDERELLA JONES

New England theatre managers have been cashing in heavily on publicity breaks as the result of the "Cinderella for a Day" contest executed in connection with the motion picture, "Cinderella Jones."

In Lawrence, Mass., Joe List and Jack Melincoff did an all-around promotion job tying in with radio station WLAW and sixteen local merchants who awarded prizes valued at $500 to the contest winner. Every merchant was given tickets for the broadcast which emanated from the Warner theatre in that city. Six women were selected by number who were interviewed and had an opportunity to try on the glass slipper. The contestant whose foot exactly fit was announced as the winner. The merchants sponsored a double truck newspaper display ad announcing the contest and prizes, and the local newspapers came through with scene mats, cuts and stories on the picture. A 24-sheet poster served as an excellent background for the broadcast show.


ARE YOU NEW HAVEN'S CINDERELLA JONES
SEE CINDERELLA JONES with Joan LESLIE Robert ALDA
WILL YOUR FOOT FIT
You are eligible!
WRITE TO STATION
Broadcast Direct From this Window

In connection with the "Cinderella Jones" quest at the Roger Sherman theatre, New Haven, a radio broadcast over WELI was arranged from this downtown window, covering the contest in progress. Advance display shown here gave full details of the contest.

In Albany, N. Y., where the picture opened at the Strand theatre, manager Lee Rosen and C. A. Smakwitz, assistant zone manager for Warner theatres in that area, gave extra emphasis to their "Cinderella for a Day" contest by having the winner appear at schools and department stores which cooperated in the promotion. Cooperative newspaper ads, trailers, 40 x 60's and lobby displays in all the affiliated Warner theatres in town created advance interest in the contest.

The newspapers closely followed the event with full stories and pictures. Daily announcements on the contest were heard over WOKO and WTRY when Miss Cinderella was interviewed on a special 15-minute program. William Whitney and Company, in addition to providing $250 worth of wearing apparel for the winner, displayed signs throughout the store, set up special window displays and provided a jeep which served as a modern pumpkin for a street ballyhoo.

Radio Tieup in New Haven

Ed Lynch, manager of the Roger Sherman theatre in New Haven, Conn., did another bang-up job in promoting a "Cinderella for a Day" contest. Ed worked exclusively with radio station WELI which ran ten spot announcements daily for ten days prior to the opening, calling the listeners' attention to the contest and announcing that the occasion would be broadcast from the Gamble Desmond department store in the heart of the shopping center. Four finalists were selected who appeared at the judging, with the entire proceedings broadcast for thirty minutes.

Gamble Desmond gave a complete wardrobe to the winner. The radio station paid for and posted 175 color cards which appeared several days in advance of the opening.

Des Moines' Four-Way Deal

Walter Ahrens, manager of the RKO Orpheum theatre in Des Moines, made a four-way tieup in connection with the picture's date, taking in the theatre, a local bootshop, radio station KRNT and the Des Moines *Register* and *Tribune*. The campaign started ten days in advance, highlighting the "Cinderella Jones" search throughout the city. Gene Emerald, who conducts a breakfast-club type of radio program, arranged for six women to try on a Cinderella glass slipper at each of his broadcasts. The winner received cash and other awards from the cooperating merchants. The newspapers followed the contest closely and many window displays highlighted the campaign.

Stunt Boosts "Adventure"

A neat publicity device for "Adventure" at the United Artists theatre, Chicago, was worked by manager Harry Thompson and publicist Ed Sequin. Irv Kupcinet, columnist for the Chicago *Daily Times,* invited calls from all Air Force men who flew with Clark Gable in Europe. Those who responded were guests of honor at the theatre.

U.S.A.
THIS CAN MADE BY EASTMAN KODAK COMPANY
EASTMAN NEGATIVE
NITRATE MOTION PICTURE FILM
BACKGROUND-X
Panchromatic 35mm.
1000 FEET
1230-100-10
304.8 METERS
EASTMAN KODAK COMPANY
1230-100-10

FOR background projections and exterior work in general, its very fine grain and medium speed recommend Eastman Background-X Negative Film, one of the family of Eastman Films, favorites of the industry for more than fifty years.

EASTMAN

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

Background-X . . . For "projections" and general exterior work

SHOWMANSHIP RINGS BELL IN LOW-BUDGET OPERATIONS

In the March 2nd issue, the Round Table dealt with the situation confronting showmen who have to operate with a limited budget. The application of the individual to the advertising problem additionally is discussed in this article by exhibitors widely separated in locale.

In Minto, New Brunswick, Canada, manager T. J. O'Rourke of the Gaiety theatre turned to radio in 1936 to publicize his shows and has been using that medium successfully ever since. There are no newspapers in his area. Spotted immediately before the evening news bulletin O'Rourke's announcements are broadcast from a station in Fredericton, N. B., 42 miles from his theatre.

O'Rourke cooperates with the local bus company. He publishes the bus schedule in his heralds and the company reciprocates by displaying hand painted signs on its buses for him when he has something special.

The Gaiety seats less than 400 persons, but O'Rourke, a firm believer in the value of advertising, is constantly on the lookout for new ideas. He believes in cooperating with all public bodies. Illustrative of this is his policy of dropping the evening show over to the school for graduation exercises each June. "The good will obtained in this way," he writes, "is beyond calculation."

Dolfin Stresses Homey Atmosphere

For his San Jose, Cal., location, manager George Dolphin of the Hester theatre is faced with the opposite situation. He says that in this 800-seat house in a residential section extra money spent makes little if any difference at the box office. "If the picture is there so is the crowd," he says.

Dolphin uses showmanship to create a homey atmosphere. He encourages patrons to come as they are dressed and to feel at home in the theatre. For this reason, he has tickets taken in the inside lobby so that the patrons are well into the house before they are contacted by any of the staff. "This seems," Dolphin reports, "to have the same effect as if you were greeting the person in your home."

Monthly calendars placed in homes and business establishments is the best form of advertising for a town like Troup, Texas, according to manager Marshall Rooks of the Texas theatre. Rooks finds calendars both economical and effective. Occasionally he arranges a tie-in with merchants like the promotion for his engagement of "Appointment in Tokyo." Grocery bags were imprinted with title and playdate for distribution by three grocery stores.

H. R. Cromwell of the Pitt theatre, Bedford, Pa., operating on a very limited budget, has a long-standing cooperative arrangement with five and ten-cent stores. The merchants supply him with several thousand paper bags at a time and these are imprinted with the store name on one side and theatre attractions on the other. The bags are used by the clerks in the period coinciding with the engagement of the picture.

In Terre Haute, Ind., Abe H. Kaufman of the Fountain theatre depends a great deal on accessories although he finds the accessories today inadequate for his needs. He would like to use, for instance, a card for a teaser campaign sufficient for four ads.

"All the printer would have to do," Kaufman says, "is fill in the name of the theatre and the date and then cut in proper place, so that if you bought 1,000 of these cards after cutting you would have 4,000 teaser ads, enough for a good campaign."

Small Ad Mats Needed

A one-column, one-inch mat is another accessory Kaufman misses in most pressbooks. He believes that if eight or more mats are used in a pressbook at least two should be one-inch for the smaller situations. He doesn't like slug mats, preferring mats with action pictures, title of film and stars.

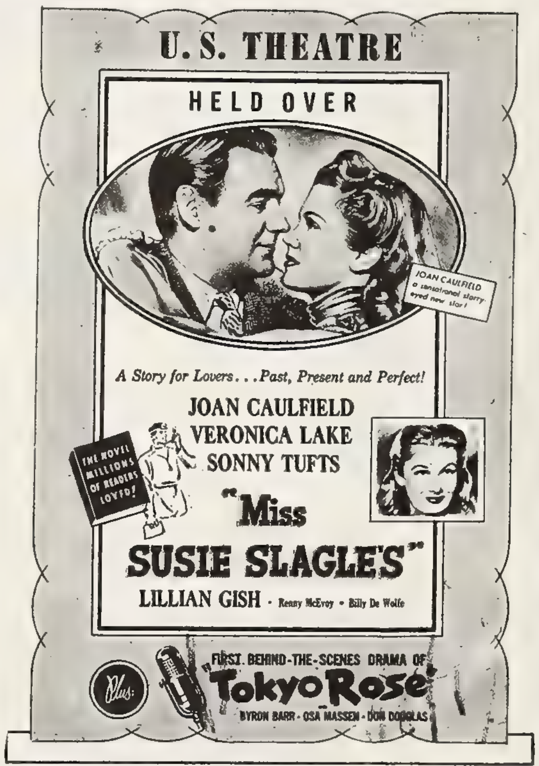
As a parting shot, Kaufman advocates two types of one-sheets when paper is more plentiful. One for the de luxe theatres and the other for houses that want action on their paper.

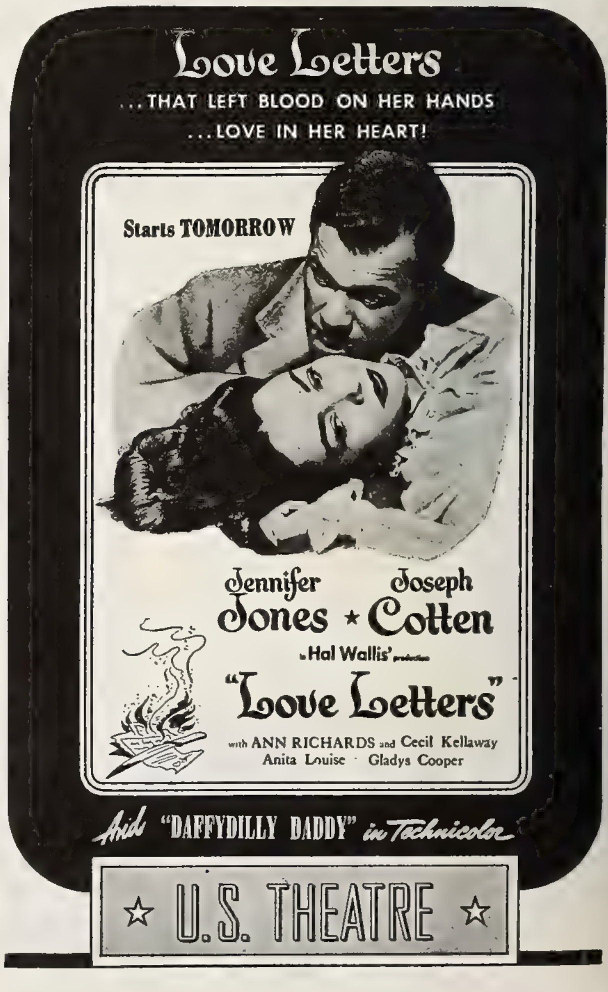
CONTEST INSPIRED BY NATIONAL BABY WEEK

The approach of National Baby Week, starting April 27th, inspired a contest recently held at the Granada theatre, Kansas City. Manager Charles W. Barnes, Jr., and assistant manager Robert Hockensmith set out "to find the cutest cherub in Kansas City under two years", tying in the promotion with the engagement of the March of Time subject, "Life With Baby". A local photographer took pictures of all babies entered, without charge. The pictures were numbered and displayed in the lobby. Patrons voted by number on blanks provided by the management. Contestants received photos of themselves, while the winning baby was awarded a colored enlargement.

Jolley Spots Teaser Ads

Teaser ads were spotted two days in advance by manager Mel Jolley of the Marks theatre, Oshawa, Canada, for his engagement of "Uncle Harry." Copy for the ads read: "The whole town's gossiping about the strange affair of 'Uncle Harry' . . . you'll find out what they're saying at the Marks."


U. S. THEATRE
HELD OVER
JOAN CAULFIELD a sensational starry-eyed new star!
A Story for Lovers...Past, Present and Perfect!
JOAN CAULFIELD
VERONICA LAKE
SONNY TUFTS
THE NOVEL MILLIONS OF READERS LOVED!
"Miss SUSIE SLAGLE'S"
LILLIAN GISH · Kenny McEvoy · Billy De Wolfe
Plus:
FIRST BEHIND-THE-SCENES DRAMA OF Tokyo Rose
BYRON BARR · OSA MASSEN · DON DOUGLAS


Love Letters
...THAT LEFT BLOOD ON HER HANDS
...LOVE IN HER HEART!
Starts TOMORROW
Jennifer Jones ★ Joseph Cotten
in Hal Wallis' production
"Love Letters"
with ANN RICHARDS and Cecil Kellaway
Anita Louise · Gladys Cooper
And "DAFFYDILLY DADDY" in Technicolor
☆ U.S. THEATRE ☆

Here are two recent layouts by Jay Wren, ad head for Paramount-Adams, Newark, N. J. His proficiency setting illustrative material and copy into Ben Day backgrounds assures his efforts of constant reader attention.

Realism Created With Paintings

Two realistic lifesize oil paintings of Randolph Scott posing with gun in hand and placed at an entrance and one exit door created considerable attention for the engagement of "Abilene Town" at Loew's Stillman theatre, Cleveland, Ohio. The promotion was the work of manager Arnold Gates and Loew's Cleveland publicist, Ed Fisher.

A contest was arranged over WJW's "Western Mystery Tune" program. Contestants were asked to identify songs from the picture and were awarded theatre passes for correct answers. Another stunt over the same station sought the oldest couple in Cleveland who lived in the West in the "Abilene Town" period.

Window displays were set up in Wurlitzer's, Lyon and Healy, Kresge's, Woolworth's and Adam Hat stores well in advance of playdate. 10,000 Record Mart store bags were imprinted with "Abilene Town" copy, mentioning songs from the film. Thompson Products plans carried displav cards announcing the arrival of the picture at the Stillman. The main branch and 26 other branches of the Cleveland Library system used display stills.

Murch Helps Clothing Drive

As his contribution to the recent Victory Clothing Drive manager Arthur S. Murch, Jr., arranged a free clothing show for children at the North Shore theatre, Gloucester, Mass. For admission the kids brought old clothes or shoes. Arthur reports that between five and six thousand pieces were collected and practically all of it was wearable.

WHENEVER YOU WANT SPECIAL TRAILERS
Specially FAST Specially GOOD
SEND YOUR NEXT ORDER TO...
FILMACK
1325 S. WABASH CHICAGO 5, ILL.

SHOWMEN PERSONALS

In New Posts: Charles Gasparon, Waverly, Philadelphia. Boyd Fry, Loew's, Grand, Atlanta, Ga. William Kozaren, Cinderella, Detroit. Frank Henson, Loew's, Akron, Ohio. LeRoy Nichols, Kickapoo, Springfield, Mo. John Boyd, Globe, Vineland, N. J.

Norman Bailey, Felton, Philadelphia. Wallace Johnson, Peoples, Millville, N. J. Paul Purdy, Strand, Winsted, Conn. Don Johnson, Palace, Cicero, Ill. Harry Potter, State Lake, Chicago. Bob Hexter, Breeze, Philadelphia. Marvin Skinner, Grand, Rock Springs, Wyo.

Assistant Managers: William Earley, Senate, Harrisburg, Pa. Bill Riding, Loew's, Reading, Pa. Joseph Chase, National, Wilmington, Del. John Purtell, Stanley, Philadelphia. Joseph Outly, Kenyon, Pittsburgh.

William McCann, State and Regal, Wilkinsburg, Pa. James Salice, Howard, Chicago. George Wargety, Strand, Greenburg, Pa. Larry Knee, Strand, Oakland, Pa. Ray Thompson, Boyd, Philadelphia.

Bernard Levine, Loew's, Reading, Pa. Conley George, Mayfair, Trenton, N. J. Jim McConomy, Yorktown, Philadelphia. Martin Gallagher, State; Harold Shultis, Stillman; both in Cleveland, Ohio.

Returned Servicemen: William King, Sun Theatre, Chicago. Sam Tanner, city manager, Jefferson Amusement Company, Beaumont, Texas. Si Meek, Anne, Maysville, Mo. Robert Sproule, Mac, McPherson, Kansas. Joe Calechman, Howard, New Haven, Conn. J. F. Dowdy, Orpheum, Fort Madison, Iowa.

Ray Thompson, United Artists, Chicago. Jack Sidney, Loew's Valencia, Baltimore, Md. Joseph Karmazin, Parkway, Chicago. Carl William, Capitol, Pawtucket, R. I. Walter Grubb, Aztec, Houston, Texas. L. J. Dean, Dixie, Camp Wood, Texas. Dan A. Blackman, Havana, Havana, Florida.

Birthday Greetings: Pierre Boulogne, Glen Downing, George A. Miller, H. Cavanagh, Art K. Farrell, L. Novy, J. D. Courtney, Jim W. Stokes, E. Samphyra, E. P. Nelson, Fred Montgomery, Hoyt A. Howard, Danny Dandrea, Edward J. Friedwald.

Fred H. Fink, E. W. Thomas, John G. McGee, I. J. Segall, Harry A. Salisbury, John M. Divney, A. B. Morrison, Frederick H. Laurans, Sam J. Wheeler, Hobson S. Johnson, John W. Kniseley, J. M. Nix, Theodore K. Kraft, Ernest Sanzo.

Dave Williams, Sydney J. Gates, Abraham A. Goldstein, Charles Silver, Morris Robertson, Johnny Matis, Walter Tooley, Bert Henson, George A. Gookin, Larry J. Carkey, Ross A. Jones, Lorne K. Dunham, Frank E. Boga.

Edward J. De Cosma, Max R. Griffin, Elmer W. Cupp, Marion B. Shepherd, Mel Jolley, John J. O'Connor, Joseph Weiss, Gerald M. Paulmier, Jack E. Austin, Gene Kearney, J. H. Voerster, A. J. Matthews, Edward A. Bazaras.

Egan Plants Teaser Ad

Carl Egan, manager of the Palace theatre, Calgary, Alberta, inserted a teaser ad on the sport page of the *Albertan* for his playdate of "She Went to the Races." Copy read: "Want to know how to beat the races? See 'She Went to the Races' Today, Palace Theatre."

"I was true to a man once ... and look what happened!"
Gilda

A COLUMBIA PICTURE
World Premiere—RADIO CITY MUSIC HALL

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

JACK ALGER
Majestic, La Salle, Ill.

CHARLES W. BARNES
Granada, Kansas City, Kans.

JAMES G. BELL
Penn, New Castle, Pa.

MIRIAM BELLICK
Ritz, Brooklyn, N. Y.

MEL BLIEDEN
Voge, East Chicago, Ind.

RUTH BOLTON
College, New Haven, Conn.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

H. SPENCER BREGOFF
Palace, Port Richmond, N. Y.

LEW BREYER
Broadway, Springfield, Mass.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

F. J. CAHALAN
Magnet, Claremont, N. H.

S. PHILIP CARO
Odeon, Clacton-on-Sea, England

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

CLAUDE CLINE
Elko, Prescott, Ariz.

LOU COHEN
Poli, Hartford, Conn.

BOB COX
Kentucky, Lexington, Ky.

GEORGE DARANSOLL
Granby, Norfolk, Va.

HAROLD DE GRAW
Oneonta, Oneonta, N. Y.

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, L. I., N. Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

HOLT GEWINNER
Grand, Macon, Ga.

SAM GILMAN
Regent, Harrisburg, Pa.

LARRY GRABURN
Odeon, Toronto, Ont., Canada

ARTHUR GROOM
Loew's, Evansville, Ind.

E. D. HARRIS
El Rey, Los Angeles, Calif.

ED HARRISON
Court Square, Springfield, Mass.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

PHIL KATZ
Kenyon, Pittsburgh, Pa.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

ARTHUR KROLICK
Century, Rochester, N. Y.

LARRY LEVY
Colonial, Reading, Pa.

ABE LUDACER
Park, Cleveland, Ohio

ED LYNCH
Roger Sherman, New Haven, Conn.

BILL McCLAIN
Virginia, Carrollton, Ohio

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

HARRY MINTZ
Parthenon, Hammond, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

PATRICK REED
Odeon, Portsmouth, England

H. W. REISINGER
Loew's, Dayton, Ohio

BOB ROSEN
Sheridan, New York, N. Y.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

JAMES SALMANS
Sixth St. Theatre, Coshocton, Ohio

J. G. SAMARTANO
State, Providence, R. I.

DAN SHEPHERD
Embassy, Johnstown, Pa.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

R. C. SIDNEY-WILMOT
Odeon, Newcastle, England

HAROLD SLITER
Avon, Watertown, N. Y.

SOL SORKIN
Keith's, Washington, D. C.

C. SPENCER
Capitol, Hamilton, Ont., Canada

D. T. STALCUP
Gem, Etowah, Tenn.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

T. TESCHNER
Valentine, Toledo, Ohio

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERNIE WARREN
Elgin, Ottawa, Ont., Canada

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Katz Sells Double Bill With Free Photo Offer

Despite a strike of electric employees and with transportation at a standstill, manager Philip Katz held up the theatre gross with his promotion of a Roy Rogers double bill at the Kenyon in Pittsburgh.

With "Don't Fence Me In" and "The Silver Fleet," Phil offered four color photos of Roy Rogers and his horse, Trigger, free to the first 2,000 patrons who attended. Circulars were distributed by MacCadden's Footwear Store advising Rogers fans of the offer.

Markoski Forms Kiddie Club

Lester W. Markoski, manager of the Astor theatre, East Hartford, Conn., has formed an Astor Theatre Kiddies' Club. Youngsters are given membership cards for attending regularly.

Start Critic's Digest Column

A critic's digest column was started by the Washington, D. C., *Daily News* for manager S. L. Sorkin's playdate of "Because of Him" at the RKO Keith's theatre. The column consists of quotes from newspaper reviewers.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper availability and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, a special Certificate of Merit will be awarded quarterly and annually to the showman from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CORNERED (RKO)

Final Report:

Total Gross Tabulated	$611,900
Comparative Average Gross	564,400
Over-all Performance	108.4%

ATLANTA—Paramount	114.8%
BALTIMORE—Hippodrome	104.2%
(SA) Vaudeville	
BOSTON—Boston, 1st week	98.1%
(SA) Vaudeville	
BOSTON—Boston, 2nd week	88.0%
(SA) Vaudeville	
BUFFALO—20th Century	83.8%
(DB) Radio Stars on Parade (RKO)	
CHICAGO—Palace, 1st week	153.2%
(DB) Sing Your Way Home (RKO)	
CHICAGO—Palace, 2nd week	120.9%
(DB) Sing Your Way Home (RKO)	
CINCINNATI—RKO Palace	127.3%
CINCINNATI—RKO Shubert, MO 1st week	84.9%
CLEVELAND—Warner's Hippodrome	87.5%
CLEVELAND—Warner's Lake, MO 1st week	136.3%
LOS ANGELES—Paramount Downtown	146.7%
(DB) The Madonna's Secret (Rep.)	
LOS ANGELES—Paramount Hollywood	122.1%
MILWAUKEE—Riverside	69.2%
(DB) Sing Your Way Home (RKO)	
MINNEAPOLIS—Orpheum	73.1%
NEW YORK—Palace, 1st week	192.3%
NEW YORK—Palace, 2nd week	145.3%
NEW YORK—Palace, 3rd week	123.9%
NEW YORK—Palace, 4th week	98.3%
NEW YORK—Palace, 5th week	98.3%
NEW YORK—Palace, 6th week	76.9%
OMAHA—RKO Brandeis	104.0%
(DB) I Love a Bandleader (Col.)	
PITTSBURGH—Stanley	101.1%
PITTSBURGH—Warner, Mo 1st week	85.2%
PROVIDENCE—Albee	86.4%
(DB)—Sing Your Way Home (RKO)	
SALT LAKE CITY—Uptown	80.3%
SAN FRANCISCO—Golden Gate, 1st week	116.2%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	86.6%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 3rd week	88.6%
(SA) Vaudeville	
SEATTLE—Music Hall	130.9%
(DB)—Sing Your Way Home (RKO)	
WASHINGTON—Metropolitan	123.7%

•

DOLL FACE (20th-Fox)

Final Report:

Total Gross Tabulated	$464,600
Comparative Average Gross	436,700
Over-all Performance	106.3%

ATLANTA—Paramount	94.5%
BALTIMORE—Century	98.8%
BOSTON—Boston	102.2%
(SA) Vaudeville	
CHICAGO—Chicago, 1st week	98.3%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	107.4%
(SA) Vaudeville	
CINCINNATI—RKO Albee	100.5%
CINCINNATI—Keith's, MO 1st week	101.6%
CLEVELAND—Warner's Hippodrome	95.0%
KANSAS CITY—Esquire	100.0%
KANSAS CITY—Uptown	109.3%
MILWAUKEE—Wisconsin	82.7%
(DB) Behind Green Lights (20th-Fox)	
MILWAUKEE—Strand, MO 1st week	111.1%
(DB) Romance of the West (PRC)	
MONTREAL—Princess	106.5%
(DB) Behind Green Lights (20th-Fox)	
PHILADELPHIA—Fox, 1st week	143.4%
PHILADELPHIA—Fox, 2nd week	95.6%
PITTSBURGH—Fulton, 1st week	150.5%
PITTSBURGH—Fulton, 2nd week	91.3%
PITTSBURGH—Fulton, 3rd week	80.6%
SAN FRANCISCO—Warfield, 1st week	106.7%
(DB) Mexicana (Rep.)	
SAN FRANCISCO—Warfield, 2nd week	74.7%
(DB) Mexicana (Rep.)	
SEATTLE—Music Hall, 1st week	118.2%
(DB) Behind Green Lights (20th-Fox)	
SEATTLE—Music Hall, 2nd week	91.3%
(DB) Behind Green Lights (20th-Fox)	
ST. LOUIS—Fox	129.2%
(DB) Man Alive (RKO)	
ST. LOUIS—Shubert, MO 1st week	129.0%
(DB) Man Alive (RKO)	
TORONTO—Eglinton, 1st week	108.1%
TORONTO—Eglinton, 2nd week	102.7%

•

TOMORROW IS FOREVER (RKO)

First Report:

Total Gross Tabulated	$191,300
Comparative Average Gross	108,300
Over-all Performance	176.6%

BUFFALO—20th Century, 1st week	183.3%
BUFFALO—20th Century, 2nd week	133.3%
CINCINNATI—RKO Capitol, 1st week	163.6%
CINCINNATI—RKO Capitol, 2nd week	118.1%
KANSAS CITY—Orpheum, 1st week	150.0%
KANSAS CTY—Orpheum, 2nd week	100.0%
NEW YORK—Winter Garden	284.9%
SALT LAKE CITY—Rialto, 1st week	187.1%
SALT LAKE CITY—Rialto, 2nd week	153.8%
SALT LAKE CITY—Uptown, 1st week	232.1%
SALT LAKE CITY—Uptown, 2nd week	198.2%

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SAILOR TAKES A WIFE (MGM)

First Report:

Total Gross Tabulated	$192,700
Comparative Average Gross	179,200
Over-all Performance	107.0%

BUFFALO—Buffalo	112.9%
(DB) People Are Funny (Para.)	
BUFFALO—Hippodrome, MO 1st week	120.2%
(DB) People Are Funny (Para.)	
CINCINNATI—RKO Albee	106.5%
OMAHA—Paramount	117.8%
PITTSBURGH—Stanley, 1st week	123.5%
PITTSBURGH—Stanley, 2nd week	70.2%
PITTSBURGH—Ritz, MO 1st week	69.4%
SALT LAKE CITY—Utah	115.9%
(DB) She Went to the Races (MGM)	
SAN FRANCISCO—Paramount, 1ts week	120.1%
(DB) The Strange Mr. Gregory (Mono.)	
SAN FRANCISCO—Paramount, 2nd week	90.1%
(DB) The Strange Mr. Gregory (Mono.)	
ST. LOUIS—Loew's States	101.9%
(DB) A Close Call for Boston Blackie (Col.)	
ST. LOUIS—Loew's Orpheum, MO 1st week	156.2%
(DB) A Close Call for Boston Blackie (Col.)	
ST. LOUIS—Loew's Orpheum, MO 2nd week	125.0%
(DB) A Close Call for Boston Blackie (Col.)	

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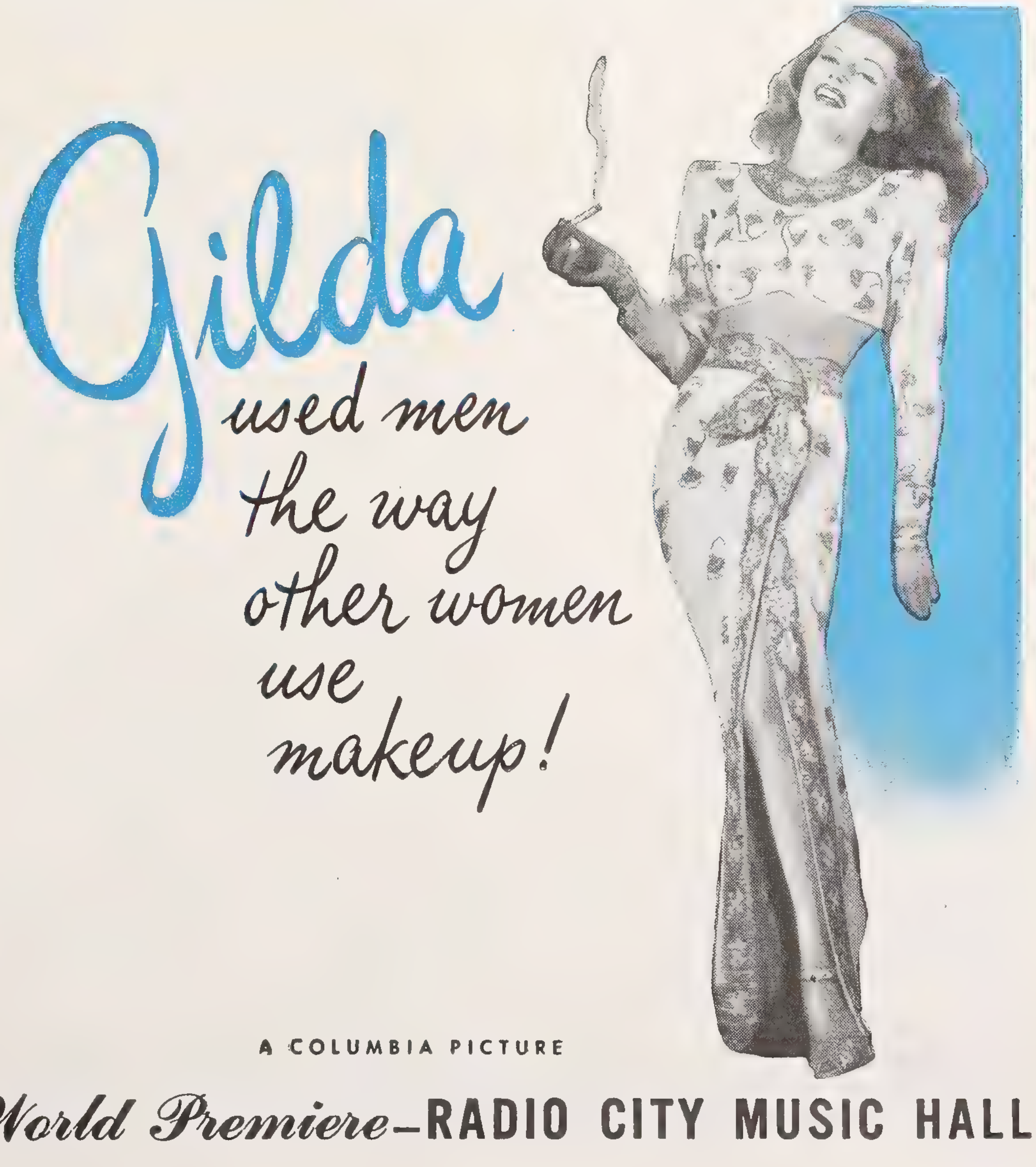
THREE STRANGERS (WB)

First Report:

Total Gross Tabulated	$216,500
Comparative Average Gross	203,300
Over-all Performance	106.4%

BALTIMORE—Stanley	97.0%
CHICAGO—Garrick, 1st week	128.2%
CHICAGO—Garrick, 2nd week	85.4%
KANSAS CITY—Orpheum	70.8%
(DB) Danger Signal (WB)	
LOS ANGELES—Warner Downtown, 1st week	116.7%
LOS ANGELES—Warner Downtown, 2nd week	76.1%
LOS ANGELES—Warner Hollywood, 1st week	130.4%
LOS ANGELES—Warner Hollywood, 2nd week	62.3%
LOS ANGELES—Warner Wiltern, 1st week	130.9%
LOS ANGELES—Warner Wiltern, 2nd week	63.4%
NEW YORK—Strand	132.8%
(SA) Jack Carson, Art Mooney's Orchestra	



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Hold Legion Benefit

LeRoy Nile, manager of the Lakeside theatre, Rangeley, Me., offered a benefit show for the Rangeley Lakes Post, American Legion, March 11. Warner Brothers had donated "Thank Your Lucky Stars" as the feature. All positions in the theatre were manned by Legionnaires.

Paramount Plans Havana House

by CHARLES B. GARRETT

in Havana

Paramount has acquired land in Havana on which it will build a theatre which will have a large parking place under the building. This was reported during a visit here by Leonard H. Goldenson, president of Paramount Theatres Service Corporation. The theatre executive also said that alterations would be made at the Fausto theatre and that all necessary alterations would be made to all other theatres in Havana under company control. Paramount now operates eight theatres in the city.

Construction has begun on Havana's "Radio Center" building, which will house all studios and offices of CMQ, Cuba's most important radio network. In this building Warner Brothers will have the first theatre actually built by an American company in Cuba, provided MGM does not finish its house first. This does not seem likely as MGM has not been able to begin construction as yet.

▽

"A Tree Grows in Brooklyn" has been selected by the Federation of Motion Picture Writers as the best picture from the United States released in Cuba during 1945. Other pictures honored by the Federation were "Enchanted Cottage," "Valley of Decision," "None But the Lonely Heart" and "Song of Bernadette."

▽

At a recent convention, Cuban exhibitors resolved not to pay more than 40 per cent for rentals of any picture and the distributors are now finding out that they really mean it, as many are refusing to sign deals which include 50 per cent films. Exhibitors are also demanding that the companies pay one-half of the express charges on shipments of prints to the interior. The charges have formerly been borne by the exhibitors. Further, both employees of the film companies and the theatre-owner are demanding a $4 minimum daily wage.

▽

Meanwhile, some attractions continue to pile up unexpected grosses. Latest hits here are "This Love of Ours" and "Mildred Pierce."

To Honor Sanford, Rodner

The 25-30 Club, fraternal organization of IATSE projectionists in New York City, will give a testimonial dinner for Bert Sanford of Altec, and Harold Rodner of Warners May 6, at the Grand Street Boys Clubhouse. Honorary life memberships will be presented to both men.

Du Pont Names Denham

James S. Denham, assistant manager of the rayon department of the Du Pont Company, Wilmington, has been appointed general manager of the photo products department to succeed George A. Scanlan, retiring March 18.

PRODUCT DIGEST

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Green Years

MGM—The Simple Life in Scotland

Charles Coburn is this picture's greatest asset; Charles Coburn, that deft and canny actor, in a role that demonstrates once more his amazing versatility. His performance as Alexander Gow, elderly Scotch hedonist, is of Academy Award stature. Second asset—and one that will count heavily with feminine audiences—is the presence in the cast of Dean Stockwell, that enchanting child who made his screen debut in "Anchors Aweigh."

Tom Drake, portraying the hero as a young man, gives evidences of growing ability. Hume Cronyn, cast as the parsimonious head of the household, comes mighty close to stealing the picture. Selena Royle contributes a graceful performance, while smaller roles are handled skillfully by Gladys Cooper, Jessica Tandy and Wallace Ford.

The film itself, produced with painstaking care by Leon Gordon, and directed by Victor Saville, is one of those broad, rambling, panoramic productions at which MGM excels. The screenplay, by Robert Ardrey and Sonya Levien, opens in the year 1900, as Tom Shannon, an orphaned Irish lad, arrives in Scotland to live with relatives he has never seen. Two major problems beset him throughout the years of his childhood and adolescence. He is determined to remain true to the Church of Rome, a faith to which his relatives, and particularly his great-grandmother, are opposed. His second determination is to become a doctor, an ambition which his miserly grandfather thwarts at every turn. Two loyal friends ensure the happy ending; the boy's great-grandfather, and his schoolmaster. The first is the role in which Coburn covers himself with glory; the second is played with warmth by Richard Haydn.

Based on A. J. Cronin's novel, the narrative itself is a simple one. It's the incidents that give richness and color to the story: the simple events of everyday life which, for all their simplicity, arise from and express the fundamental experiences of love, faith and death.

Seen at the studio. Reviewer's Rating: Excellent.—THALIA BELL.

Release date, not set. Running time, 128 min. PCA No. 11330. General audience classification.
Alexander Gow..........................Charles Coburn
Robert Shannon (as a young man)........Tom Drake
Alison Keith (as a young woman)......Beverly Tyler
Hume Cronyn, Gladys Cooper, Dean Stockwell, Richard Haydn, Selena Royle, Jessica Tandy, Andy Clyde, Norman Lloyd, Robert North, Wallace Ford, Eilene Janssen, Hank Daniels, Richard Lyon, Henry O'Neill, Henry Stephenson, Norma Varden

Our Hearts Were Growing Up

Paramount—Jazz-Age Comedy

Producer Daniel Dare's sequel to the successful "Our Hearts Were Young and Gay" should find favor with those audiences who received the initial offering with whole-hearted approval. While the second picture lacks something of the spontaneity and freshness of the first, it more than makes up for that lack by superior story content.

As in "Our Hearts Were Young and Gay," Gail Russell and Diana Lynn portray the two daffy damsels with whose misadventures the picture is concerned, and James Brown and Bill Edwards appear as their devoted swains. Most notable additions to the cast of the original picture are Brian Donlevy, in the role of a gentlemanly gangster, and Billy De Wolfe, whose unusual comedy talents are allowed full scope.

Norman Panama and Melvin Frank wrote the screenplay, basing it on an original by Frank Waldman. It is laid, to quote the prologue, in that period "when stocks were up and skirts were down," and deals almost wholly with the efforts of Miss Russell and Miss Lynn, presented as well-brought-up young ladies, to outwit their teachers and chaperones, and Live with a capital L.

Performances are uniformly excellent, and William D. Russell, director, is to be congratulated on achieving a remarkably natural effect. The amazing gifts of De Wolfe, contortionist and imitator extraordinary, are dovetailed into the story smoothly.

Seen at the studio. Reviewer's Rating: Good. —T. B.

Release, Block 5. Running time, 83 min. PCA No. 10853. General audience classification.
Cornelia Otis Skinner........................Gail Russell
Emily Kimbrough..............................Diana Lynn
Tony Minetti ....Brian Donlevy
James Brown, Bill Edwards, William Demarest, Billy De Wolfe, Sharen Douglas, Mary Hatcher, Sara Haden, Mikhail Rasumny, Isabel Randolph, Frank Faylen

The Postman Always Rings Twice

MGM—Hot Stuff

With Lana Turner and John Garfield to exploit as playing the lethal lovers in James M. Cain's novel of the same name, a best seller of several years back which some have called literature but none have designated decorous, the exhibitor of this attraction is confronted by no ticket-selling problem, save that of making certain that the tickets don't get sold to children. Like the book—and Author Cain obviously didn't intend it to take a place alongside "Alice in Wonderland" in the kiddies' department of the town library—the picture is hot stuff, in the simplest meaning of that term. Harry Ruskin and Niven Busch extracted the material for their slick, tricky and pungent script. It is the kind of picture that piles up quick grosses and long sequelae.

In common with other camera studies of evil coming from the production line recently, this one features sinful characters and probes with elaborate painstaking the objectives and the processes, even the ways and means, of their sinning.

In lauguage a little less lusty than Cain's original text, since this is a family paper, the tale runs like this:

A virile vagabond (Garfield) with itchy feet and no ethics takes a job at a hamburger stand located on Highway 101 between Los Angeles and San Diego, falls for an appetizing young dish (Miss Turner), who's married to the kind but stingy old gent who owns the joint, and beds down for a pleasant summer. But the dame's ambitious, so they decide to bump off her unsuspicious spouse by smashing his skull while he's taking a bath and thus acquire the business. They foozle this try, due to tough breaks, so when the injured man gets back from the hospital they try again, getting the old boy drunk this time and driving him out Malibu Canyon to a high spot, where they bang him over the noggin with a bottle before shunting the car off into a ravine to make the event look like an accident.

They're still in trouble, though, because the District Attorney, a neighbor of theirs and a stickler for law and order up to this point, has followed them and is aware of what really happened. They're pinched, tossed into the jug, and are in a fair way to get themselves convicted of murder when the D.A. and a smart young defense attorney, who's a dinner and betting pal of his, decide to make a gamble of the trial, and a most extraordinary judge settles for letting the guy go and suspending sentence on the gal in return for her pleading guilty to manslaughter.

Sprung, they go back to the hamburger shack, which prospers immediately, and are getting along okay, except for distrusting each other, figuring to kill each other, when the defense attorney pops up again and tells them they'd better get married, on account of the D.A. may get nosy about their living together openly, and they do so. Then a bumbling blackmailer, holding a murder confession signed by the dame in a vengeful moment, shows up and wants a payoff, but they beat hell out of him (that being the exact phrase for the scene of unparalleled brutalsim in which this detail is disposed of) and that's about the end of their troubles. They even get to trusting each other, after the babe tells the lug she's going to become a mother, and they're kissing blissfully, whilst speeding happily along Highway 101, when the car crashes into an overlooked road block and kills the gal.

It's at this point that the script gets really tricky. The D.A., a shifty cuss all along and still irked about losing a hundred buck bet on the outcome of the murder trial, gets the vagabond lover convicted of murdering his girl friend, which he didn't, and sentenced to death. The lug puts up a squawk about being executed on a bum rap, but the D.A., producing but not reading aloud a note in which he says the dead girl confessed "just enough" of the old gent's murder to make the charge stick the second time over, tells the lunkhead he might as well go to the gas chamber now as later, which the now incredibly docile killer philosophically agrees to do.

It was Cain's point, in his book, that you can't miss the postman, because he always rings twice, this observation deriving from an old, colloquial and obsolete English proverb. And if you've read the book, and cherish proverbs, you can manage to connect the murder in the first part of the picture with the bum rap in the last part.

It's that kind of picture, with Miss Turner a sight for tired eyes in her brief bathing suits and skin-drawn dresses. It's got a PCA seal, Number 11240, right on the main title.

Carey Wilson, who used to make "Crime Does Not Pay" shorts for MGM, produced the picture, and Tay Garnett directed it.

Previewed at the studio. Reviewer's Rating: See above.—William R. Weaver.

Release date, Apr.-May, '46. Running time, 113 min. PCA No. 11240. Adult audience classification.

Cora Smith ....Lana Turner
Frank Chambers ....John Garfield
Cecil Kellaway, Hume Cronyn, Leon Ames, Audrey Totter, Allen Reed, Jeff York

To Each His Own

Paramount—Child, No Marriage

Charles Brackett's story of a woman who loved too well, and too carelessly, straddles two decades. It begins in a small upstate New York town, transfers to New York, then to London during the war. It covers 20 years of time, thousands of miles of geography and innumerable incidents branching off the main line but always connected with it. This takes footage of which "To Each His Own" has more than its share of 122 minutes.

In the main, however, it is good and solid footage of the kind that does a job of size at the box office. Olivia De Havilland is the central figure, first seen at middle-age in war-torn Lonlon, thereafter unfolding her life by flashback and returning it to the point at which she began to tell it. Hers is the story of instantaneous and combustible love with John Lund, World War No. 1 aviator, who drops into her town and into her life on a bond-selling tour.

They have three hours, but it's enough. He is killed in France and she continues on the living scene as the unmarried mother of their son. Miss De Havilland's father becomes philosophic partner to the secret, apparently accepting it in stride on the assumption man does not judge his fellow man, but merely loves him. A long series of cover-ups finds Miss De Havilland, the mother, seeking desperately to keep her child without allowing the world around her to be party to the truth. She fails in this, leaves for New York, becomes a huge success in cosmetics, employs the pressure of her resources to gain possession of her child from friends who had adopted him. It doesn't work, the youngster is returned to the foster parents, and Miss De Havilland uproots herself for a new base in London. There, she again meets her son, again played by Lund and now an aviator like his father. Through various circumstances, he eventually comes to realize she is his mother, who persistently remains known as "Miss Norris." Whatever complications in their lives may have set in later is not part of the picture.

Performance-wise, this is a field day for its chief player. The gradual transition from starry-eyed, romantic girlhood to realistic, broken-dream womanhood is handled with skill and distinction by Miss De Havilland; hers is a characterization quite apt to be included among the important acting chores of 1946. Her support, too, is excellent, and Lund, a newcomer recruited from the New York stage, reveals promise of things to come. Roland Culver, as Lord Desham, is particularly good. Bill Goodwin and Victoria Horne do nicely.

Brackett not alone wrote but also produced. Mitchell Leisen's direction is showmanlike with concentrated appeal on women, who will be using handkerchiefs on this one beyond doubt. In terms of production investiture, "To Each His Own" is a gem. Credit goes to Hans Dreier and Roland Anderson.

Seen at Normandie theatre, New York, where the audience, largely made up of women, sniffled, laughed and applauded. Reviewer's Rating: Good.—Red Kann.

Release date, Black 5. Running time, 122 min. PCA No. 1116. Adult audience classification.

Miss Norris ....Olivia De Havilland
Capt. Cosgrove (Gregory) ....John Lund
Lord Desham ....Roland Culver
Alex Piersen ....Phillip Terry
Corinne Piersen ....Mary Anderson
Bill Goodwin, Virginia Welles, Bill Ward, Victoria Horne, Griff Barnett, Willard Robertson

Hot Cargo

Paramount—Melodrama

Producers William Pine and William Thomas, whose specialty is speed, have packed as many thrills into their latest picture as a 57-minute running time can permit. The film's two heroes, William Gargan and Philip Reed, see almost as much action in the Pacific Northwest lumber country as they did in the Pacific battle area, where they made the acquaintance of the young logger whose last will and testament serves as a springboard for Geoffrey Homes' story.

In seeking to carry out their late buddy's wishes, the pair take over a moribund lumber-hauling concern, and thereafter run afoul of a sleek, smooth-talking villain, whose ambition it is to gain control of the business and, of course, to win the girl.

The two veterans find their efforts to put the business on a paying basis stymied, and their lives endangered by treachery. Even the girl proves uncooperative. The post-war world seems singularly dark and disheartening until, at last, the villain's actions lead to murder. A fighting finish puts him permanently out of the way, and a rosy future dawns for the ex-servicemen, as well as for the girl. Jean Rogers, in the latter role, lends a grace note to the proceedings.

Lew Landers' direction extracts the utmost in suspense from the situations.

Seen at the studio. Reviewer's Rating: Good. —T. B.

Release, Block 5. Running time, 57 min. PCA 11205. General audience classification.

Joe Harkness ....William Gargan
Jerry Walters ....Jean Rogers
Chris Bigelow ....Philip Porter

Song of Arizona

Republic—Roy Rogers Musical

Roy Rogers, with the able assistance of George "Gabby" Hayes and Dale Evans, provides good entertainment in this Western with music. There are the usual rough riding and "shoot 'em up" scenes. The locale is Arizona and the story is about a notorious robber and his henchmen.

Hayes, who has made his ranch a home for poor boys, finds his enterprise in financial difficulties. Rogers offers to help but realizes there is little he can do when he finds that "Gabby's" bank loan of $25,000 is due. One of the young lads is a particular problem because his father is a notorious desperado. After the robber is killed, the boy uses some of the stolen money to pay the bank loan. Rogers has the stolen money returned and "Gabby" gets the reward, which saves the ranch. Miss Evans plays the bandit's step-daughter.

The Sons of the Pioneers handle their musical numbers with their accustomed skill. The Robert Mitchell Boy Choir also is featured. Rogers and Miss Evans sing several effective duets. Outstanding songs include "Song of Arizona," "Did You Ever Get That Feeling in the Moonlight," "Will Ye Be My Darling" and "Way Out There."

The screenplay by M. Coates Webster, based on an original story by Bradford Ropes, has more plot than the usual musical Western. Edward J. White was the associate producer, and Frank McDonald directed.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 9, 1946. Running time, 68 min. PCA No. 11417. General audience classification.

Roy Rogers ....Roy Rogers
Gabby Whittaker ....George "Gabby" Hayes
Clare Summers ....Dale Evans
Lyle Talbot, Tommy Cook, Johnny Calkins, Sarah Edwards, Tommy Ivo, Michael Chapin, Dick Curtis, Edmund Cobb, Tom Quinn, Kid Chissell, Robert Mitchell Boy Choir, Bob Nolan and the Sons of the Pioneers, and Trigger.

The Notorious Lone Wolf

Columbia—Mystery-Comedy

After a noted absence from cinema circulation, explained by a reference to a stay in the army, the Lone Wolf again is prowling the screen as an amateur sleuth. Gerald Mohr has inherited from Warren William the role of Michael Lanyard, "The Lone Wolf," with Eric Blore still carrying on as Jamison, the English butler.

Mohr isn't back in New York very long, trying to reacquaint himself with civilian life and pick up where he left off with pretty Janis Carter, when the police department's blundering suspicious involve him in the robbery of a Shalimar sapphire. Thereafter the Martin Berkeley and Edward Dien screenplay follows a familiar pattern. To clear himself, Lanyard pursues the thieves, with the police pursuing Lanyard in a merry chase. In one scene Lanyard and Jamison are called upon to masquerade as Near East royalty, with comic situations arising generously.

D. Ross Lederman's direction keeps things at a lively pace, with suspense always exciting enough to satisfy the fans. Ted Richmond produced.

Seen at the Strand theatre, Brooklyn, before a passive audience. Reviewer's Rating: Fair. —Mandel Herbstman.

Release date, February 14, 1946. Running time, 64 min. PCA No. 11323. General audience classification.

Michael Lanyard ....Gerald Mohr
Carla Winter ....Janis Carter
Jamison ....Eric Blore
John Abbott, William Davidson, Don Beddoe, Adelle Roberts, Robert Scott, Peter Whitney, Olaf Hytten, Ian Wolfe, Edith Evanson, Maurice Cass.

Lisbon Story

British National: Anglo-American—Musical Melodrama

Chief commendation for this one is that its adapted from a lavish, highly popular, stage musical which ran for many months in London's West End. Its cute little ditties, well plugged over the radio, are already known to the humbler citizenry, for whom the exhibit is manifestly designed, and will be welcomed by them.

Contrariwise, scenarist Jack Whittingham and director Paul L. Stein had a tough assignment in adapting an illogical, haphazard, musical piece to the requirements of the screen. It is to their credit that they've achieved some degree of plausibility in the proceedings. The songsters, of whom there are many, burst into melody at moments which are appropriate to the action.

It's a back-stage story telling of the adventures of a Parisian theatrical troupe when the hated Boches come to the French capital. The troupe escapes to Lisbon, engaging the while in a little counter-espionage, but gets back to Paris to work with the Resistance Movement, and to aid a young British Intelligence officer in his search for a French scientist imprisoned by the Gestapo; said scientist being the possessor of atom bomb secrets. They had to drag that one in.

The intelligence officer is played earnestly by

David Farrar; there's some pleasant singing from Patricia Burke; Walter Rilla—stand-by in many a Nazi plot—is once again a Gestapo agent. Also, opportunity is found for famed tenor Richard Tauber to do a little elegant if lusty warbling.

Seen at a Palace theatre, London, tradeshow. Reviewer's Rating: Average.—PETER BURNUP.

Release date, not set. Running time, 100 min. Adult audience classification.

Gabrielle Girard ....Patricia Burke
David Warren ....David Farrar
Karl von Schriner ....Walter Rilla
George Duncan ....Harry Welchman
Andre Joubert ....Richard Tauber
Lawrence O'Madden, Austin Trevor, Paul Bonifas, Ralph Truman, Joan Seton, Martin Walker, Noele Gordon, Esme Percy, Allan Jeayes, John Ruddock, Mischelle de Lys, Jan Van Loewen, Uriel Porter, Hannah Watt.

Loyal Heart

Strand Films: Anglo-American — Sheepdog Yarn

Refreshing wholesomeness is the characteristic of this latest variation on the ever-welcome Dog Theme.

Oswald Mitchell, producer and director of the piece, went up to the Cumberland hills and lakes to make the film. His camera captured unerringly the sweep and grandeur of Britain's most famed beauty spot. Those background pictures will induce considerable and pleasant nostalgia among many town-dwellers. They'll regard the scenic background as alone worth the admission money.

Dog-lovers, moreover, will thrill to the doings of the star of the picture, an incredibly accomplished Cumberland sheep dog. That's why the picture is a sure-fire booking in any British neighbourhood hall; will evoke enthusiasm, too, in many smarter places.

Director Mitchell is shrewd enough not to bother about the artlessness of the story; for artless, to a degree, it is.

The hero-dog is owned by a Cumberland farmer struggling with adversity. His neighbour, a wily fellow, wants the dog badly; seeks to incriminate the dog's owner on the heinous charge of sheep-stealing. But he's outwitted, partly by the intelligence of the original farmer's little son, mainly by the super-intelligence of that classic dog.

Artlessness, likewise, characterizes the acting. But the ordinary audience won't mind that. They'll lustily applaud the effort.

Seen at Studio One, London, tradeshow. Heviewer's Rating: Good.—P. B.

Release date, not set. Running time, 78 min. General audience classification.

"Fleet," the Wonder Dog....Border Collie-Sheepdog
Sir Ian ....Harry Welchman
John Armstrong ....Percy Marmont
Burton ....Beckett Bould
Tommy ....Philip Kay
Eleanor Hallam, Valentine Dunn, James Knight, Patricia Marmont, Sydney Bromley, Mac Harry Picton, Gerald Pring, Cameron Hall, Alexander Field, Joseph Relph, Harry Herbert, John England, Arthur E. Owen, Charles Doe, Carl Lacey, Dorothy Dark

Tangier

Universal—Spy Drama

A story of intrigue and international complications centers about a stolen diamond and a hunt for the mysterious Balizar who was responsible for the brutal torturing and slaying of thousands during the Spanish Civil War. The locale is Tangier on the North African coast, a refuge for varied types of persons. The tone of the setting is maintained throughout by effective incidental music.

Maria Montez, Kent Taylor and Louise Allbritton, who dance at the Ritz Hotel, continually search for Balizar, although they do not know his identity. There are the usual types of personages that one finds in a plot of this character. Robert Paige, as an American newspaper man; Preston Foster, as Tangier's military governor; Reginald Denny, as a distinguished Nazi, and J. Edward Bromberg, as a suspicious character, give good supporting portrayals.

The valuable diamond is recovered and after Balizar is identified as Foster, he and Miss Allbritton are killed in an elevator crash on leaving the Ritz. Maria Montez and the newspaper man, having completed their jobs, leave Tangier with plans for a pleasant future.

Miss Montez's dancing numbers add to the entertainment value of the film. Sabu, who portrays a native night club serenader, presents "She'll Be Comin' Round the Mountain," "Polly Wolly Doodle" and "Love Me Tonight."

Joe Gershenson was the executive producer. Paul Malvern produced and George Waggner directed from a screenplay by M. M. Musselman and Monty F. Collins.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, March 8, 1946. Running time, 76 min. PCA No. 11381. Adult audience classification.

Rita ....Maria Montez
Colonel Artiego ....Preston Foster
Paul Kenyon...............................Robert Paige
Louise Allbritton, Kent Taylor, Sabu, J. Edward Bromberg, Reginald Denny, Charles Judels, Francis McDonald, Erno Verenes, George Lynn, Rebel Randall, Dorothy Lawrence, James Linn, Billy Green, Phil Garris.

(Reprinted from last week's HERALD)

SHORT SUBJECTS

Night Club Boom (20th-Fox)

March of Time (V 12-8)

This March of Time turns to the current night club boom for a gay and entertaining subject which gives glimpses into New York's famous night spots. Audiences throughout the country will enjoy this short because of the popularity of the night clubs shown. The tour includes brief visits at the Stork Club, El Morocco, "21" and 400 Club and other famed cabarets. The operation of the clubs from the selection of new entertainers, the floor shows, to the kitchens and wine cellars is pictured. A skilful job of film editing combines views of the leading night clubs, meetings with the well-known impressarios and glimpses of important guests. Music by Jimmy Dorsey and Eddie Condon and songs by the Ink Spots are woven into the short in an effective fashion. It is pointed out that the night club boom probably will continue for some time.

Release date, March 22, 1946 *21 minutes*

QUENTIN QUAIL (WB)

Merrie Melodies Cartoons (1715)

"Baby Toots" Quail turns out to be quite a hindrance trying to help "Daddy" Quail catch a worm for supper. After something of a struggle, "Daddy" finally catches a worm, only to learn that the little quail doesn't want it after all.

Release date, March 2, 1946 7 minutes

BABY BOTTLENECK (WB)

Merrie Melodies Cartoons (1716)

An overabundance of new babies causes the Stork's delivery to break down, with Daffy and Porky pitching in to help out. In the end, however, the two get all tangled up and are finally delivered to a mama gorilla.

Release date, March 16, 1946 7 minutes

THE LYIN' MOUSE (WB)

Blue Ribbon Hit Parade (2302)

A little mouse caught in a cat's trap, saves its life by relating the story of the Lion and the Mouse. The cat laughs at first, but the mouse has the last laugh.

Release date, December 22, 1945 7 minutes

ELMER'S HARE REMOVER (WB)

Merrie Melodies Cartoons (1717)

Elmer Fudd, in a Dr. Jekyll and Mr. Hyde experiment, decides to perform on Bugs Bunny. But once the experiment starts, our hero proves too much of a match for Elmer and continually outwits his efforts.

Release date, March 23, 1946 7 minutes

RUNNING THE TEAM (Para.)

Sportlights (*R*5-3)

This is the inside story of how the college gridiron team of Notre Dame operates. The story of the athletes from dormitory, through the practice season, the game and the rehash of the game is illustrated with many scenes of actual games being broadcasted by Ted Husing.

Release date, December 14, 1945 *9 minutes*

RHYTHM WRANGLERS (RKO)

Ray Whitley Western Musicals (63,504)

Ray and the boys are out of work again and apply for work at the Bar-X ranch and walk right into a full-scale feud. Music is noted for soothing the savage beast so it should come as no surprise that a guitar and a couple of songs from the plains can smooth over a feud.

Release date, January 18, 1946 *19 minutes*

MOVIELAND MAGIC (WB)

Technicolor Special (2003)

A young film actress is traced by the camera as she goes through her daily routine at home and on the set. Highlighting the subject are scenes featuring Jane Wyman, Dennis Morgan, Fuzzy Knight and Cliff Edwards.

Release date, March 9, 1946 *20 minutes*

LITTLE LION HUNTER (WB)

Blue Ribbon Hit Parade (2305)

Little Inky decides to go on a lion hunt. But once he enters the jungle, it develops that the hunter becomes the hunted. The lion is just about to catch Inky when the Minah Bird rescues him in the nick of time.

Release date, March 23, 1946 *7 minutes*

ADVANCE SYNOPSES

THE WIFE OF MONTE CRISTO (PRC)

PRODUCER: Leon Fromkess. DIRECTOR: Edgar Ulmer. PLAYERS: John Loder, Lenore Aubert, Charles Dingle, Fritz Kortner, Eduardo Cianelli, Martin Kosleck, Eva Gabor, Fritz Feld.

MELODRAMA. The Count of Monte Cristo returns to Paris with the police at his heels. He is suspected of murder, and faces the guillotine. When one of his associates is trapped, the wife assumes the Count's identity, and rescues the associate. The prefect of police, however, penetrates her disguise and puts her in jail. She is eventually rescued by her husband.

NIGHT EDITOR (Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Henry Levin. PLAYERS: William Gargan, Janis Carter, Jeff Donnell.

MELODRAMA. Based on the radio program of the same name, this is the story of a young reporter, headed for trouble, who is brought to his senses by a tale related by his night editor. This sub-plot concerns a detective who, while out with a married woman, sees a murder committed, but is unable to apprehend the criminal because of his fear of injuring the married woman's reputation. He is assigned to the case, and later, after the married woman deserts him for another man, is suspected of the murder. Though he is eventually cleared, his career is ruined, and he spends his declining years in penury.

LANDRUSH (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Vernon Keays. PLAYERS: Charles Starrett, Smiley Burnette, Ozie Waters and his Colorado Rangers.

WESTERN. The "Durango Kid," a government agent sent to make a survey of a tract of land available for homesteading, finds that a band of outlaws are trying to drive the settlers from their homes, and seize the land. He brings the band to justice.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiot's Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Song (22½) (Billy Vine)	9-6-46	2807
7401	If a Body Meets a Body (18) (Stooges)	8 30-45	....
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	....
7404	A Bird in the Head (17) (Stooges)	2-28-46	....
7405	Uncivil War Birds (17) (Stooges)	3-29-46	....
7406	The Three Troubledoers (17) (Stooges)	4-25-46	....
7421	The Mayor's Husband (16) (H. Herbert)	9-20-46	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) H. Herbert	2-1-46	....
7425	Hiss and Yell (18) (V. Vague)	2-14-46	....
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	....
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	....
7438	Jiggers, My Wife! (18)	4-11-46	....
	COLOR RHAPSODIES		
6502	Rippling Romances (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	4-5-46	2806
7702	Polar Playmates (6½)	4-25-46	....
	PHANTASIES CARTOONS		
6704	Bobby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
	FOX & CROW (Color)		
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	2807
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
	PANORAMICS		
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	....
	FILM VODVIL		
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	....
7955	Art Mooney & Orchestra (11)	4-4-46	....
	COMMUNITY SING (Series 9)		
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	...
	(1945-1946)		
7651	Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	....
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	....
7657	Chickery Chick (10) (Leibert)	3-7-46	....
7658	Symphony (Baker)	4-11-46	....
	SCREEN SNAPSHOTS (Series 24)		
6859	No. 9 (9½)	5-17-45	2807
6860	No. 10 (10)	7-27-45	2807
	(1945-1946)		
7851	No. 1 (25th Anniversary Special) (9)	9-7-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 Movie Stunt-men & Doubles (9)	1-17-46	....
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	....
7857	(Victory Show) (9½)	3-15-46	....
7858	(Looking Back)	4-25-46	....
	SPORT REELS		
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champon of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	....
7806	Canine Champion (9½)	3-14-46	....
	FLIPPY (Color)		
	(1945-46)		
7601	Catnipped (7½)	2-14-46	2882

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-46)		
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750
	FITZPATRICK TRAVELTALKS (Color)		
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas	1-26-46	....
T-714	Glimpses of Guatemala	2-9-46	....
	PETE SMITH SPECIALTIES		
S-560	Hollywood Scout (8)	4-14-45	2446
	(1945-46)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)		
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	3251
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
	TECHNICOLOR CARTOONS		
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please	12-22-45	....
W-734	Lonesome Lenny	3-9-46	....

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	....
L5-3	No. 3 (10)	2-22-46	....
L5-4	No. 4	4-26-46	....
	GEORGE PAL PUPPETOONS (Color)		
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	....
U5-3	Olio for Jasper	4-19-46	....
U5-4	Togther in the Weather	3-22-46	....
	POPEYE THE SAILOR (Color)		
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks (8)	3-15-46	....
E5-2	Peep in the Deep	3-22-46	....
E5-3	Service With a Guile	4-19-46	....
E5-4	Klondike Casanova	5-31-46	....
	POPULAR SCIENCE (Color)		
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	....
J5-4	No. 4 (10)	4-19-46	....
	SPEAKING OF ANIMALS		
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	....
Y5-3	Hill Billies (9)	12-28-45	2882
Y5-4	(Untitled)	5-10-46	....
	SPORTLIGHTS		
R4-6	Game Bag (9½)	3-30-45	2363
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	12-14-46	2895
R5-4	Good Dog (10)	12-21-45	....
R5-5	Dixie Pointers (10)	2-8-46	....
R5-6	Rhythm on Blades (9)	3-1-46	....
R5-7	Testing the Experts	3-22-46	....
R5-8	(Untitled)	5-17-46	....
	MUSICAL PARADE (Color)		
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen	5-17-46	....
	LITTLE LULU (Color)		
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
	(1945-46)		
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack	5-3-46	....
	NOVELTOON (Color)		
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
	(1945-46)		
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar	5-17-46	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (6)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	Cured Duck (7)	10-26-45	2807

Prod. No.	Title	Release Date	
	(1945-46)		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	....

SPORTSCOPES

Prod. No.	Title	Release Date	
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	....
64,307	Quarter Horses (8)	2-22-46	....

HEADLINER REVIVALS

Prod. No.	Title	Release Date	
	(1945-46)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850

EDGAR KENNEDY

Prod. No.	Title	Release Date	
53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy (17)	9-7-45	2807
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	....

LEON ERROL

Prod. No.	Title	Release Date	
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	....
63,703	Oh, Professor, Behave (18)	3-1-46	....

FLICKER FLASHBACKS

Prod. No.	Title	Release Date	
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-46)		
64,201	No. 1 (7)	9-14-15	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	....

THIS IS AMERICA

Prod. No.	Title	Release Date	
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris (16)	10-19-45	2726
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	....
63,104	Report on Japan (19)	2-8-46	2882

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Release Date	
63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895

SPECIALS

Prod. No.	Title	Release Date	
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Release Date	
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (8)	10-45	2653

SPORTS REVIEWS

Prod. No.	Title	Release Date	
	(Color)		
5354	Down the Fairways (8)	6-1-45	2579
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	2840
6352	Time Out for Play	11-16-45	....

TERRYTOONS (Color)

Prod. No.	Title	Release Date	
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable—The Mosquito (7)	6-29-45	2840
5520	Mighty Mouse and the Wolf (7)	7-20-45	2840
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2840
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840

MARCH OF TIME

Prod. No.	Title	Release Date	
V11-8	Memo from Britain (16)	3-23-45	2374
V11-9	The Returning Veteran (17)	4-20-45	2402
V11-10	Spotlight on Congress (16)	5-18-45	2453
V11-11	Teen-Age Girls (17)	6-15-45	2499
V11-12	Where's the Meat? (17)	7-13-45	2542
V11-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (16½)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
V12-5	Challenge to Hollywood	12-28-45	2768
V12-6	Life With Baby (21½)	1-26-46	2830
V12-7	Report on Greece (19)	2-21-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895

DRIBLE PUSS PARADE

Prod. No.	Title	Release Date	
5902	Do You Remember (8)	6-2-45	2579

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Release Date	
9238	Woody Dines Out (7½)	5-14-45	2446
9289	Crow Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-1946)		
1321	Th Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Comes Home	4-15-46	....

SWING SYMPHONIES

Prod. No.	Title	Release Date	
9237	Sliphorn King of Polaroo (7)	3-19-45	2351

PERSON — ODDITIES

Prod. No.	Title	Release Date	
9375	Author In Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	....
1367	Wings of Courage	3-25-46	....
1368	Cartune Crusader	4-1-46	....

VARIETY VIEWS

Prod. No.	Title	Release Date	
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas	3-25-46	....
1347	Dog Tale	3-25-46	....
1348	Chimp on the Loose	4-1-46	....

NAME-BAND MUSICALS

Prod. No.	Title	Release Date	
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness	1-2-46	....
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet	2-20-46	....

SPECIAL SINGLE REEL MUSICAL

Prod. No.	Title	Release Date	
1381	Sing and Be Happy (10)	2-18-46	2850

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Release Date	
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choco Choco Amigo		....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Release Date	
2801	Fashions for Tomorrow (10)	11-17-45	....
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	....

TECHNICOLOR SPECIALS

Prod. No.	Title	Release Date	
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	....
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	....

SPECIALS

Prod. No.	Title	Release Date	
2901	The 900 (9)	9-15-45	2611

FEATURETTES

Prod. No.	Title	Release Date	
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	....
2106	Hitler Lives? (20)	12-29-45	2778

SPORTS PARADE (Color)

Prod. No.	Title	Release Date	
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying (10)	6-30-45	2522
1511	Arabians in Rockies (10)	12-15-45	2611
1512	Days of '76 (10)	12-22-45	....
1513	Cavalcade of Archery (10)	1-12-46	2882
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46 3-16-46	....
2504	With Rod and Gun in Canada (10)	3-16-46	....
2505	Snow Eagles (10)	3-30-46	....

MELODY MASTER BANDS

Prod. No.	Title	Release Date	
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Comes the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band (10)	3-16-46	....

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Release Date	
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather (7)	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	9-15-45	2695
	(1945-46)		
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2895
2303	Good Egg, The (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	....
2305	Little Lion Hunter (7)	3-23-46	2895

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Release Date	
1703	Life with 'Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice (7)	6-30-45	248
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2822
1714	Holiday for Shoestrings (7)	2-23-46	....
1715	Quentin Quail (7)	3-2-46	2895
1716	Baby Bottleneck (7)	3-16-46	2895
1717	Elmer's Hare Remover (7)	3-23-46	2895

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Release Date	
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	2850

VITAPHONE VARIETIES

Prod. No.	Title	Release Date	
1404	Overseas Roundup No. 1 (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3 (10)	7-14-45	2466
	(1945-46)		
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	....
2405	Peeks at Hollywood (10)	1-26-46	2822

OFFICIAL WAC FILMS

Title	Release Date	
Something You Didn't Eat (9)		2588
Here Come the Yanks (10)	8-30-45	2693
What Every Veteran Should Know	9-13-45	....
Victory Bond Caravan	11-1-45	....
That Justice Be Done (10)	10-18-45	2686
Hollywood Victory Caravan (20)	11-1-45	....
Food and Famine	1-27-46	....
UNRRA Reports to the U. S.	1-3-46	....

MISCELLANEOUS

Title	Release Date	
Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidanek (Artkino) (10)		2522
Caledonia (Astor) (18)		2653
Story of D.D.T. (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830

SERIALS

COLUMBIA

Prod. No.	Title	Release Date	
6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....

REPUBLIC

Prod. No.	Title	Release Date	
482	Manhunt of Mystery Island (15 episodes)	3-17-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	10-6-45	....
	(1945-1946)		
....	Daughter of Don Q (12 episodes)		....
581	The Phantom Rider (12 episodes)	1-26-46	....
....	King of the Forest Rangers (12 episodes)		....
....	The Scarlet Shadow		....

UNIVERSAL

Prod. No.	Title	Release Date	
9881	The Master Key (13 episodes)	4-25-45	2415
1681-1693	Royal Mounted Rides Again	10-23-45	....
	(1945-1946)		
1581-1593	Secret Agent X-9	7-24-45	2638
1781-1793	The Scarlet Horseman	1-22-46	....
1881-1893	Lost City of the Jungle		....

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2899.

Abilene Town (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 16, '46, p. 51; March 2, '46, p. 58.

The Bandit of Sherwood Forest (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—February 23, '46, p. 57.

The Bells of St. Mary's (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—140.0%
Round Table Exploitation—December 15, '45, p. 66; December 29, '45, p. 56; January 12, '46, p. 61; January 19, '46, pp. 50, 52; February 2, '46, p. 50; February 9, '46, pp. 48, 60; February 16, '46, p. 50; March 9, '46, p. 52.

Blithe Spirit (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—October 6, '45, p. 58; December 15, '45, p. 62; January 5, '46, p. 44; Febuary 9, '46, p. 48; February 23, '46, p. 60.

Captain Kidd (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 20, '45, p. 68; October 27, '45, p. 40; December 8, '45, pp. 49, 52; December 22, '45, p. 46; January 5, '46, pp. 44, 53; January 12, '45, p. 64; March 9, '46, pp. 46, 48.

Col. Effingham's Raid (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 9, '46, p. 53; March 9, '46, p. 55.

Cornered (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.4%
Round Table Exploitation—December 29, '45, p. 54; February 2, '46, p. 59.

Danger Signal (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 2, '46, p. 57.

Doll Face (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—106.3%
Round Table Exploitation—January 26, '46, p. 50; March 2, '46, p. 57.

Frontier Gal (Univ.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 2, '46, p. 50; February 16, '46, p. 47.

Getting Gertie's Garter (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 15, '45, p. 62; December 22, '45, p. 50; January 26, '46, p. 48; February 16, '46, p. 49; March 9, '46, p. 55.

The Harvey Girls (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—119.6%
Round Table Exploitation—February 23, '46, pp. 58, 59.

The House on 92nd Street (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.5%
Round Table Exploitation—September 22, '45, p. 63; November 3, '45, pp. 68, 70; November 17, '45, p. 59; December 1, '45, p. 54; December 8, '45, p. 54; December 15, '45, p. 58; December 22, '45, p. 47; December 29, '45, p. 60; February 23, '46, p. 57.

Kiss and Tell (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.9%
Round Table Exploitation—October 6, '45, p. 56; October 20, '45, p. 68; November 17, '45, pp. 50, 56; December 1, '45, p. 56; December 8, '45, p. 49; December 22, '45, p. 51; January 5, '46, pp. 46, 48; February 2, '46, p. 59; February 23, '46, p. 59; March 9, '46, pp. 52, 54.

Leave Her to Heaven (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—128.4%
Round Table Exploitation—December 29, '45, p. 54; January 12, '46, p. 52; January 26, '46, p. 48; February 2, '46, p. 53; February 9, '46, p. 48; February 23, '46, p. 60; March 2, '46, p. 58.

The Lost Weekend (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—137.8%
Round Table Exploitation—January 26, '46, p. 51; February 2, '46, p. 59; February 9, '46, p. 46; February 16, '46, p. 47; March 2, '46, pp. 56, 59.

Mexicana (Rep.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—December 29, '45, p. 54; January 5, '46, p. 44; March 2, '46, p. 58.

My Reputation (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—111.0%
Round Table Exploitation—February 9, '46, pp. 53, 56; March 2, '46, p. 59.

Sailor Takes a Wife (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 16, '46, p. 49.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

San Antonio (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—109.4%
Round Table Exploitation—December 1, '45, p. 50; January 19, '46, p. 50; February 16, '46, pp. 47, 49; February 23, '46, p. 59; March 9, '46, p. 46.

Saratoga Trunk (WB)
Audience Classification—Adult
Legion of Dencency Rating—Class B
Round Table Exploitation—December 15, '45, p. 66; March 9, '46, p. 48.

Scarlet Street (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—February 23, '46, p. 60.

She Wouldn't Say Yes (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—101.2%
Round Table Exploitation—December 1, '45, p. 57; December 29, '45, pp. 50, 52; January 19, '46, p. 56; February 2, '46, p. 53; February 9, '46, p. 46,March 9, '46, p. 54.

Spellbound (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—126.3%
Round Table Exploitation—November 10, '45, p. 52; December 15, '45, pp. 62, 63, 66; December 29, '45, p. 54; January 26, '46, p. 50; February 16, '46, pp. 46, 47; February 23, '46, p. 61; March 2, '46, pp. 56, 59; March 9, '46, p. 52.

The Spiral Staircase (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 23, '46, p. 57; March 2, '46, p. 56.

The Stork Club (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—122.0%
Round Table Exploitation—December 29, '45, p. 52; January 12, '46, p. 52; January 19, '46, p. 50; February 2, '46, p. 56; March 9, '46, p. 54.

This Love of Ours (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—100.1%
Round Table Exploitation—March 9, '46, p. 46.

Too Young To Know (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 1, '45, p. 50; March 2, '46, p. 56.

Up Goes Maisie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 2, p. 57.

Whistle Stop (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 16, '46, p. 49.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2898, issue of March 16, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2896 and 2897, issue of March 16, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2885 and 2886, issue of March 9, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	...	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2898
Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2862
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Adventures of Rusty (formerly Rusty)	Col.	6027	Ted Donaldson-Conrad Nagel	Sept. 6,'45	66m	Oct. 6,'45	2669	2467	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	....
•Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	66m	July 21,'45	2631	2467	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	....	....	2655	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set		..	..	2784	
Bandit of Sherwood Forest (color)	Col.		Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2898
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	...	..
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
•Behind City Lights	Rep.	429	Lynne Roberts-William Terry	Sept. 10,'45	68m	Sept. 22,'45	2653	2418	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2898
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Dec. 5,'46	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	..
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	....	....	....	2850	....
Blondie's Lucky Day	Col.	....	Penny Singleton-Arthur Lake	Apr. 4,'46	....	....	....	....	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set		......		2230	.
•Border Badman	PRC	...	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	...
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	..
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set				2230	
Breakfast in Hollywood	UA		Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2862
Bride Wore Boots, The	Para.	4521	Barbara Stanwyck-Robert Cummings	Block 5	....	....	....	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	....	....	2883	....

						⌐ REVIEWED ¬			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
CAESAR and Cleopatra (Color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feo. 4,'46	....	....	....	2818	..
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	....	....	2883	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	....	....	....	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	....	....	....	2884	....
Catman of Paris, The	Rep.	....	Carl Esmond-Lenore Aubert	Not Set	65m	Feb. 23,'46	2858	....	....
Centennial Summer	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	....	....	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	...
City for Conquest (Reissue)	WB	....	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	..
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	May,'46	....	....	....	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	2898
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Colorado Serenade	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	....	....	....	2884	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
● Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 22,'45	62m	Sept. 8,'45	2637	2366	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2898
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Sept. 27,'45	64m	Dec. 22,'45	2768	...	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	....	....	....	2870	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	...	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi (formerly Fatal Fingerprints)	Mono.	....	Sidney Toler-Benson Fong	Not Set	....	....	....	2809	....
Dark Corner, The	2oth-Fox	....	Lucille Ball-William Bendix	Not Set	....	....	....	2859	....
Dark Mirror, The	Intl.	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	..	Olivia de Havilland-Ida Lupino	Apr. 20,'46	....	....	....	2756	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	....	....	....	....	....
Diary of a Chambermaid	UA	..	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	....
Ding Dong Williams	RKO		Glenn Vernon-Marcia Maguire	Not Set		......	....	2695	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2898
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
● Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	..	Maureen O'Hara-Dick Haymes	Not Set	....	....	....	2499	
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
● Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set				2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	...	2366	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
† Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	..	...
Fandango	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	...
● Fatal Witness, The	Rep.	427	Evelyn Ankers-Richard Fraser	Sept. 15,'45	....	....	....	2467	....
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
● Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
● Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC		George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
From This Day Forward	RKO	616	Joan Fontain-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
● Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
● Frontier Fugitives	PRC.	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	58m	July 21,'45	2627	2543	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2898
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	....	....	2778	....

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*— REVIEWED —*		*Advance Synopsis Page*	*Service Data Page*
						M. P. Herald Issue	*Product Digest Page*		
Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	....	... .	....	2784	....
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28,'46	....	..		2792	..
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2898
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Apr. 25,'46	....	....	....	2776	...
Girl No. 217	Artkino	..	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	...	...
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	...
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	.
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	....	....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	....	....	....	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
HARVEY Girls, The (color) (Block 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2898
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	....	....	....	2792	...
Heartbeat	RKO	....	Ginger Rogers-Jean Pierre Aumont	Not Set	....	....	....	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	....	Zachary Scott-Janis Paige	Not Set	....	....	....	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	....
Hoodlum Saint (Block 16)	MGM	618	William Powel-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	....
Hot Cargo	Para.	4523	William Gargan-Philip Reed	Block 5	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655 •	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
● It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	...	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	....	Joe Kirkwood-Elyse Knox	Not Set	....	....	....	2809	...
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	....	....	....	2764	...
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	Not Set	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Mar. 7,'46	....	....	....	2756	....
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2628	....
Kid from Spain, The (Reissue)	Film Classics	....	Eddie Cantor-Lydia Roberti	Sept. 1,'44	90m	Nov. 5,'32	....	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
†Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	...
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	...	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Apr. 11,'46	....	....	....	2895	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	..
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	...
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	...
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....

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Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	...
•Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	...
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	...
•Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2898
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Love Takes a Holiday	Univ.	534	Joan Davis-Jack Oakie	May 31,'46	....	....	....	2870	....
Loyal Heart	Strand	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	...	Ida Lupino-Robert Alda	Not Set	...	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	...	....
Margie	20th-Fox	....	Jeanne Carin-Alan Young	Not Set	....	....	....	2884	....
Marie Louise	Mayer-Burnstyn	...	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	...
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	
•Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	..
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Not Set	....	....	....	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	....	....	....	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2898
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	....	William Gargan-Janis Carter	Apr. 18,'46	....	....	....	2895	....
Night in Casablanca	UA	....	Marx Brothers-Lois Collier	Not Set	....	....	....	2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	....	....	....	2278	....
Night Train to Memphis	Rep.	...	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
No Time for Comedy (Reissue)	WB	....	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	....	....	2870	....
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
On Approval (British)	English	..	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	...	Ann Sheridan-Alexis Smith	Not Set	....	....	....	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
Our Hearts Were Growing Up	Para.	4522	Gail Russell-Diana Lynn	Block 5	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA		Jack Buetel-Jane Russell	Feb. 8,'46	121m	Feb. 13,'43	1157		...
Out of the Depths (formerly Strange Voyage)	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	....	....	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	..	....	...
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	....	.	....
Rainbow Over Texas	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2883	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	..

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Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	...
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810
● Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	...
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	..
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	..
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC	..	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2898
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2898
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The	Para.	....	Robert Young-Ann Richards	Not Set	....	....	....	2884	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
● Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	...
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	....		2543	
● Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	
● Shanghai Cobra, The	Mono.		Sidney Toler-Joan Barclay	Sept. 29,'45	64m	Aug. 18,'45	2598	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685		..
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	....	....	....	2809	....
● She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
Sheriff of Redwood Valley	Rep.	....	"Wild" Bill Elliott-Alice Fleming	Not Set	....	....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	...
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox		Fred MacMurray-Anne Baxter	Not Set	....	....	....	2628	...
Smooth as Silk (formerly Notorious Gentleman)	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Mar. 14,'46	....	....	....	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	....	....	....	2809	....
Somewhere in the Night	20th-Fox	....	John Hodiak-Nancy Guild	May,'46	....	....	....	2859	....
Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	....	....	2628	...
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	. .	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	.
● Song of the Prairie	Col.	6224	Ken Curtis-Jeff Donnell	Sept. 27,'45	....	....	....	2628	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	..	....	....	2776	
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2898
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	....	....	....	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2898
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	....	....	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Story of Jolson, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Strang Conquest	Univ.	530	JaneWyatt-Lowell Gilmore	May 10,'46	....	....	....	2883	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Not Set	....	....	....	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set		....	....	2756	....
Strange Voyage	Mono.	....	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	....	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
● Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
● Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	72m	Sept. 1,'45	2625	2403	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....

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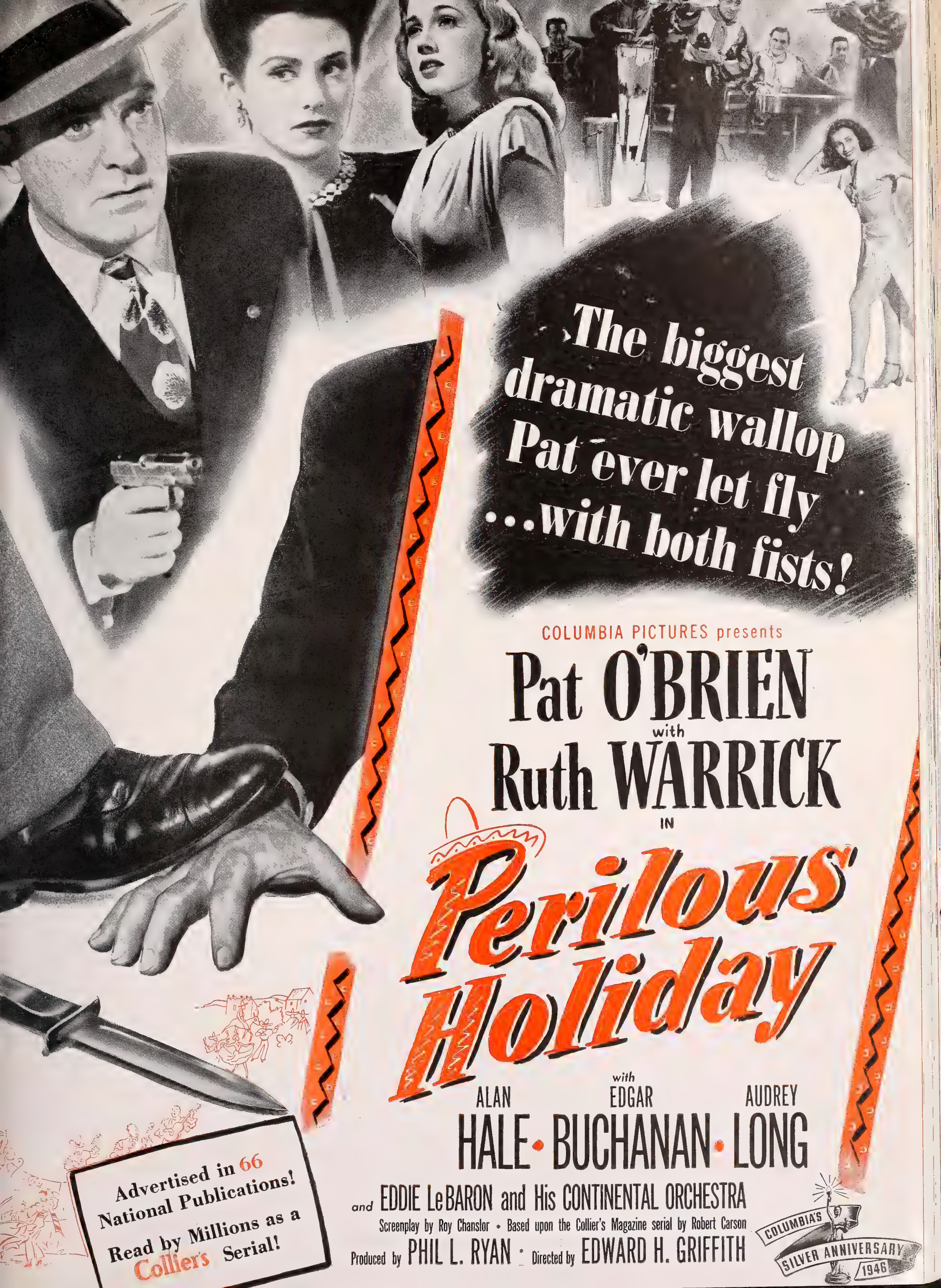
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	...
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	..
Tars and Spars	Col.	....	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2862
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	....	....	....	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You (formerly Once Upon a Dream)	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	....	....	2786	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2862
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	..
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Throw a Saddle on a Star	Col.	....	Ken Curtis-Adele Roberts	Mar. 14,'46	....	....	....	2850	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	....	....	....	....	....
•Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	....	....	....	2467	...
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	....	....	2784	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own	Para.	4524	Olivia De Havilland-John Lund	Block 5	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	....
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Topper (Reissue)	Film Classics	....	Constance Bennett-Cary Grant	Dec. 1,'44	96m	July 17,'37	....	....	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	...	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	..	....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	....
Two Smart People (formerly Time for Two)	MGM	....	John Hodiak-Lucille Ball	Not Set	....	....	....	2748	....
2,000 Women (British)	Gains. G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	.	....	...	1923	....
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 13,'46	....	....	....	2870	....
Undercover Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set		.....	...	2748	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2898
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB		Sydney Greenstreet-Peter Lorre	Not Set		..		2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 6,'46	....	....	....	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	...	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2898
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	....	....	....	2895	....
Without Reservations	RKO	....	Claudette Colbert-John Wayne	Not Set	....	....	....	2884	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacueline White	Not Set	....	....	....	2883	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
•You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	2798
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2663

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2885 and 2886.


The biggest dramatic wallop Pat ever let fly ...with both fists!

COLUMBIA PICTURES presents

Pat O'BRIEN

with

Ruth WARRICK

IN

Perilous Holiday

with

ALAN **HALE** • EDGAR **BUCHANAN** • AUDREY **LONG**

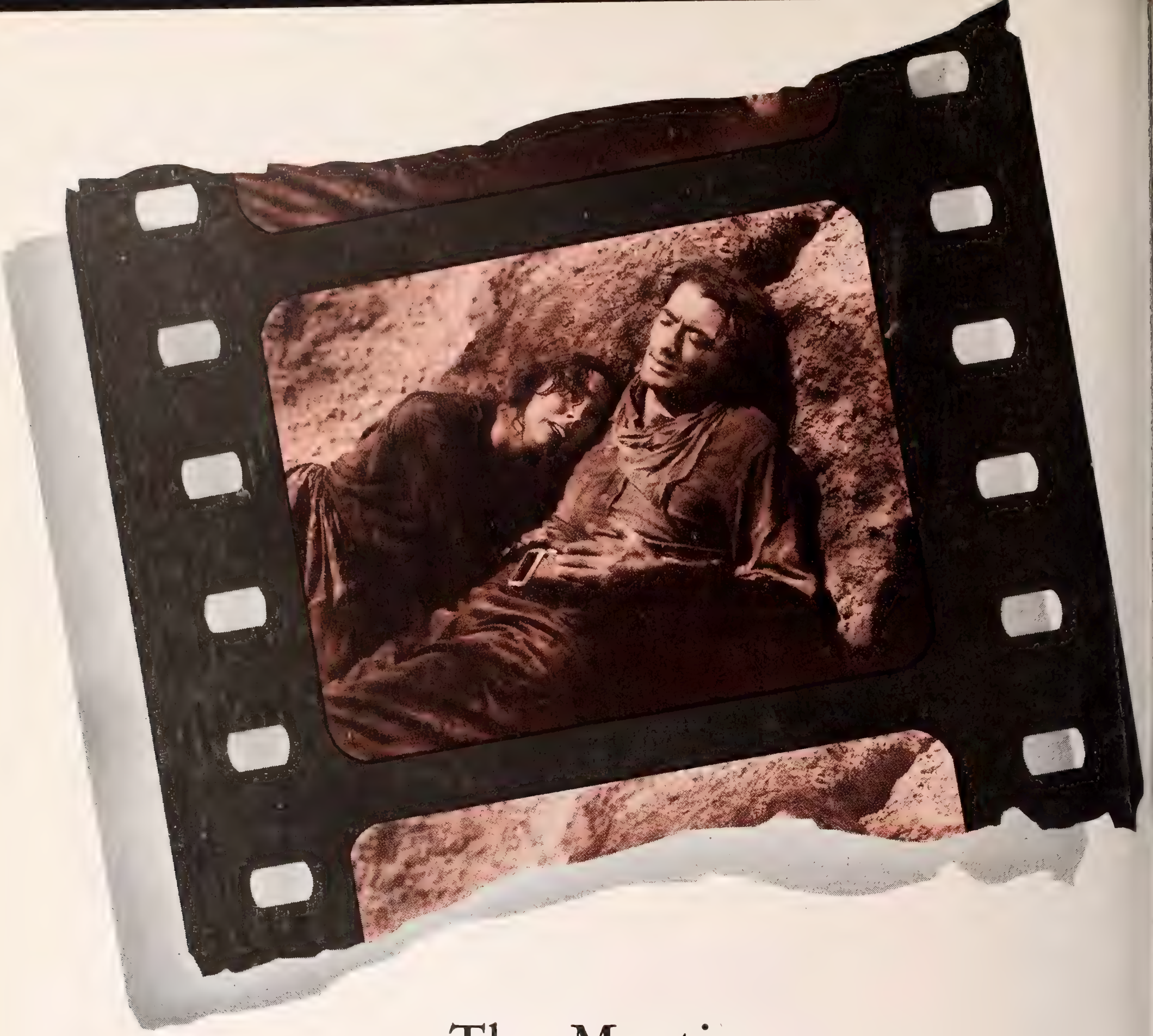
and EDDIE LeBARON and His CONTINENTAL ORCHESTRA

Screenplay by Roy Chanslor • Based upon the Collier's Magazine serial by Robert Carson

Produced by PHIL L. RYAN • Directed by EDWARD H. GRIFFITH

Advertised in 66 National Publications!
Read by Millions as a Collier's Serial!

COLUMBIA'S SILVER ANNIVERSARY 1946



The Meeting at Squaw's Head Rock

as played by

JENNIFER JONES and GREGORY PECK

in

DUEL in the SUN

A Memorable Moment in the SELZNICK INTERNATIONAL
All-Star Technicolor Production

MOTION PICTURE
ASSOCIATION OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y. 4 COPIES

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- The Bride Wore Boots
- Johnny Comes Flying Home
- The Outlaw
- Blonde Alibi
- Tiger Woman
- The Spider Woman Strikes Back
- Throw a Saddle on a Star
- Symphonie D'Amour
- Crime of the Century
- Gentlemen with Guns
- Gun Town
- Dark Is the Night

(In News Section)

- The Kid from Brooklyn
- The Wife of Monte Cristo

16mm THEATRES MOVE IN AND SAY THEY ARE "HERE TO STAY"

DISTRIBUTORS SET UP NEW UNIT TO ACT IN INDUSTRY'S "CAUSES"

OVERSEAS:

British exhibitors demand quota cut; Government "arranges" more screen time for independents

U. S. distributors to fight Dutch monopoly; set 100 for Holland

VOL. 162, NO. 12; MARCH 23, 1946

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M-G-M's
"ADVENTURE"

M-G-M's TECHNICOLOR
"ZIEGFELD
FOLLIES
OF 1946"

LET US REACH HIGH TOGETHER!

When you look behind the phenomenal grosses and extended runs on M-G-M's "ADVENTURE" you will find a thrilling message. When you hear how our customers are preparing for M-G-M's "ZIEGFELD FOLLIES of 1946" there is only one exciting conclusion.

(*continued*)

(continued)

The showmen of America have given M-G-M a clear mandate. Here's what they're saying:

"Reach for the starry heights, with your multi-million dollar magic! The sky's the limit M-G-M! It's your Big Ones that make our industry GREAT!"

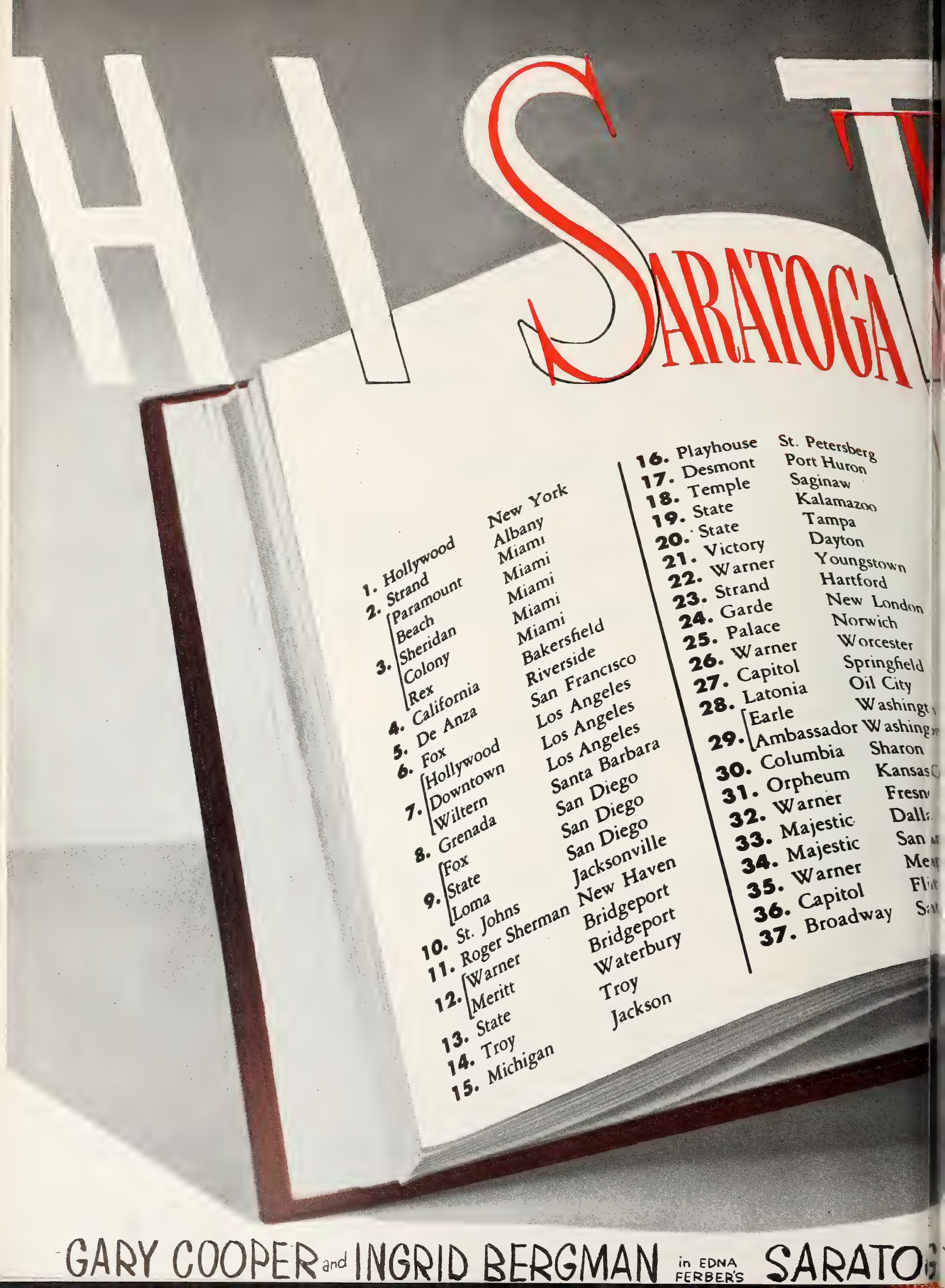
Thank you Friendly customers!

Your campaign in behalf of our Big Ones, your extra shows and record-breaking playing time is your vote of confidence.

Following "ADVENTURE" we place in your expert showmanship hands "ZIEGFELD FOLLIES of 1946." These are two of the greatest audience attractions we have ever offered in one season.

Thanks to your loyal cooperation we are privileged to make pictures of that calibre.

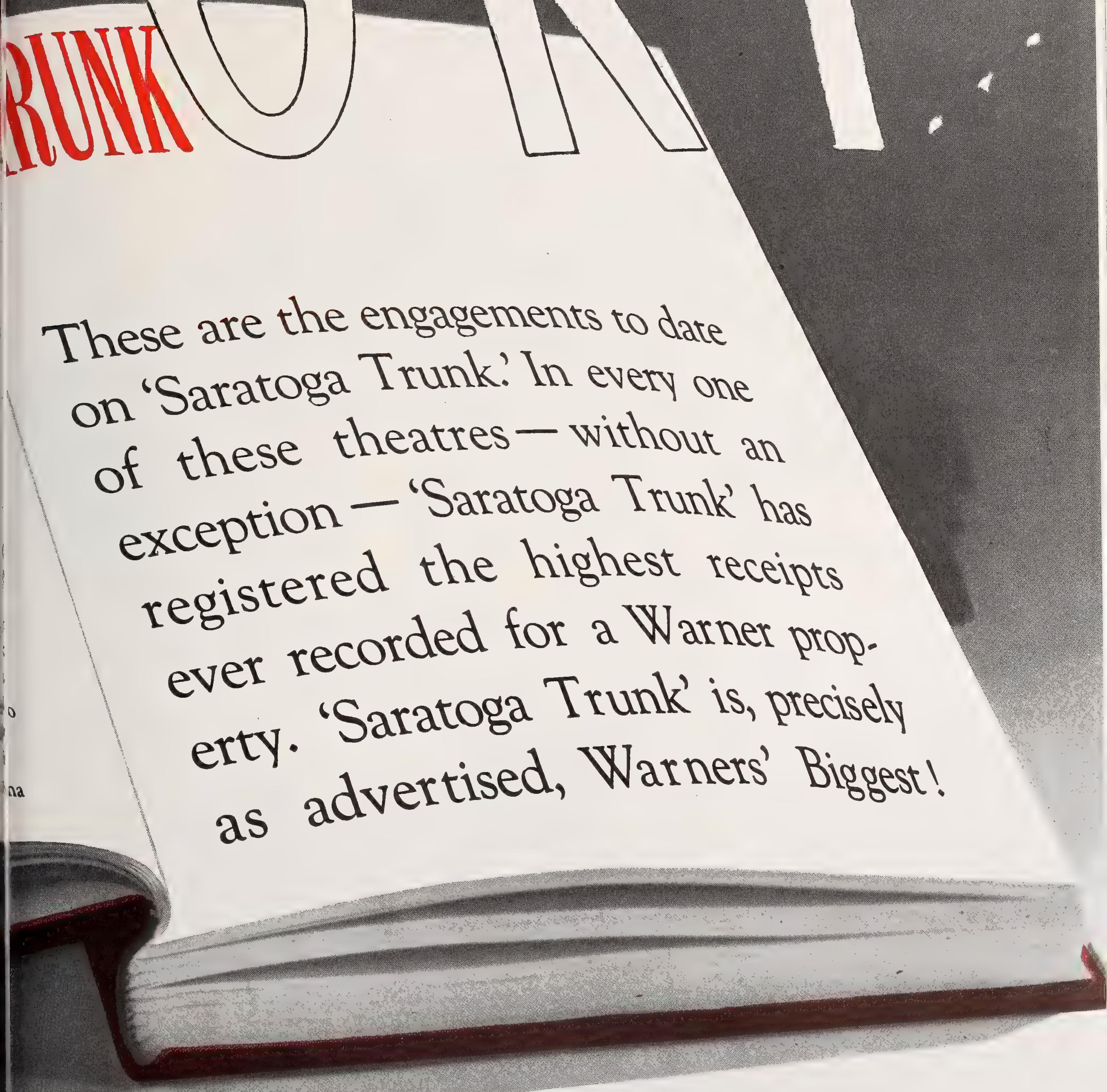
Let's reach high together. There's no ceiling to our mutual opportunity!



1.	Hollywood	New York
2.	Strand	Albany
3.	Paramount	Miami
	Beach	Miami
	Sheridan	Miami
	Colony	Miami
	Rex	Miami
4.	California	Bakersfield
5.	De Anza	Riverside
6.	Fox	San Francisco
7.	Hollywood	Los Angeles
	Downtown	Los Angeles
	Wiltern	Los Angeles
8.	Grenada	Santa Barbara
9.	Fox	San Diego
	State	San Diego
	Loma	San Diego
10.	St. Johns	Jacksonville
11.	Roger Sherman	New Haven
12.	Warner	Bridgeport
	Meritt	Bridgeport
13.	State	Waterbury
14.	Troy	Troy
15.	Michigan	Jackson
16.	Playhouse	St. Petersberg
17.	Desmont	Port Huron
18.	Temple	Saginaw
19.	State	Kalamazoo
20.	State	Tampa
21.	Victory	Dayton
22.	Warner	Youngstown
23.	Strand	Hartford
24.	Garde	New London
25.	Palace	Norwich
26.	Warner	Worcester
27.	Capitol	Springfield
28.	Latonia	Oil City
29.	Earle	Washingt
	Ambassador	Washing
30.	Columbia	Sharon
31.	Orpheum	Kansas
32.	Warner	Fresn
33.	Majestic	Dall
34.	Majestic	San
35.	Warner	Me
36.	Capitol	Fl
37.	Broadway	S

GARY COOPER and INGRID BERGMAN in EDNA FERBER'S SARATO

RUNK ORY!



These are the engagements to date on 'Saratoga Trunk.' In every one of these theatres — without an exception — 'Saratoga Trunk' has registered the highest receipts ever recorded for a Warner property. 'Saratoga Trunk' is, precisely as advertised, Warners' Biggest!

TRUNK with FLORA ROBSON · A HAL B. WALLIS PRODUCTION · Directed by SAM WOOD

Screen play by Casey Robinson • Music by Max Steiner

MARK STEVENS

NEW 20th CENTURY-FOX STAR!

In lights soon in "THE DARK CORNER"!
In the limelight now as Variety tells exhibitors:
"Stevens is a screen bet! Personable,
talented and with an appeal that
will find wide favor, he's sure
of important stature!"

YOUR BIGGEST PEACE-TIME JOB! THE RED CROSS DRIVE—MARCH 20th to 26th!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 12 March 23, 1946

THE FIRE RECORD

THE rewards of eternal diligence and caution are made manifest in the report issued this week showing that fire losses in film exchanges have averaged only $242.70 a year for the last twenty years in the United States. The figure is striking in the face of the large ill-repute of motion picture film for inflammability. Mr. Arthur S. Dickinson, director of conservation for the Motion Picture Association, and the nationwide organization of cooperating committees of branch managers are to be congratulated on effective inspection and administration.

■ ■ ■

THE CAUSE COMMITTEE

THE development of the "National Committee of Distribution Chairmen", to deal with drives and sundry campaigns to be undertaken by the industry, with Mr. Charles M. Reagan as the chairman of the chairmen for the rest of 1946, is a logical and promisingly constructive consequence of much experience with social and patriotic causes through the war years. Much can be gained in the clarification and organization of effort and in the timing of movements by centralized executive attention. A notable array of showmen is presented in the appointments of the regional chairmen, listed in this issue. The consolidation of attentions through a central body is in the pattern of experience in charity causes in other fields over many years.

■ ■ ■

BRITISH MOVE

THE tidings from London that Sir Stafford Cripps, president of the Board of Trade, is instituting an arrangement by "voluntary undertaking" for allotment by the three major British circuits of a portion of their playing time "to the films of independent British producers as an addition to the amount of screen time which they must already allocate to British films" indicates a sharp extension into cinema of the planned economy movement of the Labour Government. It is to be considered that the movement is somewhat more political than industrial. There have been more pressures in Parliament than in Wardour Street.

■ ■ ■

IT MAKES SENSE

SCIENCE in this atomic age proceeds to make new triumphs and revelations week by week at an amazing velocity. Now come two famous European mathematical researchers working at Princeton, Dr. John von Neumann and Dr. Oskar Morgenstern, with a sort of unified field theory which finds that the same principles apply to poker, assorted games of alleged chance, and general business competition.

It takes seventeen pages of the solemn *American Economic Review,* with acres of intricate calculations, to expound the principle.

Considerable more research needs to be done on the significance of seven card stud with deuces wild, and such economic manifestations as dealer's choice and spit-in-the-ocean.

For several decades some of us have had a varyingly dim awareness of the substantial identity of skills concerned in all the methods of merchandising fiction, whether in a one-card draw or a film can.

Intensive research, without reduction to written report, has been conducted in this industry. Important sessions devoted especially to the subject are frequently on the agenda of key city conventions. It has been observed that notably able executives do not engage in drawing to three card flushes or straights open in the middle, also that they are not to be beguiled into calling a pat hand out of sheer curiosity.

■ ■ ■

MR. YOUNG'S PIG

A VICTORY in showmanship in print is to be recorded this week for Mr. Robert H. Young, of PRC and Pathe Industries, operating in the big and complex field of American railroading. He has been commanding wide attention with an advertisement: "A hog can cross the country without changing trains—but you can't." It relates to his plans for through trans-continental Pullmans, without change at Chicago, St. Louis and New Orleans, and pertains to his promotions of the Chesapeake & Ohio, where he sits in control and as chairman of the board.

The pig-pictured advertisement hit hard and the big railroads got into news columns with the declaration they had been planning just such a service for a long time. If so they had been silent about it. At mid-week came a shower of announcements of through Pulmans to start March 31.

Meanwhile Mr. Young's war goes on. He had offered to buy the Pullman service, which was sold to a combine of fifty-two carriers. Now he is going to the Supreme Court about it. He may write another advertisement.

Just incidentally Wall Street was talking this week about a reported Young negotiation for interest in and control of another sizeable motion picture concern.

■ ■ ■

GOVERNMENT PICTURES

THE establishment of a central clearing house of information on Government motion picture film by the Library of Congress, announced last week by Dr. Luther H. Evans, librarian, represents the first organized official effort to deal comprehensively with the film as a form of communication comparable with publication on paper. The function in a degree strands together functions paralleling those of the Printing Office and the Library.

An indirect result of value may also come from listings which can be, in effect, an inventory of the vast range of pictures produced by many federal departments through the war years.

There has not yet been any over-all examination of the large array of Government-made motion pictures, produced separately and independently of each other by numerous departments and bureaus. A coordinated program of both economy and improved efficiency might result.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

HOLLYWOOD stars get citations for *Herald-Fame* awards Page 12

16mm THEATRES climb into competitive ring with 35mm houses Page 16

ON THE MARCH — Red Kann discusses critics and psychology Page 18

RKO to retain block selling method as best, says Depinet Page 18

NEW liaison unit for drives is formed by distributors Page 24

GERMAN secret of color process on way to U. S. and Britain Page 23

BRITISH exhibitors demand a reduction in picture quota Page 26

BRITISH Government moves to get circuit booking for independents Page 26

MAJOR U. S. companies to fight Holland's industry monopoly Page 34

EXCHANGES set new fire safety record with loss at minimum Page 39

SERVICE DEPARTMENTS

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Picture Grosses Page 61
Short Product at First Runs Page 63
What the Picture Did for Me Page 40

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2905
Advance Synopses Page 2907
Short Subjects Page 2908
Release Chart by Companies Page 2909
The Release Chart Page 2911

Hot Dogs and Films

COMPLETE with hot-dog stands, nylon counters and anything else that can be purchased Earl Carrol is progressing with plans to open what he says will be a Hollywood edition of the Radio City Music Hall. The building, which will be a six-story structure combining a restaurant, office space, shopping services and other features, is expected to cost approximately $5,000,000, and the theatre will be designed similarly to New York's Music Hall and will operate along the same general lines. From Hollywood this week it was reported that 20th Century-Fox and National Theatres might be associated with Mr. Carroll in the venture if discussions in progress eventuated in agreement.

Limited Construction

FILM EXHIBITORS who had planned new theatres or extensive alterations in the near future will have to wait at least another 18 months before they can put their plans into operation. According to a report from Washington late Wednesday, major theatre and other commercial construction started after February 15 will not be permitted under the forthcoming construction curtailment order to be released next week by the Civilian Production Administration. This order would not include small projects started since that date which are now nearing completion. Large scale construction started before February 15 will be screened by the CPA and permitted to go forward if it is found that to stop building at this stage would result in tremendous losses to contractors and commercial interests. Emergency construction would be permitted when necessary.

Code Report

A TOTAL of 5,807 new features received approval of the Production Code Administration during the past 11 years, an average of 528 new feature productions a year, according to a departmental report to Eric Johnston, president of the Motion Picture Association of America, by Joseph I. Breen, PCA administrator in Hollywood.

The report shows that 68 domestic and foreign producers utilized the services of PCA in 1945. "British producers, recognizing the value of using the PCA's services, are increasingly submitting scripts of pictures destined for ultimate release in the United States," the report related.

An idea of the detail involved in the work is presented in the information that during the last 11 years, the PCA rendered 52,105 written opinions to producers. Last year, written opinions numbered 3,420, "a substantial percentage of which dealt with novels and other literary material containing elements basically objectionable under the code."

It was noted that over the 11-year period, original screen stories supplied 63.6 per cent of the total, 398 stage plays transferred to the screen supplied seven per cent, and 976 novels formed the basis of 17.2 per cent.

Ousted

MEADE McCLANAHAN, member of the Los Angeles city council, who early this year led an unsuccessful fight to impose a five per cent city tax on theatre grosses, was ousted from office by a two to one vote in a special recall election held in the city Tuesday. The election was the result of protest by citizens against Mr. McClenahan's sponsorship of a Los Angeles speaking engagement for Gerald L. K. Smith.

Sans Makeup

BORIS KARLOFF, star of the horror films, has been engaged by Samuel Goldwyn to appear in James Thurber's "The Secret Life of Walter Mitty," with Danny Kaye. This picture will mark a change of pace and face for Mr. Karloff, who will play a dramatic role in a comedy without makeup. Mr. Goldwyn said he believes Mr. Karloff a fine enough actor to appear without fright wigs. His role will be that of Dr. Hollingshead.

Code Refresher

Hollywood Bureau

THE first of a 10-day series of "refresher courses covering all points of the code and censorship in various parts of the world," was opened Tuesday in Hollywood when Joseph I. Breen, Production Code administrator, met with 50 MGM executives. Mr. Breen emphasized "the need in these changing times of the greatest possible care in order that pictures may not be seized upon by critical censor boards as an excuse for curtailing screen freedom."

Public Relations

THE Fox Wisconsin circuit believes in telling its patrons what's doing. With representatives of all civic organizations attending, a public meeting was held last week in Port Washington, Wis., at which modernization plans for the Ozaukee theatre were outlined and discussed by Fox-Wisconsin executives. Among the numerous improvements at the theatre which Fox-Wisconsin recently leased, are the installation of 600 new seats, new projection equipment, a new ceiling including the installation of acoustical effects, a new warm floor, a new screen and a modern theatre front. The reduction of student admission prices were also discussed but circuit executives explained that it was impossible to reduce adult admissions because the Federal tax prohibited reduction in those brackets.

Private Screening

AT a private screening last Sunday night at the Waldorf-Astoria in New York, Winston Churchill saw all the current Pathe newsreel pictures of his activities and speeches during his present trip to the United States. He also saw older newsreels from the RKO Pathe film library, including some of the World War II newsreels showing the Allied forces in action and scenes of all the Big Three conferences. According to RKO, Britain's ex-Prime Minister was visibly moved by the scenes of his talks with his old friend, Franklin D. Roosevelt.

Pre-War Style

EXPLOITATION is back in pre-war flower, and reaching further all the time. This week, three campaigns made news:

Universal's campaign for the Jack Skirball-Bruce Manning production, "So Goes My Love," will use an airplane as a flying publicity office to carry press-books, stills, stories, mats, etc. The plane will also carry a print of the picture to be shown to critics and exhibitors at each stop of its itinerary.

Meanwhile, PRC, in New York Tuesday night, before a screening of "The Wife of Monte Cristo" gave an official French court dinner to the press at the Monte Carlo. During the five-hour dinner the guests were entertained by a floor show and waiters garbed in the traditional French court costumes served.

For his painting to be used in the Loew-Lewin production, "Bel Ami or the History of a Scoundrel," Max Ernst received the first prize of $3,000 in a contest sponsored by the film company. Mr. Ernst's painting was entitled "The Temptation of St. Anthony." Twelve world famous artists competed.

T—Time

THE 300 motion picture and still cameras which will record the actual explosion of the atomic bomb on the Bikini atoll in May—referred to as T-Time—successfully passed their first rehearsal last Friday held off the coast of Southern California. According to present plans some cameras will take infra-red and ultra violet pictures of the blast and every picture will be timed automatically at 1/10,000 of a second as it is taken so scientists can follow the atomic blast later, just as it happened.

Meanwhile, six television companies have received permission from Joint Task Force One to send one motion picture cameraman to film the proceedings of the tests.

The telecasters to be represented will be: NBC, CBS, Station WBKB (Balaban and Katz, Chicago), Dumont, Philco and the American Broadcasting Company.

All film taken by the television cameramen will be forwarded through official channels to the United States for developing and approval. The television companies will also have made available to them film taken by official photographers.

Lucey's in Color

ALTHOUGH the Stork Club and the Waldorf-Astoria in New York recently have been immortalized on the screen, it has been eight years since a Hollywood place frequented by stars has been glamorized. This week it was reported from the film capital that "Lucey's," eating place of the industry, would be brought to the screen in Technicolor with one of the biggest casts of stars ever seen in a Hollywood production. Negotiations now are being carried on between William LeBaron and Boris Morros, of Federal Films, Inc,. and Al Mathess and Stephen Crane, who now own "Lucey's." The picture will be a musical production and as many of Hollywood's stars, executives, writers, directors and producers as Mr. LeBaron can contract for will appear.

Third of a Nation

MORE than one-third of Australia's total population paid weekly admissions to the country's 1,600 motion picture theatres during the 1944-45 product season. An estimate of that period shows attendances at 146,000,000 for 12 months. This breaks down to 2,807,692 paid admissions weekly for a population totaling 7,500,000. Of the 383 feature productions imported into the country during the 1944-45 season, 335 were made in the United States, 36 were from the United Kingdom, and 12 were from other countries.

Shipboard Films

FOLLOWING the practice aboard Army transports, battleships and flattops during the war, the Grace Steamship Line will install complete RCA motion picture projection and sound equipment on nine post-war passenger ships to allow "movies under the stars" on shipboard. The film programs will be viewed by passengers from a semi-sheltered veranda cafe on each vessel.

PEOPLE

Gradwell L. Sears on Wednesday completed negotiations for a five-year renewal of his personal service contract with United Artists as vice-president and general manager of world-wide distribution. Edward C. Raftery, vice-president, represented the company. Mr. Sears left the same day for London for conferences with British executives.

H. H. Busfield, formerly with Price, Waterhouse & Co., in Europe and the Near East, last Friday was named controller of United States Pictures, in Hollywood.

Don McElwaine, who joined **Andrew Stone** several months ago in Hollywood as executive assistant, Monday was appointed associate producer.

Matthew Fox, Robert Benjamin, William J. Heineman and **Monroe Greenthal**, United World Pictures executives, and **Joseph H. Seidelman**, president of Universal International, will leave New York about April 1, to attend meetings with J. Arthur Rank associates in London April 5.

Dean Banker of Loew's International Corp., left New York last Wednesday to become manager for the Colombia, South America, territory.

Henry Kallin of the Samuel Goldwyn office in New York, was appointed Social Studies instructor at a junior high school in the city last Wednesday.

Elsa Neuberger, after an absence of two years, Monday returned to Vanguard Films, Inc., as eastern story editor.

Edward C. Simmel of the Monogram Internatioanl Corp., last Friday returned to New York after a business trip to Egypt, Palestine and Syria.

Harold Winston, assistant general manager of the Corbian Theatres in Chicago, has resigned and will re-enter the foreign theatre field.

Andre Ullman, Paramount's director of theatres in France and Belgium, arrived in New York last weekend to attend conferences there and in Hollywood.

Cresson E. Smith, formerly western sales manager for Vanguard Films, Wednesday in New York was appointed personal representative of all foreign activities to **Phil Reisman**, RKO vice-president in charge of foreign operations.

Harvey Day, Sr., connected with the film industry for 34 years and formerly general sales manager for "Terry-Toons," Tuesday was named eastern sales manager of Jules Levey Productions.

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THIS WEEK the Camera reports:

PRIVATE citizen Mickey Rooney, whom exhibitors remember. He'll be back on the screen soon, he hopes. The pose above was part of an interview in Philadelphia, where Mickey, after his release from the Army, stopped over on his way to Hollywood.

THE LEGION OF MERIT.
Colonel Anatole Litvak, director, (right) receives the decoration from Brigadier General Roger Ramey, at March Field, California.

ST. PATRICK'S DAY in New York, an event not to be missed by any Irishman within range. Pat O'Brien, RKO star, is on the left on the reviewing stand with Mayor William O'Dwyer.

By the Herald

RKO WELCOMED director George Stevens back from the military life last week in New York, with a party at "21". Left to right: S. Barret McCormick, Ned E. Depinet, Mr. Stevens, Walter Branson and Leon Bamberger.

Otto Rothschild

LOS ANGELES VICTORY, left. Edward Arnold, left, Hollywood film industry permanent charities committee vice-president, presents $1,015,337 to Neil Petree, Los Angeles Victory Chest president. Onlookers are Preston Hotchkiss, LAVC, and Y. Frank Freeman, film industry committee.

By the Herald

AT THE PARTY in New York honoring Douglas Rothacker, Jr.'s, partnership promotion in his father's non-theatrical film company: Mr. Rothacker, Sr., Mr. Rothacker, Jr., and Frank Cahill, Warners.

By the Herald

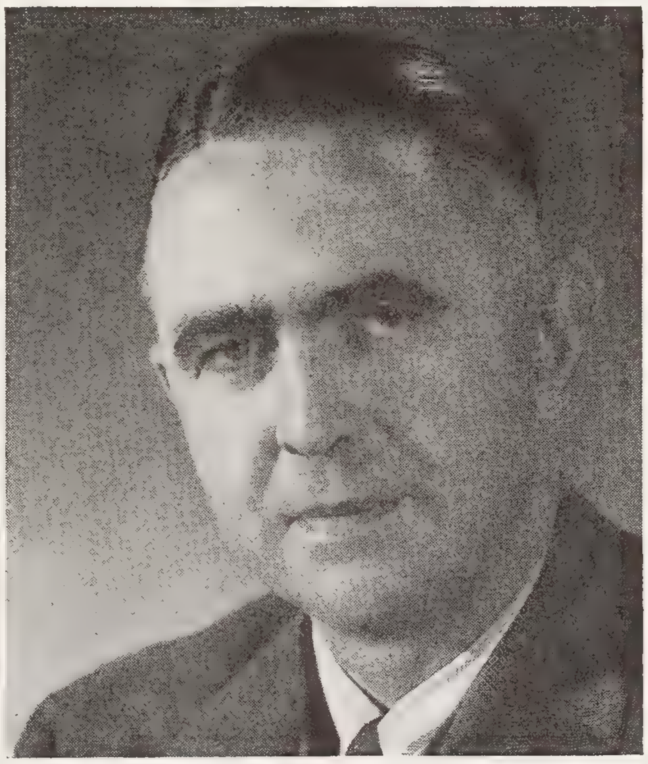
A STAR IS PROMOTED: Photographer Philippe Halsman instructs producer Seymour Nebenzal's new star "find", Jorja Curtright, during one of the interviews of a busy day in New York last week. Working for *Life* magazine, Mr. Halsman photographed Miss Curtright from 9:00 A.M. to 3:00 A.M.

Lane Bros.

GUEST OF HONOR, standing, R. E. Martin addresses the Atlanta dinner celebrating his 34 years in the business. Mr. Martin owns theatres in Florida, Georgia and Alabama. On the dais with him were E. D. Martin, William K. Jenkins, Nat Williams, Paul Wilson, Thomas Thompson, O. C. Lam and R. B. Wilby.

London Daily Mail

REPORT FROM LONDON. A snapshot at the first British Film Festival, at the Lincoln Square theatre: standing are "starlets" Ann Forrest and Pamela Matthews. Seated, right, is Mrs. Hope Burnup, manager of the Quigley Publications London office.



OLIVER N. WILTON has joined Valette, Inc., as vice-president in charge of sales for their newly announced 16mm sound film projector and other photographic products department. Mr. Wilton comes to Valette from Bell & Howell where he worked 18 years, finally as assistant sales vice-president.

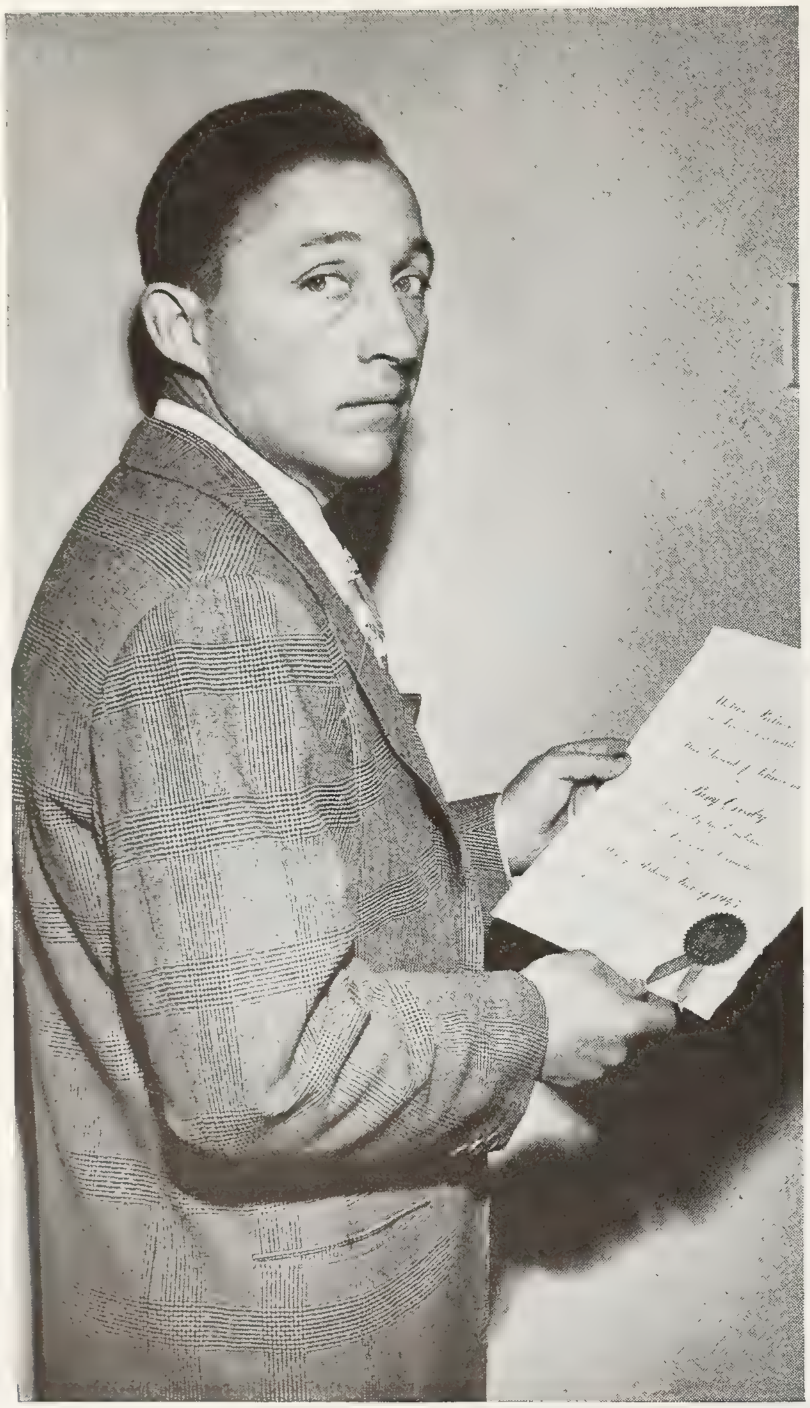
By the Herald

IN NEW YORK, left, at the Altec Service Corp. district managers' meeting: seated, Bert Sanford, of that city; H. M. Bessey, vice-president, and L. J. Hacking, Boston. Standing, D. A. Peterson, Philadelphia; William Conner, Cincinnati, and H. B. Moog, Atlanta.

Stars of Hollywood Get Citations for Herald-Fame Award

Hollywood's Best Money Making Stars and champion producers and directors, elected by the exhibitors of the nation in the fourteenth annual *Motion Picture Herald-Fame* poll, are shown on these pages receiving their official scrolls of award. Scrolls went also to Van Johnson, Gary Cooper and Judy Garland of the Top Ten and Tex Ritter of the Westerns.

BETTY GRABLE

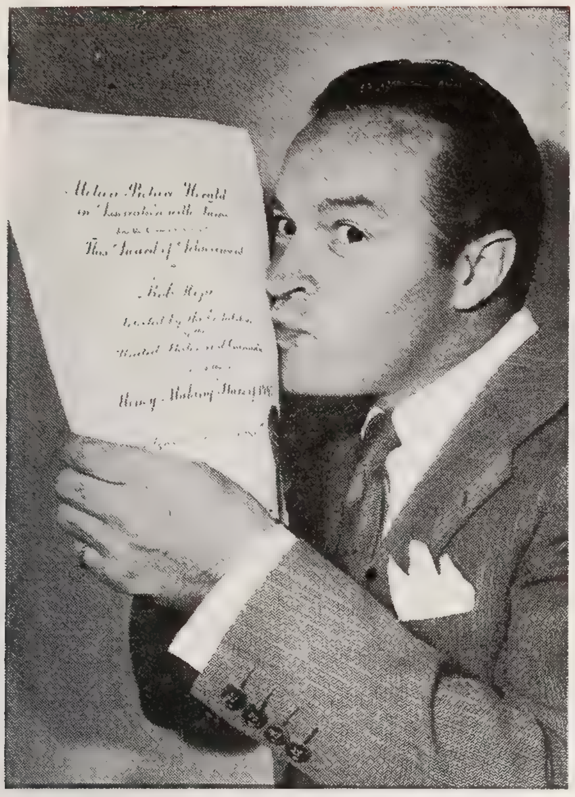


THE TOP STAR, BING CROSBY, *for the second successive year receives a citation.*

GREER GARSON

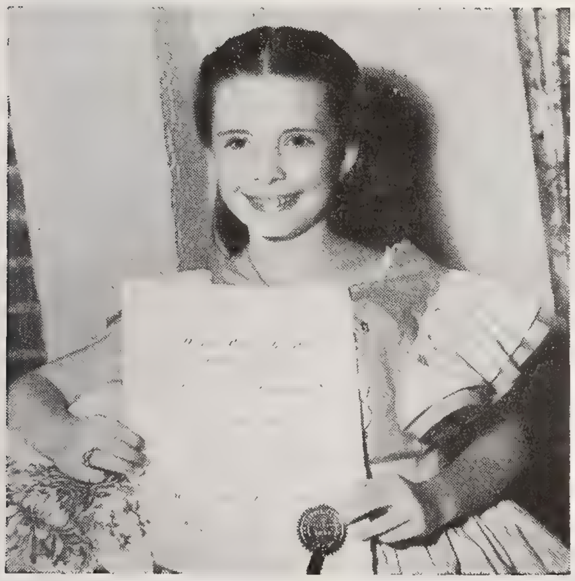
SPENCER TRACY, *left, fifth in voting, receives his citation from Theodore Sullivan, Quigley Publications treasurer.*

Western Moneymakers



BOB HOPE

HUMPHREY BOGART

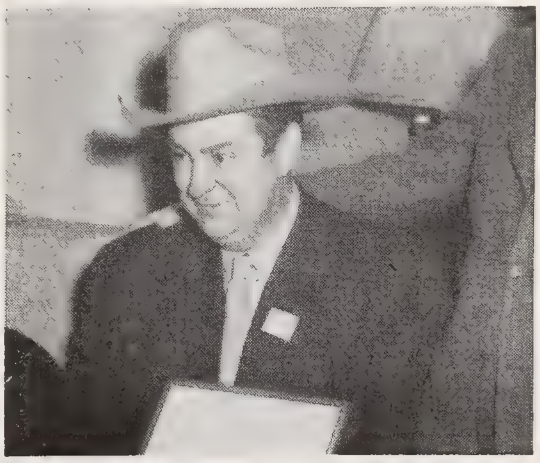


MARGARET O'BRIEN

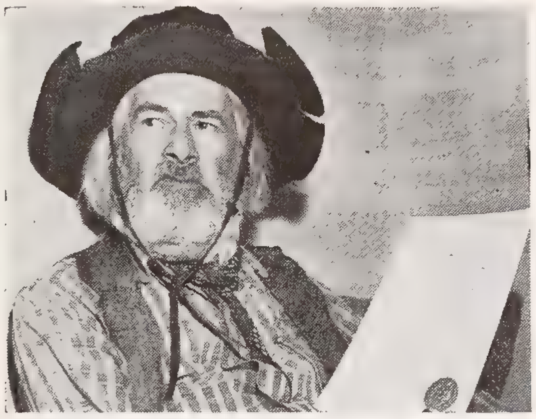
ROY ROGERS, Number One Western and one of the Top Ten.

ROD CAMERON

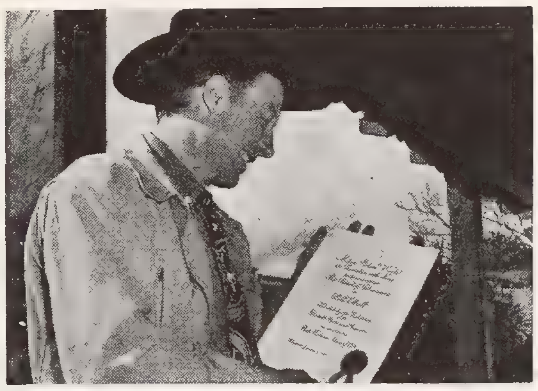
CHARLES STARRETT



SMILEY BURNETTE



GABBY HAYES



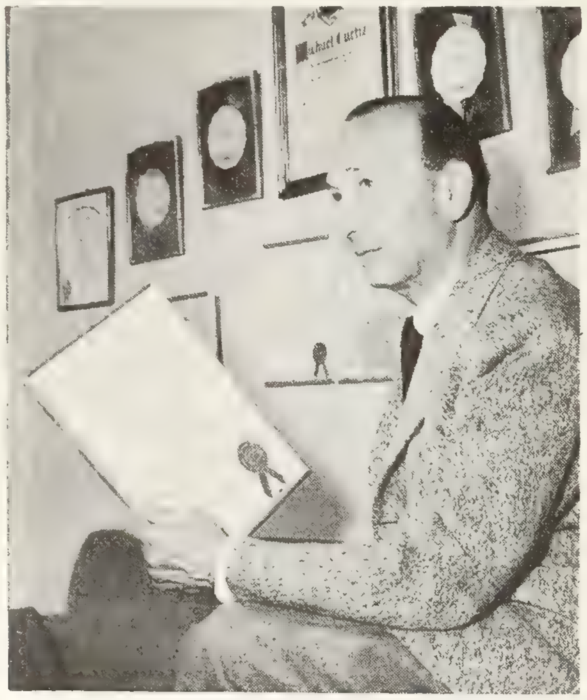
BILL ELLIOTT

JOHNNY MACK BROWN

BILL BOYD

ANOTHER WESTERN STAR, Red Barry, right, receives his citation from the president of Republic, Herbert J. Yates, Sr.

CHAMPION PRODUCER was Joseph Pasternak, who looks at his citation on a New York visit.



CHAMPION OF CHAMPION DIRECTORS, MICHAEL CURTIZ, Warner Brothers, holds his citation at his office in the studio.

by the Herald

SAM BUCHWALD, producer of "Popeye the Sailor".

GORDON HOLLINGSHEAD, Warner producer, with the Award of Achievement for the company's Technicolor Specials.

by the Herald

FRED QUIMBY, above right, receives his citation from Red Kann, Quigley Publications vice - president. Mr. Quimby is MGM short subjects supervisor.

by the Herald

RICHARD DE ROCHEMONT, producer of the March of Time, poses with his citation.

PETE SMITH, producer of MGM's "Specialties".

JOHN NESBITT, left, MGM shorts producer, is shown with his citation for "The Passing Parade" series.

DEATH HAS CHANGED OUR MIND!

There is no individual in this industry, whether exhibitor or distributor, who welcomes another drive with its inevitable audience collections.

Why then the Cancer drive?

Recent deaths in our own ranks have brought home to us this frightening fact: one out of eight dies of cancer.

Something must be done about it and the inconvenience of another drive is little enough sacrifice to make.

The funds available for research and treatment have been pitiably small but now an alerted America is doing something about it.

In your hands, in your theatre collection, may lie the answer to cancer. The fight begins. Join!

AMERICAN CANCER SOCIETY MOTION PICTURE DIVISION · Easter Week is Cancer Week in THEATRES—April 21-28

This Advertisement Contributed by: COLUMBIA PICTURES • METRO-GOLDWYN-MAYER • PARAMOUNT PICTURES
RKO-RADIO PICTURES • 20th CENTURY-FOX • UNITED ARTISTS • UNIVERSAL PICTURES • WARNER BROS. PICTURES

16mm THEATRES CLIMB INTO RING WITH 35mm SHOWS

Houses in Hollywood and New Jersey Command Industry Attention

The 16mm entertainment theatre moved into competition this week with established 35mm exhibition and its sponsors said they were there to stay.

The pioneers were two, one in Hollywood and one projected for the resort town of Keansburg, New Jersey. Product for the Hollywood opening was supplied by a company producing entertainment pictures directly in 16mm.

Narrow gauge projection has been used in many regularly established theatres across the country for several years, but they have been in localities not in direct competition with 35mm shows.

Major Exploitation Campaign For Double Bill Premiere

In Hollywood Thursday night the Marcal theatre, following a full scale pre-premiere exploitation campaign including display advertising and radio announcements, was to present to the public a two and a half hour double feature program in color with short subjects at prices prevailing under the double bill subsequent run policy.

Meanwhile, on the east coast in Keansburg, N. J., plans for a similar theatre were progressing rapidly prior to its opening early this summer.

In May, 1943, it was reported in Motion Picture Herald that there were more than 50 permanent 16mm theatres in the United States, principally in Texas, Illinois, Florida, New England and Michigan. Admission prices averaged about 25 cents for adults and 10 cents for children.

Cutting through the maze of news and speculation about the present and possible future of the 16mm picture, Al Galston and Jay Sutton, owners of the Marcal, were to present a program produced entirely in 16mm by Planet Pictures, Inc., which was to include two features, "Detour to Danger" and "The People's Choice," plus a Planet newsreel and short subject.

Full Size Screen Used With 16mm Equipment

The theatre's full size 35mm screen was to be used with 16mm equipment replacing the 35mm projectors in the booth. Mr. Galston and Mr. Sutton will have ample opportunity for comparison, since they also own the nearby Hawaii theatre the Marcal's closest neighbor.

Neither Planet Pictures nor the owners of the Marcal have disclosed the financial terms under which the 16mm program is supplied to the theatre, the indications being that mutuality of interest in the outcome is regarded as the primary consideration.

SEARS, ROEBUCK WILL SELL PROJECTOR

Another step to encourage greater use of 16mm product was taken this week when it was reported that Sears, Roebuck & Co. was taking over the sales and distribution of a new 16mm sound projector which will be sold in all the company's stores throughout the country. The manufacturer's name was not revealed but it was said that the projector would sell for considerably less than those now on the market.

The idea for the presentation of 16mm product in a theatre designed for standard size film originated when a representative of Planet contacted the owners of the Marcal seeking a theatre for the exhibition of the company's initial 16mm picture, "Jeep Herders." A standard size screen result was obtained and the reaction of the audience suggested the project now under way.

After plans for the undertaking had become generally known in Hollywood Mr. Galston reaffirmed an earlier statement to the effect that no protest had been heard from any quarter of the 35mm industry. On the contrary, he said, both distribution and production, as well as exhibition, has indicated keen interest and voiced encouragement.

Planet's Future Plans to Be Based on Results

Similarly, Planet's policy with respect to supplying 16mm pictures to theatres regularly devoted to the exhibition of 35mm product is to be shaped to some extent by the outcome of the Marcal run, although Jack Seaman, president of Planet, said, "This event is as big as the advent of sound, for we are pioneering a revolutionary development in the motion picture industry. We are not a major studio, and this ('The People's Choice') is not an epic production, but we feel that this is a significant step in film history, since we take a frame of film five-eighths of an inch in size and project it on a standard size theatre screen.

"It means that the 16mm industry has arrived and through this medium will enable Hollywood to reach even the most remote place in the world. It will bring screen entertainment to millions of potential movie fans in communities not being served by a regular theatre."

Whether the double bill program running at the Marcal will be made available to other theatres in Los Angeles or elsewhere, has not been disclosed, although there is no record of policy to the contrary and no expectancy that the Marcal venture will not be duplicated if successful.

This week it was revealed in Hollywood that all Planet's 16mm theatrical films will be distributed in South Africa by Empire Films, Ltd., a distributing organization for Alexander Films there.

Five Companies Planning 16mm Films Abroad

With MGM, RKO Radio, Columbia, Universal and United Artists in various stages of preparation for distribution of 16mm prints of their pictures in world areas where 35mm prints are not being exhibited, the Marcal program, which ignores the qualifying geographical restriction, is regarded with great interest. No less keen is the interest of a half dozen or more recently announced but not yet actively functioning companies organized to produce 16mm films for various uses.

In Keansburg, N. J., Abe Landow, owner of the 200-seat Murland theatre there, and a theatre and stage electrician for more than 40 years, said, "The public isn't interested in whether the motion picture being shown is 16mm or 35mm as long as it is good, clean entertainment. The Murland will open early this summer as a vehicle for the presentation of 16mm theatrical films to the 80,000 people who swell the population of the resort town each summer."

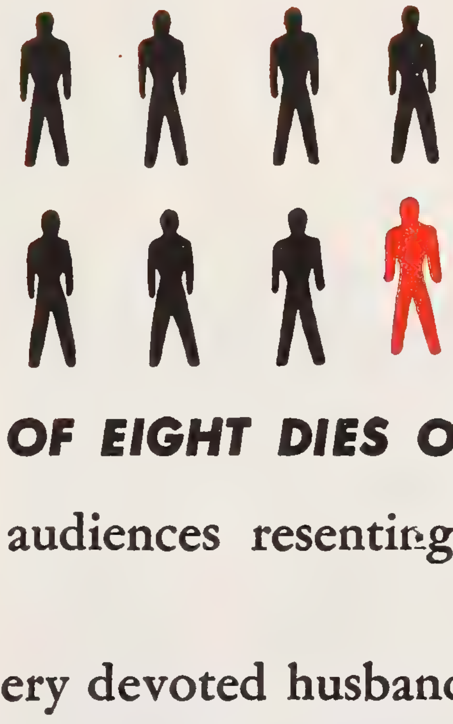
Narrow guage films are being used by all ages today "from the cradle to the grave," Mr. Landow pointed out. "It is being used in the grade schools, high schools, universities, social organizations and throughout the business world, and there is no reason why it shouldn't be used for public entertainment whether or not it provides competition for the standard guage motion picture theatres," Mr. Landow said.

Says War Denied Narrow Gauge Theatrical Features

He will rent from libraries in the east which own their own prints. Mr. Landow said he revealed his intention of showing 16mm films theatrically and pointed out that he tried to get the narrow gauge features from some distributors of 16mm prints, but because of pressure from some major film companies was unable to do so.

"This is a free country and every American citizen is entitled to enter the legitimate business of his choosing," Mr. Landow said. "I'm going into the 16mm theatrical exhibition field and despite pressure from anyone or any organization will operate a theatre showing 16mm films for the public's entertainment.

A COIN
DROPPED INTO A BASKET
IN YOUR THEATRE
MAY BUY THE RESEARCH
TO SAVE SOMEONE YOU LOVE!



ONE OUT OF EIGHT DIES OF CANCER!

Let's stop this talk about audiences resenting collections to fight Public Enemy No. 1.

Every mother of a child, every devoted husband, every one with loved ones will say "Bravo, Mr. Manager, it's time America woke up to this terrifying danger to all!"

The fight is on and in your community they'll take note that you're in the fight!

You can't say No! to Cancer!

AMERICAN CANCER SOCIETY MOTION PICTURE DIVISION • Easter Week is Cancer Week in THEATRES—April 21-28

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ON THE MARCH

RIDING HOBGOBLINS

by RED KANN

TWO New York critics have been having a time at the unwarranted expense of an interesting film, "Shock," produced as a first—and creditable—effort by Aubrey Schenck at 20th Century-Fox. Bosley Crowther of the New York *Times* and John T. McManus of *PM,* in their separate ways have united in deploring the dramatic approach of the subject matter: psychotherapy. This is what it's about:

An aviator's wife, awaiting his return, is unwitting witness to an argument and a murder in an adjoining hotel terrace apartment. Amnesia sets in as a consequence of shock. She falls into the hands of the murderer, Vincent Price, who is also a psychiatrist of note. During the course of treatment, her subconscious and conscious mind reveals to him that she saw the murder done. The film thereafter deals with his efforts to remove her as a possible witness at the nudgings of Lynn Bari, nurse and other woman in the case, and how this second murder is thwarted.

Crowther presents the argument for himself and McManus:

"The disturbing thing is that this picture strives for emotional effect by presenting the villainous psychiatrist in the most fearsome and horrifying light. He is made darkly diabolic behind his quiet professional facade and all of his apparently standard treatments are exposed as deliberately evil practices. . . . The basic design is . . . to create a phobia of psychiatry.

"Now today there are thousands of veterans whose experiences during the war have rendered them more or less needful of psychotherapy. Yet this form of medical treatment baffles and frightens many of them—not to mention their anxious relatives. It seems completely crazy that . . . our screen should be burdened with pictures which confuse and sensationalize and that the public should be made the witless victims of irresponsible commercialists."

It is an also completely far-fetched viewpoint which is hereby assumed. "Shock" does reveal medical malpractice and the sensitive in the profession may precipitate a minor rattling of their armor as a result. But even the sensitive—and so, too, the public—know all is not perfect in professional ranks; that quackery, of course, does exist in medicine. To assume the horizon widened by research in the field of psychotherapy is in any wise endangered by what goes on in "Shock" is not supportable.

In "Spellbound," Leo Carroll murders his successor at the sanitorium for the mental in order to protect his long-standing post. Thus, Carroll, a murderer, seeks to continue his professional career without interruption. Morally, he is as corrupt as Price.

On Tuesday, "The Kid from Brooklyn" was tradeshown at the Astor theatre. The pivot of the plot is crooked prizefighting, up there on the screen for anyone to see and to understand. Surely, it does not follow all prizefighting is illegitimate, nor could there be any such enveloping conclusion drawn no matter how susceptible the imagination.

The instances are many. Here are two:

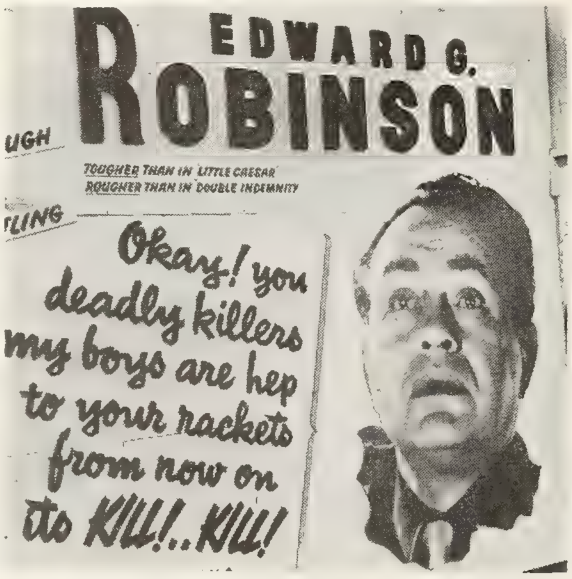
It is correct, on the other hand, that the dramatic handling in "Shock" is a variant in that it talks about nefarious practice, then shows how it is done. This may create an impression but, assuming the fact, it does not follow a whole trail of audience thinking will be influenced by what it sees. That's indulging much too much.

One other point. Crowther and McManus are among the New York critics who argue for a more virile screen—a screen the more closely attuned to the problems of the day. When they find something which evidences forthrightness, as they must have in "Shock," they reject it on grounds exaggerated beyond support.

Display at Gotham

"JOURNEY TOGETHER" is an RAF production made in Britain and distributed here by English Films. MOTION PICTURE HERALD describes it as:

"A story of the RAF from preliminary training to the bombing of Germany . . . told in documentary form by members of the Royal Air Force and the Royal Canadian Air Force and the United States Army with the help of Edward G. Robinson and Bessie Love who have small parts which they handle expertly."


EDWARD G.
ROBINSON
UGH
TOUGHER THAN IN LITTLE CAESAR
ROUGHER THAN IN DOUBLE INDEMNITY
TLING
Okay! you deadly killers my boys are hep to your rackets from now on its KILL!..KILL!

Robinson plays a gentle, benevolent instructor assigned to RAF beginners. But not so, according to the sensational billing surrounding him on the marquee and in the lobby of the Gotham theatre, Times Square.

The device to which this Brandt theatre resorts conveys its own story. It raises a question of the responsibility of theatre to customer. To many, the answer no doubt will be clear.

RKO to Stick to Block Selling as Best: Depinet

RKO Radio Pictures, with the largest backlog in its history, finds the block method of selling so advantageous, that it probably never will return to selling an entire year's product in advance, according to Ned E. Depinet, its chief Eastern executive, and executive vice-president of RKO. Mr. Depinet returned last week to his New York headquarters from a trip of inspection to the studio, during which he saw many completed films.

Ned E. Depinet

Dealing with a variety of topics at a press interview, Mr. Depinet took note of exhibitor complaints about "The Bells of St. Mary's" rental terms by saying that it is the distributor's responsibility to see that a picture "is played long enough in a town for everyone to see it."

RKO is in the strongest position ever, Mr. Depinet said. He said he did not recall any other instance where a distributor by March 14 had completed product to the year's end, and already was lining up pictures for production on next year's schedule.

Apropos of good business, he said that everywhere in the West he had seen lines in front of theatres, and that in his opinion, there is still insufficient seating.

18 Top Films Listed

The 18 top pictures RKO has completed, and some of which are in release, are "The Bells of St. Mary's," "Cornered," "The Spiral Staircase," "Deadline at Dawn," "Tomorrow Is Forever," "Tarzan and the Leopard Woman," "From This Day Forward," "Badman's Territory," "Heartbeat," "The Stranger," "Without Reservations," "Make Mine Music," "The Kid from Brooklyn," "Till the End of Time," "Notorious," "Crack-Up," "Sister Kenny" and "Lady Luck." "Desirable Woman" and "Sinbad the Sailor" are near completion for November and December release. RKO Radio will also release 17 "B" pictures during 1946, Mr. Depinet said.

St. Louis to Consider Daylight Saving Bill

Hearings are scheduled to be held soon on another bill to introduce daylight saving time in St. Louis as a permanent feature. Daylight saving has been introduced on five different occasions in the past 10 years but has always failed because of resistance by the Municipal Opera and labor unions. The clocks were changed during the war.

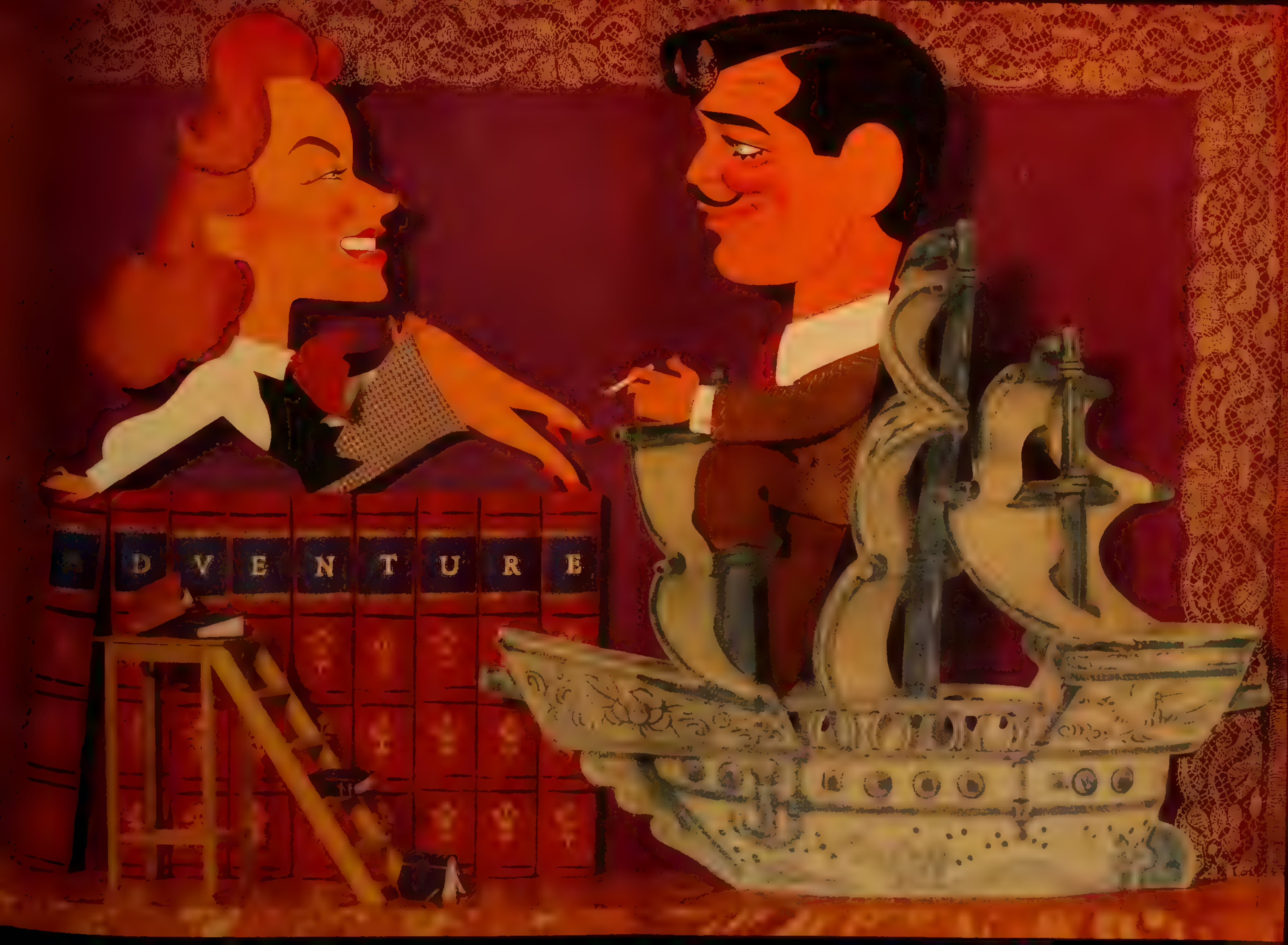
"Gable's back and Garson's got him!"

"Gable's back and Garson's got him!"

"Gable's back and Garson's got him!"

THE TALK OF A NATION!

"Gable's back and Garson's got him!"


ADVENTURE

M-G-M
presents

CLARK GABLE · GREER GARSON

in

VICTOR FLEMING'S PRODUCTION OF

"Adventure"

with

JOAN BLONDELL · THOMAS MITCHELL

TOM TULLY · JOHN QUALEN · RICHARD HAYDN · LINA ROMAY · HARRY DAVENPORT

Screen Play by FREDERICK HAZLITT BRENNAN and VINCENT LAWRENCE

Adaptation by Anthony Veiller and William H. Wright • Based on a Novel by Clyde Brion Davis

Directed by VICTOR FLEMING
Produced by SAM ZIMBALIST
A METRO-GOLDWYN-MAYER PICTURE

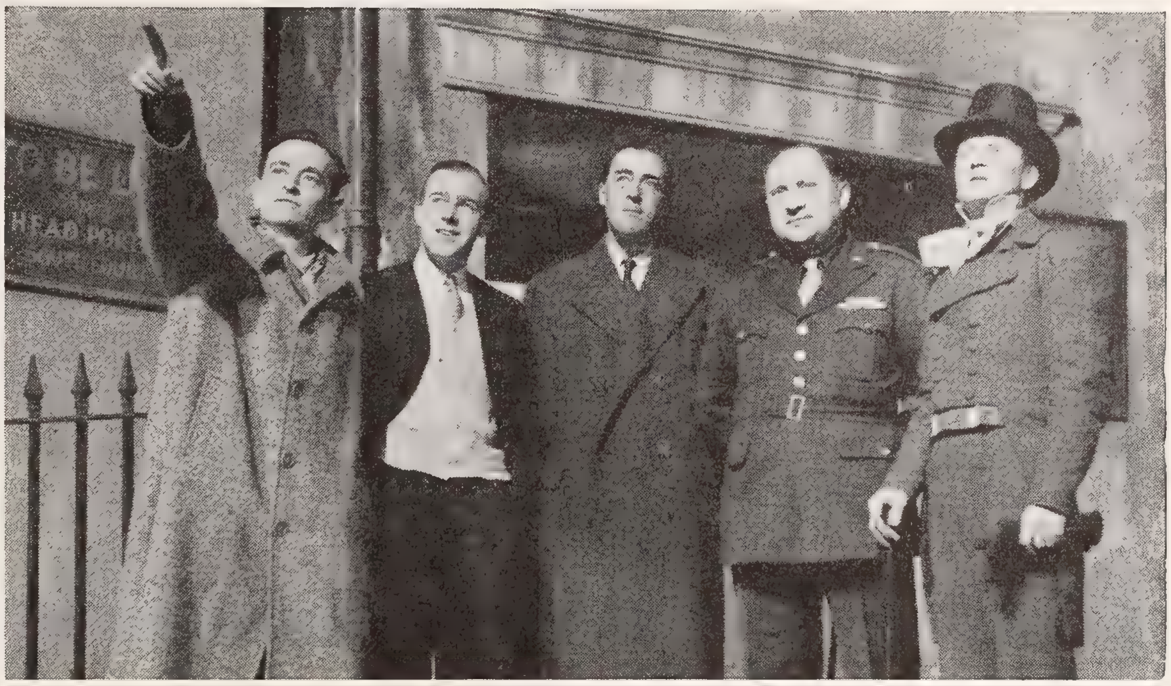
EVERYWHERE!

The biggest hit of years. Its sensational Music Hall triumph (*biggest non-holiday opening of all time*) still echoes across the nation. It is setting new records for all-time high grosses and extended runs! 1946 is truly a year of "Adventure."

The BILLING that will have your Boxoffice COOING!

LITHO

GERMAN COLOR SECRET ON WAY TO U. S. AND BRITAIN



A VISIT TO DENHAM. *Nathan D. Golden, Department of Commerce film division chief, inspected the British studio while on his mission to Germany. Left to right above: David Lean, director; Ronald Neame, producer; Anthony Havelock-Allan, executive producer; Mr. Golden; John Mills, star of "Great Expectations".*

Golden Brings Formulas to Be Available to U. S. and Allied Nations

With the demand increasing on both sides of the Atlantic for more color film, interest of both British and American producers was heightened this week by the impending publication of reports on the German Agfa color film, long touted as a simpler and less expensive process than those currently in use and one which produces equally satisfactory results.

Proofs of the claims made for this German process are not unnaturally of great concern. Both England and the United States have provided for official voyages of exploration into Agfa territory which have netted:

1. The American Golden report.
2. The British Harcourt report.

Golden First to Report, in London and New York

First to speak publicly on the matter, Nathan D. Golden has reported in London and New York upon his tour of Germany, as a U. S. Scientific Consultant, which began December 22 and ended last week in New York.

Officially abroad as a member of the Field Intelligence Agency, Technical, of the Allied Joint Chiefs of Staff, unofficially representing the American motion picture industry, Mr. Golden questioned Agfa scientists and laboratory workers concerning their process.

Mr. Golden's questioning presumably uncovered only those German color developments made during wartime, since the Ansco company, through its General Aniline and Film Corporation connection, is the owner of all Agfa patents and processes developed prior to the outbreak of war.

In New York Mr. Golden reported, "We have succeeded in obtaining valuable information about a color process exceedingly simple and probably, the Agfa people tell us, less expensive than present color processes."

With the help of five Agfa scientists, questioned at Munich, Mr. Golden and his staff have prepared a 32-page report, giving formulas and procedures for processing and printing which will be made available to the American photographic industry and to all Allied countries.

"The system," Mr. Golden reported in New York, "uses one film, through the present type of camera. It is processed and printed like black-and-white film. Its colors appear, on the whole, somewhat paler than Technicolor, so that its adoption by the public becomes a matter of taste. Its colors are generally like those of pastel."

The few remarks on the process let fall by Mr. Golden when he stopped off in London on his flight back to America prompted England's producers to hope that issuance of the Golden report might move the British Foreign Office to publish William M. Harcourt's findings on the same subject. Mr. Harcourt, technical head of Denham Laboratories, was sent to Germany by the Government following the publication of a report on Agfa by the Combined Intelligence Objective Sub-Committee, working under the Allied Control Commission.

English Producers Anxious To Learn Developments

Writing from London on the Golden visit there, Peter Burnup, the Herald's London editor, said that "the first Agfa report was occasion for agitation among forward-looking picture-makers"; that "there were those who maintained that within a space of three to five years no top-ranking Hollywood feature would be made in monochrome"; that "Britain might once again be caught on the wrong foot by the Americans."

To silence that hullabaloo, Mr. Burnup reported, "Mr. Harcourt was dispatched to the Continent. He returned to England two months ago, but his report still reposes in the Foreign Office archives."

The Ansco representative who made the German trip was Harold Harsch. Others who accompanied Mr. Golden were Werner Sachs, of Remington Rand; Charles Carpenter, of Hollywood Color Film Corporation, and Col. R. H. Ranger, of the Signal Corps.

The men went first to Hoechst, the I. G. Farben dye plant near Frankfurt, where an outline of the talks with the Agfa scientists was planned, and then to Munich, where the Agfa men were under the U. S. Army's "protective custody." The Agfa men were from the Agfa plant at Wolfen, in the Russian zone. The mission was unable to inspect that plant, Mr. Golden said, because the only Russian officer who could give permission for the visit was in Moscow.

The Russians have stripped the Vienna film studios, Mr. Golden observed. Seconding this observation, Mr. Burnup reported the "disturbing thought that the Russians, in pursuance of their 'war-booty' policy, have taken care to remove to their own land any and every appliance remotely resembling motion picture apparatus."

Ansco Develops Color System

The latest home-grown color system to be reported is that recently perfected and announced by research scientists of General Aniline and Film Corporation and its Ansco division, one of the companies whose representatives accompanied Nathan Golden of the Commerce Department to Germany.

The scientists report the means for producing a color negative film with a speed said to be comparable to average black-and-white films. The new film is described as being about 50 per cent faster than any color negative film generally available at present. It is achieved through a combination of several factors, including emulsion techniques and new color forming substances.

NEW LIAISON UNIT FOR DISTRIBUTORS

Reagan Selects Regional Heads; Developed from Wartime Experience

A "National Committee of Distribution Chairmen" to act for that branch of the industry in charity and other campaigns was announced Monday in New York, with Charles M. Reagan, vice-president in charge of sales for Paramount, as chairman.

The announcement arrived somewhat indirectly. It came in word from the motion picture division of the American Cancer Society that Mr. Reagan had named regional chairmen for the cancer drive beginning April 20, "who will serve for the balance of 1946, in their immediate areas, for all future campaigns undertaken by the industry."

Already Functioning

The distributor committee has been performing its war-assigned functions since the official demise of the War Activities Committee at the end of last year. It has been operating under the informal title of National Activities Committee, Distributors Division, and currently is engaged in pushing the Red Cross drive.

The decision for a reconstituted distributor committee was reached more than a month before the WAC expired, when it became apparent there was little expectation of perpetuating the whole organization as then constituted. A meeting of representatives of the eight major distributors and of Republic, Monogram, PRC Pictures and National Screen Service underwrote it.

At a subsequent meeting, the representatives of the same companies elected Mr. Reagan chairman for 1946. Gradwell L. Sears, United Artists distribution head, was chairman through 1945 of the WAC division. The theatre division had determined to go its own way as the Theatre Activities Committee.

To Determine Policy

The functions of the new distributor group will be similar to those performed by the WAC distributor division, although it will deal only with matters of policy. No elaborate setup to handle detail in the wartime manner is anticipated. It will speak for that branch in connection with requests for the circulation of Government motion pictures, act for it in the industry's participation in charity and welfare drives, and perform other liaison services.

The list of regional chairmen, all of whom are serving, as announced by Mr. Reagan, was as follows:

Albany, H. C. Bissell, Columbia; Atlanta, N. Lamantia, Universal; Boston, T. J. Donaldson, MGM; Buffalo, E. Lux, RKO Radio; Charlotte, H. H. Haas, Paramount; Chicago, S. Gorelick, RKO Radio; Cincinnati, E. M. Booth, MGM; Cleveland, William S. Shartin, United Artists; Dallas, F. Larned, Paramount; Denver, R. C. Hill, Columbia; Des Moines, S. J. Mayer, 20th Century-Fox; Detroit, M. E. Cohen, RKO Radio; Indianapolis, F. B. Gauker, MGM; Kansas City, R. C. Borg, Warners; Los Angeles, J. J. O'Loughlin, United Artists; Memphis, J. A. Prichard, Universal; Milwaukee, O. J. Ruby, Columbia.

Minneapolis, A. W. Anderson, Warners; New Haven, B. A. Simon, 20th Century-Fox; New Orleans, E. L. O'Neill, Universal; New York, R. E. Moon, 20th Century-Fox; Oklahoma City, J. B. Sokley, Warners; Omaha, J. T. McBride, Paramount; Philadelphia, M. Magill, United Artists; Pittsburgh, D. Kimelman, Paramount; Portland, J. R. Beale, Columbia; Salt Lake City, C. P. Nedley, MGM; San Francisco, B. Rose, Universal; Seattle, F. Drew, 20th Century-Fox; St. Louis, T. B. Williamson, RKO Radio; Washington, F. W. Beiersdorf, Warners.

At midweek, Mr. Reagan was en route to the east from Hollywood, with an interim sojourn indicated in Phoenix.

File Three Arbitration Cases, Three Others Withdrawn

Three new arbitration cases have been filed, two in the Boston tribunal and one in New Orleans, with all three seeking reductions in clearance. Additionally, three other cases were withdrawn.

The Thompson Square, second run in Boston on Twentieth Century-Fox, Warner and Paramount films, and third run behind the Bowdoin Square theatre on Loew's and RKO Radio product, seeks a reduction in clearance in both time and area. The Park, Nashua, N. H., operated by Antonio Domazzo, seeks a reduction from its present 60-90 clearance behind first run, to 21 days. The Pelican Theatres, Homer, La., has filed an action under Section VIII of the Consent Decree, seeking relief from clearance against it held by Paramount-Richards and Edgar Hands, on the ground that no competition exists between the Pelican and theatres of the other two groups.

Clearance actions withdrawn, by stipulation, were those brought by the Southern theatre, Norwood, Mass.; Wilmington theatre, Wilmington, Mass., and the Union theatre, Attleboro, Mass.

Circuit Expansion Query Covers Wide Activity

Information on all types of circuit expansion activity was asked in the questionnaire sent to members by the Allied Independent Theatre Owners of Eastern Pennsylvania after its meeting recently in Philadelphia. Requested was information on any acquisition since January 1, 1945, any construction since that date, any building to replace units destroyed by fire, and any announcement of planned units. No checkup is being conducted of independent circuit activity.

Expect 200 from 30 States for TAC Meeting

Predicting an attendance of more than 200 exhibitors at the first annual and organization convention April 1 and 2 in St. Louis, headquarters of the Theatre Activities Committee in New York said Tuesday that reservations were expected from a total of 30 states.

It was asserted that no official decision has been reached on the method of voting. This procedure was described as a problem that would have to be worked out in a meeting of the credentials committee on opening day. This committee, headed by Ted R. Gamble, will hold open hearings, as will other committees. A report will be submitted on the convention floor later.

What has been decided, TAC informants declared, was a change in the method of extending invitations to the convention. It was originally planned to select the delegates at meetings called by regional chairmen of the former theatre division of the War Activities Committee. One delegate was to be selected from each state, but with one from each exchange center where more than one such center was located in a state. This was abandoned, however, when it became apparent the meeting could not be convened in time. It was then decided, according to TAC, that the chairmen could invite any and all exhibitors they desired.

An example of the new procedure occurred in St. Louis Monday. The board of the MPTO of St. Louis, Eastern Missouri and Southern Illinois decided that the association did not have the authority to join TAC as a unit, or to send official delegates to the convention. It was decided that letters would be sent to 100 exhibitors, inviting them to attend as observers.

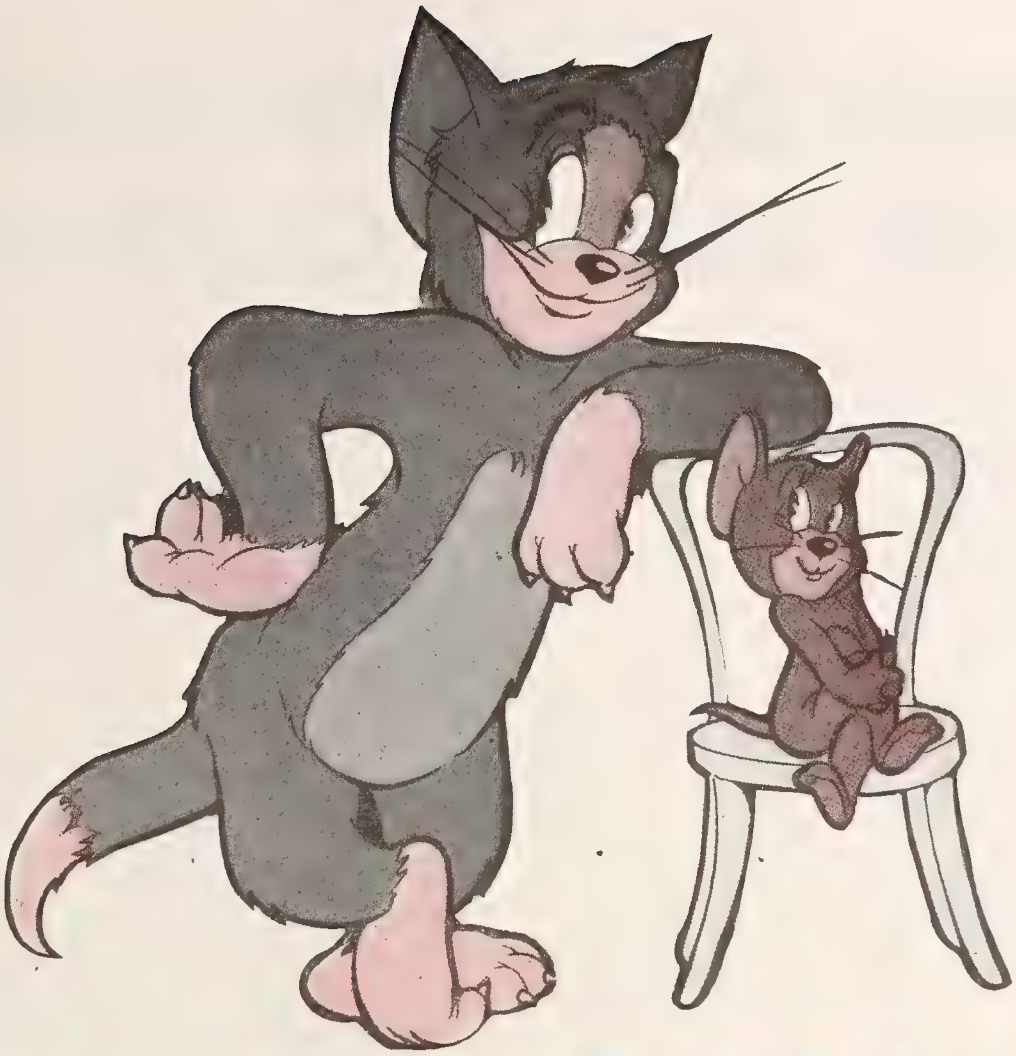
Earlier, Joseph R. Vogel, of Loew's, chairman of the New York interim committee, sent invitations to 700 New York State exhibitors, reportedly advising them that each would be entitled to a vote.

Nebraska Exhibitors Vote For State Organization

Nebraska exhibitors, meeting in Omaha March 12, voted to organize a state association within the next few months. Robert Livingston, owner of the Capital theatre, Lincoln, Nebr., was chosen to represent the group at the Theatre Activities Committee convention in St. Louis April 1-2.

New Orleans Exhibitors Will Convene April 9

The newly-organized Independent Theatre Exhibitors of the New Orleans area will hold their first convention in New Orleans April 9-10, it has been announced by Levere C. Montgomery, one of the founders of the organization.



HELLO AGAIN!"

TOM AND JERRY, those Technicolor Cartoon rascals have won the Academy Award the third year in a row! They've outdistanced *all* cartoon characters now in the affection of the nation. Better book their new one. It's "SPRINGTIME FOR THOMAS," another winner. Coming soon!

M-G-M WINS!
BEST CARTOON
TOM & JERRY in
"QUIET PLEASE"
(Technicolor)
Directed by
WILLIAM HANNA
and JOSEPH BARBERA
Produced by
FRED C. QUIMBY
★
Tom and Jerry are 4-time Award Winners. No other cartoon stars have won more than once.

For the Sixth Time. Imagine!

AGAIN LEO WINS 2 OUT OF 3 ACADEMY AWARDS FOR SHORTS!

M-G-M WINS!
BEST ONE-REEL SHORT!
JOHN NESBITT's
PASSING PARADE
"STAIRWAY TO LIGHT"
Director
SAMMY LEE
Producer
HERB MOULTON
★
John Nesbitt, radio's famed raconteur is a 4-time Award Winner. His next Passing Parade is "Our Old Car"

M-G-M THE LONG AND SHORT OF IT!

BRITISH EXHIBITORS ASK CUT IN QUOTA

CEA Annual Report Also Cites Need for Better English Productions

by PETER BURNUP
in London

Taking stock of the year and in anticipation of its annual general meeting, the Cinematograph Exhibitors' Association in its annual report registers an urgent plea for bigger and better British films; but, at the same time, presses for drastic revision of the existing Quota Act.

Pointing out that British films "during the year have progressed to a measure of quality and attractiveness that . . . many can rank amongst the best of any country," W. F. Fuller, secretary, acknowledged in his report that "there are not enough British films."

67 British Films in Year

In the year ended March 31, 1945, 67 British features were released as against 377 foreign films and in the eight months to November, 1945, 46 British films were released as against 216 foreign films, Mr. Fuller stated.

He then remarked: "In the opinion of your General Council the output of British films of present day quality needs to be doubled, if not trebled, before their sufficiency can be regarded as satisfactory. That is the reason why your General Council regards the quota imposed upon exhibitors as too high and which accounts for the greater numbers of defaults, totaling 977 exhibitors, who failed to show the requisite percentage."

It was Mr. Fuller's contention that if facilities are quickly made available so that the British output may be doubled or tripled and if the films continue to maintain the present standards of quality, "an obligatory quota will be unnecessary as exhibitors will be only too pleased to book British films on their merits."

Plan Defeats Objective

"In the meantime," he continued, "it may be pointed out to those who think that the way to increase production is to increase Exhibitors' Quotas, that such a remedy defeats its objective, as it would only encourage greater production of inferior quality which would rely upon the compulsory provisions to secure exhibition or, alternatively, would increase the number of defaulters."

These are shrewd words and timely, not in the opinion of the exhibitors alone, but of the thoughtful among every section of the industry. They are regarded as presaging a considerable campaign against the Government when the Quota Act comes up for discussion next year.

Mr. Fuller's report shows that every cinema in the country exhibited, without payment, all the film propaganda of the Government for the six years of hostilities.

Innumerable appeals were made through theatres by Government departments in connection with a variety of problems arising because of the war.

Made Available to Army

For three years all cinemas in the country were made available without charge to the Army, during times they were closed to the public, for the exhibition to the troops of official training films. At their peak, as many as 5,500 such exhibitions were given weekly.

Audiences, too, did their part in the various collections organized in the theatres in behalf of war charities. From 1942 to 1945 a total of £1,217,731 was collected for the RAF Benevolent Fund and for the Prisoners of War Parcels Fund.

The General Council expresses its feeling of pride in its war-time record, particularly as it all relates to activities outside its constitution. No one has asked, it says, what the Ministry of Information was doing during the war, nor does anyone deny the outstanding success of the Government's propaganda, for the reason that the cinemas of this country weekly were making 30,000,000 people conscious of what the Ministry of Information was doing.

Summation of a Year

Somewhat acidly, Mr. Fuller sums up the Association's reactions to the endeavours and achievements of the past 12 months in these words:

"1945 saw VE and VJ Days. For London and southern England it saw the last of the flying bombs and the rockets and so your General Council turned to peace in anticipation of a quick return to pre-war conditions, and possibly a shower of grateful thanks for the outstanding contribution which the trade had rendered during the war. Neither anticipation materialized."

Fred A. Prior takes over the presidency of the Association from George Scarborough. He hails from the city of Nottingham, is by profession an accountant, controls a number of theatres in the Midlands and has been an officer of the C. E. A. for many years. B. T. Davis of Birmingham has been elected vice-president, automatically assuming the presidency next year.

Columbia Sets Dividend

The board of directors of Columbia have declared a common stock dividend of 2½ per cent on the common stock, payable May 9 to stockholders of record April 24.

British Seeking Circuit Time for Independents

London Bureau

Telling Commons that British independent films must be granted more playing time in the circuits, Sir Stafford Cripps, president of the Board of Trade, announced that he would appoint an independent board to select appropriate films for circuit distribution.

Although Sir Stafford did not say so, it was intimated that the smaller studios would gain their additional playing time at the expense of American product.

He expressed concern over circuit booking practices, particularly the London situation, which circuits practically control. The trade apparently regards a London run as essential to any picture's success. It had been decided, he reported, to attempt to have circuits allot playing time to British independent films in excess of that imposed through the quota by Parliament.

Legislation to implement the film's monopoly report and recommendations, he said, would wait upon action by Parliament on the continuance of the Quota Act, which will expire in 1948.

Sir Stafford said that J. Arthur Rank and Associated British Picture Corporation had pledged not to acquire further interests without first obtaining government consent. He stated that he was satisfied with the existing assurances but that legislation would implement them, assuming further safeguards were necessary.

Remittances from Great Britain to the United States in payment for American films totaled £82,600,000 (approximately $330,400,000) between September, 1939, and January 31, 1946, according to a statement in Commons Tuesday by Hugh Dalton, Chancellor of the Exchequer.

Mr. Dalton denied that there was any "agreement" between film companies and the Bank of England concerning such remittances. Asked if he would stop American film importation in view of Britain's exchange position, Mr. Dalton said he did not see why the "pledges of the people should be interfered with."

Sees British Television Commercialized Shortly

The early commercialization of British telecasting, set to resume service in May, under the British Broadcasting System's monopoly of television and radio, is seen by Leslie Mitchell, pioneer in British telecasting, a member of the BBC radio staff, and chief commentator of 20th-Fox's British Movietone News. Mr. Mitchell is in this country from London to study television.

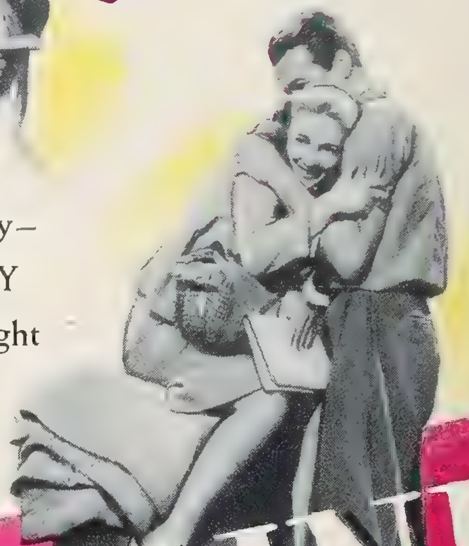
Mr. Mitchell said the cost of television broadcasting "is so excessive that one company like British Broadcasting cannot carry the load as it has with radio broadcasting."

The Kissingest Picture Ever Brought To The Screen!

Hearts full of LOVE!

Hands full of TROUBLE!

Millions of young folks are living this story today—
the result of headlong matrimony...EVERYBODY
will laugh and cry with the girl and boy who thought
"I DO" meant only fun and fulfilment, but
learned it also meant bread and butter!



JOAN FONTAINE

IN

"From This Day Forward"

WITH MARK STEVENS · ROSEMARY DeCAMP · HENRY MORGAN · WALLY BROWN · ARLINE JUDGE

uced by **WILLIAM PEREIRA** · Directed by **JOHN BERRY** · Screen Play by HUGO BUTLER

RKO RADIO PICTURES

JOHNNY ANGEL

...JUST ADD ANOTHER WINNER TO THE MONEY LIST FROM RKO!

THE SPANISH MAIN
in Technicolor

Rainbow Productions'
THE BELLS OF ST. MARY'S

SAMUEL GOLDWYN'S TECHNICOLOR
WONDER MAN

INTERNATIONAL PICTURES'
ALONG CAME JONES

WALT DISNEY'S
The Wonderful Adventures of
PINOCCHIO
in TECHNICOLOR

CORNERED

THE SPIRAL STAIRCASE

DEADLINE AT DAWN

Yates and Korda Sign; Lawrence To London Film

Meetings between Herbert J. Yates, president of Republic Pictures Corp., and Sir Alexander Korda, head of British-Lion, were concluded last Saturday in Hollywood with the signing of an agreement confirming the terms and conditions of the existing pact made last year between the two organizations, in which British-Lion will continue to distribute Republic's product exclusively in Great Britain.

Laudy Lawrence

At the same time in New York it was announced that Laudy Lawrence, former European head of MGM, has been appointed president of London Film Productions, Inc., a newly formed organization which will represent the American motion picture interests of Six Alexander Korda.

The Hollywood conferences, which had been expected to eventuate in an announcement of a worldwide production-distribution arrangement, ended with the possible broadening of the present relationship still a matter for future discussion.

Mention of other production and distribution potentialities took place between the two company heads, but Mr. Yates said, "These are to be considered as being in only their very early stages. Owing to the fluidity of world conditions today, discussions which took place outside of the actual distribution business at hand, were of only a very general nature. Other meetings between Korda and myself are scheduled to take place in the near future."

A studio statement said that Mr. Yates and James R. Grainger, vice-president of Republic, are expecetd to arrange an early trip to England and Europe to study production and distribution conditions prevailing there.

As U. S. Agents

The new organization of which Mr. Lawrence has been named president also includes Sir Alexander as chairman of the board; Arnold Grant, recently appointed general counsel for the company, and Morris Halpern, who is American represcentative.

The new organization will negotiate the distribution of the producer's own films in the United States, plus those of his British associates. The corporation also will arrange package deals of American stars and production talent for the Korda studios in London, it was said. Mr. Lawrence will divide his time among New York, London and Paris.

Warners' Westerners

IT'S WARNERS' WILD WEST SHOW, launching the company's 1946 sales drive. In Chicago, Memphis, Pittsburgh, San Francisco, the theme is apparent. Above, at the Chicago regional meeting: James Coston, zone manager; Mort Blumenstock, advertising-publicity vice-president; Ben Kalmenson, sales vice-president; Samuel Schneider, vice-president; Harry Kalmine, Warner Theatres general manager.

1946
WARNERS WILD WEST WINNERS
1946

IN CHICAGO, too, Roy Haines, third from left, and his district managers, Henry Herbel, Doak Roberts, Hall Walsh, Harry A. Seed, Ralph L. McCoy.

IN MEMPHIS, seated, Bill Brumberg, Mr. Roberts, Norman Moray, Mr. Haines, Mr. McCoy, Luke Connor and John Bachman; standing, Robert Bixler, George Bannan, John Sokley, Ed Williamson, J. W. Loewe, James Barnes, Tom Gorman, O. D. Woodard, Ollie Williamson, Jr.

WARNERS'
WILD WEST

IN PITTSBURGH, seated, Mr. Brumberg, Charles Rich, Jules Lapidus, Mr. Moray, Robert Smeltzer; standing, J. S. Abrose, Fred Beiersdorf, Paul Krumenacker, J. M. Wechsler, W. Mansell, Edwin Maillard, George Fishman, F. Moore, Earl Evans, C. W. McKean, Ira Epstein.

THE *HOLLYWOOD* SCENE

Studios Responding to Early Spring Have 45 Films in Work

Hollywood Bureau

Spring, arriving prematurely in Hollywood, found production activity at a new high for the year. During the week a total of 13 new films went into work, whereas four were finished. At the weekend, the shooting index stood at 45, a sharp rise from the previous week's level of 36.

"Forever Amber," much-touted novel by Kathleen Winsor, went before the cameras at 20th Century-Fox, in milder version, rumor had it, than that contained between the best-seller's covers. Peggy Cummins, newcomer from England, is set for the title role, with Cornel Wilde as the romantic foil. Others in the cast include Vincent Price, Glenn Langan and Reginald Gardiner. William Perlberg is producing; John M. Stahl directing.

"Home Sweet Homicide," based on a detective story by Craig Rice, is another new venture at 20th-Fox. Included in the large cast are Lynn Bari, Randolph Scott, Peggy Ann Garner, Allyn Joslyn, Connie Marshall, Barbara Whiting, Helen Walker, James Gleason and John Shepperd. Louis D. Lighton produces; Lloyd Bacon directs.

"Deadline for Murder" Is 20th-Fox Release

Another scheduled for 20th Century-Fox release is Sol M. Wurtzel's production of "Deadline for Murder," a melodrama which James Tinling is directing. Heading the cast are Paul Kelly, Kent Taylor, Sheila Ryan and Jerome Cowan.

Paramount launched "Welcome Stranger," which co-stars Bing Crosby, Joan Caulfield and Barry Fitzgerald. It's a story of small-town doctors, and marks the first reunion of Crosby and Fitzgerald since their appearance in "Going My Way." Elliott Nugent, who starred on Broadway in "Voice of the Turtle," is directing "Welcome Stranger"; Sol C. Siegel is producing.

It was Children's Week at MGM, where the two new films were "Tenth Avenue Angel," starring Margaret O'Brien, and "My Brother Who Talked to Horses," starring Butch Jenkins. Ralph Wheelwright is producing "Angel," and Roy Rowland is directing. Angela Lansbury, George Murphy, and Rhys Williams have top roles.

Co-starring with young Jenkins in "My Brother" is Peter Lawford, with Beverly Tyler, Spring Byington, Edward Arnold and Cecil Kellaway in important supporting roles. The producer is Sam Marx; the director, Fred Zinnemann. The story is based on a chapter in Morton Thompson's recent book: "Joe, the Wounded Tennis-Player."

PLAN "SHOWCASE" FOR YOUNG TALENT

Paramount's talent department has inaugurated a studio "showcase" in which young contract players will act before an audience of executives, producers, directors and writers. In nightly presentations, 22 players will appear in scenes from well known plays on the studio's audition stage. The purpose of the "showcase" is to increase interest in young players and to make known their individual talents. The players will act with benefit of complete sets, makeup supervised by Wally Westmore and costumes by Edith Head.

Cameras were trained on two new pictures at the Warner studio: "Cheyenne," and "Cloak and Dagger." The latter is a glamorized tale of the work performed during the war by the Office of Strategic Services, and co-stars Gary Cooper and Lilli Palmer. Fritz Lang is directing for the new Bernhard-Sperling production unit.

"Cheyenne" is described by the studio as a superwestern, and co-stars Dennis Morgan and Jane Wyman. Robert Buckner produces; Raoul Walsh directs.

Gibney Short Story to Be RKO Feature

RKO's new venture is titled "What Nancy Wanted," from a short story by Sheridan Gibney. Laraine Day, Brian Aherne, Robert Mitchum, Fay Helm and Nancy Saunders head the cast. Warren Duff is producing; John Brahm directing.

Allan Dwan is producing "Rendezvous with Annie" for Republic. Eddie Albert, in his second screen role since his discharge from the armed forces, will appear as an American soldier stationed in England. Also featured in the cast are Faye Marlowe, Gail Patrick, William Frawley, Raymond Walburn and Wallace Ford.

At Universal, work started on "Kelly Is My Name," with Will Cowan as associate producer, and Will Jason as director. The cast includes Phil Terry, Ann Savage, Allen Jenkins, Jane Darwell and Eddie Gargan.

Columbia trained cameras on two: "Power of Attorney," and "Return of Rusty." The latter is a sequel to the same studio's "Adventures of Rusty," and once more Ted Donaldson has a top role, with Mark Dennis in an equally important spot. Leonard Picker is producing; William Castle is directing.

"Power of Attorney" features Forrest Tucker, Lynn Merrick, Gus Schilling, Shemp Howard and Frank Sully. Ted Richmond produces, D. Ross Lederman directs.

Incidental News of Pictures-to-Come

Joel McCrea will star in Enterprise Productions' film version of the *Saturday Evening Post* serial, "The Fugitive," by Eugene Manlove Rhodes. The picture will be second on Producer Harry Sherman's schedule, following filming of "Ramrod." . . . Oscar Karlweis, remembered on Broadway for his portrayal of the Polish refugee in "Jacobowsky and the Colonel," has been engaged by Paramount for a top role in "The Emperor Waltz," Technicolor musical in which Bing Crosby and Joan Fontaine will be starred.

Frank Wisbar, noted European director best remembered for "Maedchen in Uniform," has been signed to a three-way contract as producer, director, and writer by PRC.

Arthur Hornblow, Jr., is expected to make four for MGM this year, it was announced last week at the studio in Hollywood. First will be "The Day Before Spring" followed by "A Woman of My Own," starring Greer Garson and Robert Montgomery; "Cass Timberlane," starring Spencer Tracy, and "Frankie from Frisco," to star Lana Turner.

Morgan and Cason to Be Teamed in Comedy

Dennis Morgan and Jack Carson will be teamed in a comedy with a dude ranch setting, titled "Howdy Stranger." I. A. L. Diamond is currently preparing the screenplay for the forthcoming Warner production. . . . Another pair soon to be reunited are Jim Bannon and Barton Yarborough, who will head the cast of "The Coffin," newest in Columbia's "I Love a Mystery" series.

Virginia Keiley, British actress who has attracted attention in an important role in J. Arthur Rank's British production "Caesar and Cleopatra," has been signed to a term contract by RKO Radio. . . . The story of this year's Santa Anita Handicap will reach the screen through MGM, as a picture titled "Hundred Grand."

COMPLETED

PRC
Crime in the Night

REPUBLIC
Twisted Circle
My Pal Trigger

UNIVERSAL
Inside Job

STARTED

COLUMBIA
Power of Attorney
Return of Rusty

MGM
My Brother Who Talked to Horses
Tenth Avenue Angel

PARAMOUNT
Welcome Stranger

RKO RADIO
What Nancy Wanted

REPUBLIC
Rendezvous with Annie

20TH CENTURY-FOX
Forever Amber
Home Sweet Homicide
Deadline for Murder (Wurtzel)

UNIVERSAL
Kelly Is My Name

WARNERS
Cloak and Dagger
Cheyenne

SHOOTING

COLUMBIA
Gallant Journey
Jolson Story

INTERNATIONAL
Dark Mirror

MGM
The Show-Off
You Were There
Fiesta
Till the Clouds Roll By

MONOGRAM
Don't Gamble With Strangers
Fighting Texan
Freddie Steps Out (formerly "High School Scandals")

PARAMOUNT
Perils of Pauline
Suddenly It's Spring
O.S.S.

RKO RADIO
Criminal Court
Sinbad the Sailor
Child of Divorce
A Likely Story
Desirable Woman

REPUBLIC
Earl Carroll's Sketchbook
Fabulous Suzanne (Sekely)

20TH CENTURY-FOX
Margie
Claudia and David

UNITED ARTISTS
Mr. Ace (Bogeaus)
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL
Ghost Steps Out
The Runaround
Lesson in Love
Fandango

WARNERS
Very Rich Man
The Sentence
Humoresque

Finston's Music Unit Takes Hold

With "Abilene Town" and "Breakfast in Hollywood" now in general exhibition and manifesting tangibly the music wares made available to independent producers by the Finston Music Service, Nathaniel Finston was ready last week to sit down with an interviewer and answer questions about it which had been put off until the project should have progressed from the abstract idea to the concrete performance.

The announcement of the Finston Music Service, it will be recalled, followed the veteran music executive's resignation as head of the vast MGM music department, a post he had held for 10 years and to which he had come from a similar one at Paramount, where, in 1928, he established the first studio music department designed to supply the needs of an art form just then maturing into audibility. To the designing of that music department he had brought the practical pit and podium experience of several years as music executive in charge of all Publix theatres.

Follows General Trend Of Hollywood Activity

The Finston decision to establish the Finston Music Service in the independent field was in line, says the man who made it, with the recently pronounced trend of producers to cut away from company payrolls and set up their own enterprises, and was prompted by the same general variety of reasons. A perhaps more direct comparison, he said, might be drawn between an independent music service, attending to the needs of an independent producer whether he makes one, two or three pictures a year, and an independent publicity organization, of which there are several in the production community, which does the independent producer's job for him when and as he needs it done, yet does not saddle him with the year-around expense of maintaining a full publicity department overhead.

The Finston Music Service, as set up and functioning, is in makeup a counterpart of the major studio music departments which Maestro Finston presided over in previous phases of his career, but its operation is free of the fixed charges for executive overhead (generally about 40 per cent) which prevail in most major studios. What this amounts to in dollars and cents an interviewer is at liberty to calculate on the basis of his background knowledge that the cost of the music in a picture represents from eight to 12 per cent of the total budget, but what it amounts to in the Finston Music Service setup is a flexibility which makes it possible to employ more musicians and better scorers, arrangers and orchestrators to do the job the independent producer wants done.

In a typical case, an independent producer contracting for FMS confers with Maestro Finston while the project is yet in script form. Drawing upon some 30 years of experience in scoring pictures, both silent and sound, Mr. Finston outlines a musical setting he considers appropriate for the subject and estimates a music budget. Up to now the budgets thus estimated have proved accurate within five per cent.

The permanent FMS setup consists of 20 persons, most of whom have been associated with him for many years, although he employs as many as 75 when occasion requires.

CLAUDETTE COLBERT, currently on vacation from Hollywood, holds the orchid named after her at the New York Flower Show this week. She next appears in RKO's "Without Reservation."

7 BITES IN 7 DAYS

HAL WALLIS and MGM decided their respective pictures about the atomic bomb were going to look too much alike and worked out an arrangement whereby they'll pool their material in one picture, "The Beginning or the End," sharing financial interest, but the three studios working on Office of Strategic Services pictures continued undaunted along their elaborately secret separate ways.

▽

Republic decided to scrap its Liberty Bell trademark in favor of a spread-eagle device, and a cameraman shot 5,000 feet of film at a live bird in quest of an appropriate pose.

▽

Sam Wood, maintaining a straight face, announced his intention to make a picture for adults only next year and label it "for adults only," neither dismaying nor deterring contemporaries feverishly engaged in making them without labeling them.

▽

MGM announced plans for production of "Hundred Grand," based on the $100,000 Santa Anita Handicap won this year by MGM Writer Ethel Hill's War Knight, and assigned Miss Hill to write the story, despite the fact that her thoroughbred beat a 3-horse Louis B. Mayer entry in the event.

▽

Universal started making room for International Pictures on the studio lot, and the first physical operation consisted of moving away from its anciently honored location the original Carl Laemmle bungalow.

▽

So many executives, producers, directors and actors got to running 16mm prints of 35mm features in their homes for friends and guests that the Association of Motion Picture Producers put official stop to studios' supplying the prints, lest the practice fan out to include the neighbors and ultimately who can say whom and how many.

▽

The Screen Actors Guild, preparatory to opening negotiations for a new basic contract, took a leaf from the book of modern procedure and appointed its own fact-finding committee before uttering an asking bid.

MAJORS TO FIGHT DUTCH MONOPOLY

Will Distribute 100 Films Beginning in May with Aid of Government

by PHILIP DE SCHAAP
in Amsterdam

The American Motion Picture Export Association has decided to fight the Bioscoop Bond, Holland's trade association, and will start its own distribution activity in May with a program of 100 pictures which it will release in Holland. The Association will not become a member of the Bond. The possibility of a compromise between the Export Association and the Bond has been abandoned.

The decision to begin operations was announced in Amsterdam by Henry W. Kahn, the Association's manager in Holland.

Cooperation with Government

The main points of Mr. Kahn's announcement were:

1. The close cooperation between the MPEA and the Dutch Government which will lead to the publication of a decree in which it will be announced that a certain amount of exchange will be put at the disposal of the American organization for the importation of pictures.
2. MPEA does not intend to buy theatres in this country.
3. Distribution and selling will be based on fair business principles. Theatres will pay the same rentals to MPEA as they pay to independent distributors.
4. Pictures will be offered directly to the exhibitor.
5. The Association will distribute for Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox, United Artists, Universal and Warner Brothers.
6. No theatres have been definitely set for MPEA product.
7. The Association, according to Mr. Kahn, is in a position to offer exhibitors 52 pictures a year, shorts as well as features.

First Two Films Named

The first two releases will be "Watch on the Rhine" and "The Long Voyage Home."

The conflict between the Americans and the Bond has started sharply.

Since the Association will operate without joining the Bond, the trade organization will prohibit its members buying American product and if theatres insist on buying they will be boycotted by the Bond which means that they will not get pictures from independent distributors.

The Bond is an organization combining the interests of both exhibitors and distributors. Anyone who wishes to distribute pictures or exploit a theatre is obliged to join the Bond. Distributors are forbidden to deliver pictures to exhibitors who are not registered by the Bond and theatres are not allowed to release pictures of companies that are not members of the organization.

Because of this situation the Americans will surely have a fight on their hands.

Some important key-city exhibitors, expecting the American-Bond conflict, already have combined their interests in order to obtain a strong position for themselves.

Regret Development

Most of the exhibitors greatly regret the present development and remark that if the MPEA now promises that selling conditions will be the same as are imposed under the present, or Bond, conditions, there was no need for the American companies to leave the Bond. They acknowledge the faults and mistakes of the Bond, but know at the same time that the Bond gives them protection. It will be a difficult job for the MPEA to break the Bond's strong influence.

The exhibitors point out that many American companies, independent as well as branch offices of the majors, have been members of the Bond, which was formed 28 years ago. Several managers of these distribution offices have been elected to the executive board of the Bond. Many of the laws and regulations of the Bond have been inspired by representatives of American companies or their agents.

The American companies have accused the Bond of monopolistic practices and apparently have not backed down on that pronouncement.

COMPANIES DISCUSS ITALIAN OFFER

Home offices are discussing a new Italian offer whereby eight majors would each send 16 pictures a year to Italy and independents would export 12, making a total of 140. Such an agreement, it was reported by wireless from Rome to the New York *Times*, was signed in Rome recently. The companies involved are MGM, Paramount, Warners, 20th-Fox, Columbia, Universal, United Artists and RKO. A spokesman for the Motion Picture Export Association said "the matter is continuing". It was pointed out, however, that the American companies did not want a quota imposed by the Italians but wished, rather, to decide for themselves upon a "voluntary" quota, realizing it would not be practical to dump an unlimited number of pictures on the Italian market.

Paramount Sets 23 Features for Balance of Year

Paramount's release schedule of 23 features for the remainder of 1946 was announced in Hollywood last weekend following conferences between Charles M. Reagan, vice-president in charge of distribution and Henry Ginsberg, vice-president and studio head.

The lineup follows: "Road to Utopia" with Bing Crosby and Bob Hope; "Kitty" starring Ray Milland; "The Virginian," "The Blue Dahlia," "They Made Me A Killer," "The Well Grooomed Bride," "The Bride Wore Boots," "Our Hearts Were Growing Up," "Hot Cargo," "To Each His Own," "O. S. S.," "The Searching Wind," "Swamp Fire," "The Strange Love of Martha Ivers," "Monsieur Beaucaire," with Bob Hope.

Also Irving Berlin's "Blue Skies," with Bing Crosby; "Cross My Heart," "The Perfect Marriage," "Big Town," "Two Years Before the Mast," "Ladies Man," "The Trouble with Women," with Ray Milland; "Welcome Stranger," with Bing Crosby.

Doughton Sees No Tax Cuts

The belief that no legislation to reduce the Federal admission tax will be considered by the House Ways and Means Committee during this session of Congress was expressed Monday by Robert L. Doughton of North Carolina, chairman of that group. He said he thought the Bureau of Internal Revenue would be against the measure introduced by Representative Harold Knutson to bring about a reduction.

"Certainly," Representative Doughton said, "no reduction can be made in pleasure taxes considering the poor shape of the Treasury." He asserted that plenty of money was in circulation and contended the tax laws must remain the same for another year.

Representative Doughton added that the Government needed every cent of revenue provided by the present laws to keep the Treasury on a sound basis. "People who think there is a chance for a rapid reduction of the excise taxes are on uncertain ground," he concluded.

Skouras Chairman of Unit For Greek Anniversary

The 125th anniversary of Greek independence will be observed March 24 in the Waldorf-Astoria Hotel, New York. Spyros P. Skouras, president of Twentieth Century-Fox, is chairman of the committee, and R. M. McIver, head of the Department of Sociology at Columbia University, will be toastmaster.

Perilous Holiday

the famous Collier's magazine serial... now an exciting screen adventure!

Intrigue in Mexico City!

Killers in the shadows!

Romance to the rhumba!

Pat in his glory!

Advertised in 66
national publications!

Read by millions as a
Collier's serial!

COLUMBIA PICTURES presents

PAT O'BRIEN

WITH

RUTH WARRICK

Perilous Holiday

with

Alan HALE · Edgar BUCHANAN · Audrey LONG

and EDDIE LeBARON AND HIS CONTINENTAL ORCHESTRA

Screenplay by Roy Chanslor · Based upon the Collier's Magazine serial by Robert Carson

Produced by PHIL L. RYAN · Directed by EDWARD H. GRIFFITH

UMBIA'S SILVER ANNIVERSARY 1946

Columbia's Silver Anniversary Year Is a Showman's Holiday!

KISS AND TELL starring SHIRLEY TEMPLE

SHE WOULDN'T SAY YES starring ROSALIND RUSSELL, LEE BOWMAN

PARDON MY PAST starring FRED MacMURRAY, with Marguerite Chapman

TARS AND SPARS starring ALFRED DRAKE, JANET BLAIR, MARC PLATT

THE BANDIT OF SHERWOOD FOREST in TECHNICOLOR starring CORNEL WILDE

PERILOUS HOLIDAY starring PAT O'BRIEN with RUTH WARRICK

SNAFU with Robert Benchley, Vera Vague, Conrad Janis

GILDA starring RITA HAYWORTH, with GLENN FORD

RENEGADES in TECHNICOLOR with Evelyn Keyes, Willard Parker, Larry Parks

THE WALLS CAME TUMBLING DOWN starring LEE BOWMAN, MARGUERITE CHAPMAN

PRINTED IN U.S.A.

REPORT NEW FIRE SAFETY RECORD

MPAA Says Loss in Film Exchanges Is Averaging Only $242 Annually

Fire losses in motion picture film exchanges have averaged only $242.70 annually during the last two decades, according to a report compiled by the Conservation Department of the Motion Picture Association and released Wednesday in New York.

From 1926 to date the actual monetary loss in 31 cities has been $4,854.70, the greatest loss being $3,000 in 1926.

Since then, due to monthly inspection of film exchanges of all companies, and a continuing program of education among all handlers of nitro-cellulose prints, carelessness, negligence and inefficiency have been reduced to a minimum, the report holds.

All Exchanges Inspected

During 1945, a member of the Association staff made a personal inspection of all exchanges, including emergency exits, fire extinguishing apparatus, automatic sprinkler systems, vault ventilators, fire doors, electrical wiring, fire alarm systems and general housekeeping conditions.

Cooperative relations were maintained with all fire protection and fire prevention bodies and conservation groups, among which are the National Fire Protection Association, National Board of Fire Underwriters, the National Fire Waste Council, Bureau of Explosives, U. S. Fire Marshals Association, and the Canadian Fire Marshals Association.

All exchanges in the United States are inspected once each month by a rotating committee of local branch managers. In most film distributing centers, local fire officials accompany the branch manager on his tour of inspections. A report is then prepared, giving an efficiency rating for each individual exchange.

Following inspection of the exchanges, the committee conducts a fire drill and also makes report on the conduct of exchange employees while going through these exercises.

Non-Theatrical Survey

In addition, Arthur S. Dickinson, director of Conservation, has extended the activity of his Conservation Department into a survey of non-theatrical institutions, so that a record has been made of the type of equipment used, the construction of the projection booth and the experience of projectionists.

As a result of recommendations by the Motion Picture Association, 575 fire resistive projection booths have been installed in these non-theatrical outlets during the past eight years.

Pre-Censorship Is Called Best

"The best time for movie censorship, and the most effective censorship, is before the pictures are made," said Miss Christine Smith, motion picture censor in Atlanta, Ga., in an address on "Better Movies" to the Atlanta Methodist Ministers last Thursday.

"We should not only resent movies that have an undesirable influence, but we should support good movies," Miss Smith said as she referred to the power of pictures in shaping ideas and customs.

Miss Smith asserted that motion pictures should be censured in that they do so much to undo the loftier teaching of the home, the school and the church.

Referring to the work of her office Miss Smith pointed out that when in doubt about a picture she always gives it the benefit of the doubt.

In Detroit the same day *The Michigan Catholic,* official weekly newspaper of Michigan's Catholic hierarchy, editorially criticized what it terms "the very suggestive advertising appearing in the press."

Declaring that "for some time the number of objectionable movies has been increasing," the newspaper continued: "Now we see ready for release a procession of big films which virtually ignore the specific provisions of the code that the sanctity of marriage be upheld; films in which obscenity is speciously injected, and then deliberately pointed out in theatre advertising. . . ."

Block Booking Bill Not Necessary, Says Neely

Matthew Neely, Congressman from West Virginia, in Washington Monday denied reports that he plans to reintroduce the Neely Bill, which would ban block booking. Representative Neely said there was no need for this legislation if the Justice Department was successful in its anti-trust cases. "This would be the improper time to introduce such legislation and Senator Langer and myself have made no decision to reintroduce this measure."

Heads Booking Unit

Lee W. Newbury was elected president at the annual meeting of stockholders of Independent Theatre Service, Inc., New York. Other officers elected were: Irving Dollinger, vice-president; Jack Unger, secretary; Joseph J. Siccardi, treasurer. Irving Dollinger is the new film buyer for the organization, assisted by Jack Meltzer.

Du Mont Sees Television and Screen Linked

The linking of television and motion pictures in a partnership of mutual advantages, with the possibility of motion picture producers soon making films expressly for television, was seen by Dr. Allen B. Du Mont, president of Allen B. Du Mont Laboratories, Inc., in a talk delivered at a meeting of the Society of Motion Picture Engineers March 13.

Held at the new Du Mont Studios in the Wanamaker Building, New York, Dr. Du Mont's paper, "The Relationship of Television to Motion Pictures," outlined how these two techniques can function together, "rather than engaging in a bitter rivalry as erroneously anticipated."

"However apprehensive the motion picture industry has been with regard to television," Dr. Du Mont said, "such doubts have given way to a growing interest and a closer collaboration."

Advantages Cited

Among the advantages cited were that films provide a permanent record for use any time and place, film programs can be handled with a minimum of technical personnel in the studio, it provides an effective means of syndicating production among any number of stations. Also films overcome problems of timing since they can be produced when most convenient, yet can be shown any time afterwards. Thus news and sporting events that happen during the day, can reach vast audiences at night.

Still another advantage is that films permit programs to be shown again and again.

As for motion picture producers, he said that knowing the need for better films for telecasters now on a truly commercial basis they "may soon be producing films strictly for television use. That is logically their job."

One Supplements Other

Dr. Du Mont saw film-television collaboration as a two-way proposition. He said that in time television would contribute much to film technique as well as film economics. "Among the earliest television contributions to the motion picture art is the Du Mont film-recording method of presenting televised events in theatres." He said Du Mont engineers had developed a satisfactory method of recording television images on film and then projecting the film on a theatre screen in the conventional manner.

"Movies and television are natural partners," he said. "One supplements the other. Movies are the permanent record. Television is the more advanced way of getting the picture. Television owes much to movies up to this time. But from here on, movies will be receiving benefits from the rapidly refining television technique."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BELL BOTTOM GEORGE: George Formby—Cheery, wholesome mood. Business good.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

CAROLINA BLUES: Victor Moore, Kay Kyser, Ann Miller—Just a picture and not a very good one. No good comment. Played Friday, Saturday, Feb. 15, 16.—K. John, Legion Theatre, Bienfait, Sask., Can.

COWBOY FROM LONESOME RIVER: Charles Starrett, Vi Athens—Rather old print but O.K. for our exchange. It is a first rate Western. Starrett makes the picture quite attractive to both men and women. Played Saturday, Sunday, March 2, 3.—O. A. Fosse, Community Theatre, Ridgeway, Iowa.

I LOVE A BANDLEADER: Phil Harris, Leslie Brooks—Much better than I expected. Although we did only average business, everyone was well pleased. Doubled with "Boston Blackie's Rendezvous," which is a series that always clicks. Played Monday-Wednesday, Feb. 3-6.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

LEAVE IT TO BLONDIE: Penny Singleton, Arthur Lake—Doubled with "Cowboy from Lonesome River' to average business. Popularity on the radio of "Blondie' and "Dagwood" makes the series worth playing. Played Saturday, Sunday, March 2, 3.—O. A. Fosse, Community Theatre, Ridgeway, Iowa.

LEAVE IT TO BLONDIE: Penny Singleton, Arthur Lake—Very good family picture which puts the audience in a happy mood. Business fair.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tyler—Doubled with "Appointment in Tokyo." Everyone well pleased. Played Friday, Saturday, Feb. 8, 9.—Fred Flanagan, Moon Theatre, Stratton, Colo.

WYOMING HURRICANE: Russell Hayden, Bob Wills—Good Western. It has good music with Bob Wills' bunch every 15 minutes. This is what they like in the Westerns here. A Western without that music falls flat. Played Friday, Saturday, Feb. 15, 16.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

VOICE OF THE WHISTLER: Richard Dix, Lynn Merrick—Rather confusing title. We had bad weather so it isn't fair to blame the picture too much.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—This is a swell picture for a small town anywhere. Our attendance was good and we had many flattering comments. Played Monday, Tuesday, Jan. 28, 29.—K. John, Legion Theatre, Bienfait, Sask., Can.

DANGEROUS PARTNERS: James Craig, Signe Hasso—A mildly entertaining programmer which did poor business. Played Wednesday, Feb. 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HIDDEN EYE, THE: Edward Arnold, Frances Rafferty—Not much drawing power, but pleased those who came. Played Friday, Saturday, Feb. 22, 23.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Well liked. Business good.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—When the lion roars the box office soars. "Music for Millions" might not make you a million, but it will make you feel like standing out in front and saying, "Where is the woman who said, 'My, you show so much trash'." Played Sunday, Monday, Feb. 10, 11.—Fred Flanagan, Moon Theatre, Stratton, Colo.

SHE WENT TO THE RACES: James Craig, Frances Gifford—One of the best I have used on my double bill program. Highly entertaining, although nothing new in the plot. Played Friday, Saturday, March 8, 9.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

THIRTY SECONDS OVER TOKYO: Van Johnson, Spencer Tracy—A dandy picture of its kind, but again war pictures are dragging. Played Monday, Tuesday, Feb. 18, 19.—K. John, Legion Theatre, Bienfait, Sask., Can.

THIRTY SECONDS OVER TOKYO: Van Johnson, Spencer Tracy—Very well liked picture by all. The mood is serious, but enlightening, which is good. Business good.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson—This was a double feature thrown into one. Played Friday, Saturday, March 4, 5.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

WHAT NEXT, CORPORAL HARGROVE: Robert Walker, Keenan Wynn—This is another hilarious adventure with G.I. Hargrove. This time he is with the Army in France. No one could ask for a more completely entertaining film. Let's hope we have more of them. Played Friday, Saturday, March 8, 9.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—This picture did well for me and I think it would do the same for anybody. Play it. Played Sunday-Tuesday, Jan. 27-29.—Robert H. Bergeron, Gem Theatre, Abbeville, La.

Monogram

ADVENTURES OF KITTY O'DAY: Jean Parker, Peter Cookson—The characters in this one get all mixed up in assorted murders and find corpses all over the place. Miss Parker's role as the screwball Kitty was slightly overacted in my opinion and not too convincing in a few situations, but the picture gave plenty of god laughs and the few who came to see it seemed to be satisfied.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

ALLOTMENT WIVES: Kay Francis, Paul Kelly—An excellent picture. Many took advantage of the warm weather to come. Some of the situations were quite far-fetched, but the mother-daughter crime angle has human interest. Played on a double bill with "Adventures of Kitty O'Day," which seemed to make a good bill as far as favorable audience reaction was concerned.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

FOREVER YOURS: Gale Storm, Johnny Mack Brown—Can't get anything from Monogram that can hold its own and this was no exception. Played Monday-Wednesday, Jan. 14-16.—K. John, Legion Theatre, Bienfait, Sask., Can.

Paramount

CALL OF THE PRAIRIE: William Boyd, Jimmy Ellison—Although we had played this Hopalong Cassidy a long time ago, it did good business for one day. Excellent Western and print in good condition.* Played Wednesday, March 6.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—A picture with a happy mood with no regrets. Business fair.—R. R. Kiefer, Kiefer's Theatre, Hardistry, Alberta, Can.

HERE COME THE WAVES: Bing Crosby, Betty Htton, Sonny Tufts—This picture pleased everyone and is good enough for any spot. Some remarked that the songs chosen for Crosby were not as appealing as others. Played Friday, Saturday, March 1, 2.—K. John, Legion Theatre, Bienfait, Sask., Can.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—This picture went over well with a big house. Many favorable comments. Paramount spared no expense to put this across and the results were noticeable. Played Sunday, Monday, Feb. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MIDNIGHT MANHUNT: William Gargan, Ann Savage—This was a good double bill feature and was well received. Business good. Played Friday, Saturday, March 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NATIONAL BARN DANCE: Jean Heather, Charles Quigley—Wholesome mood and cheery. Business fair. —R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker —Not enough of the regular radio show to keep up the interest. Played Sunday, March 10.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—What a hunk of woman! Betty is the Parkway pinup. Orchids to Barry Fitzgerald. Thanks, Paramount, this makes up for "Hold That Blonde," "Medal for Benny" and a few more dogs that bit me this year.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

PRC

BORDER BADMEN: Buster Crabbe, Al St. John—This was one of the most entertaining "knock down and drag-out affairs" I have had. This one will really please your Western fans. Played Friday, Saturday, March 8, 9.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

FIGHTING BILL CARSON: Buster Crabbe, Al St. John—These Crabbe Westerns are getting good, but "Fuzzy" St. John puts them over with his laughter and funny tricks. Business good. Played Friday, Saturday, Feb. 22, 23.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MINSTREL MAN: Benny Fields, Gladys George—A terrific snow storm killed business, but the few who ventured out were well pleased. Am glad to see PRC make this good picture. Let's have more of this type. Played Thursday-Saturday, Feb. 14-16.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

MISSING CORPSE, THE: J. Edward Bromberg, Frank Jenks—This is a very good comedy, but not good by itself. The cast is not so popular, but they did a good job. Business average. Played Tuesday, Wednesday, Feb. 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—This was evidently Gary's own production. If so, he should have had better material. The story is weak, but he never gives a bad performance. That is to his credit. It was not up to the standard that you expect when Gary is in a picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ALONG CAME JONES: Gary Cooper, Loretta Young—Just an ordinary Western. They had a checker and he cost them more than the overage. Played Friday, Saturday, March 2, 3.—Ben Brinck, West Point Theatre, West Point, Iowa.

ALONG CAME JONES: Gary Cooper, Loretta Young—This was a very poor Western, if it was a Western. I don't see why they wanted to send a checker on a show that didn't draw enough to pay my expenses. I think it was Cooper's poorest picture yet. Played Sunday, Monday, Feb. 24, 25.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

BACK TO BATAAN: John Wayne, Philip Ahn—Judging from the small attendance there is not much interest in war pictures here. People are still fed up with shooting and brutalities. Played Wednesday, Thursday, Feb. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CASANOVA BROWN: Gary Cooper, Teresa Wright —What a disappointment this one was. After such as "Pride of the Yankees" this was awful. Didn't do

(Continued on following page)

HEREWITH Motion Picture Herald formally introduces to their fellow-showmen more than a score new contributors to the What the Picture Did for Me department. Here showmen talk to showmen about what they have to sell, and tell it in terms of how it sells. Introducing:

HARRY E. TILGNER
State Theatre, Lewellen, Neb.

CLAIR STUKEY
New Warren Theatre, Warren, Ind.

PHIL SCHWARTZ
Parkway Theatre, Bridgeport, Conn.

H. M. GERBER
Roxy Theatre, Hazelton, N. D.

A. B. JEFFERIS
Jefferis Theatre, Piedmont, Mo.

ARTHUR REITANO
Hudson Theatre, Cold Spring, N. Y.

W. W. WILLIAMS
Victory Theatre, Eads, Colo.

J. F. McCLUSKEY
Central Theatre, Merrill, Mich.

R. D. FISHER
Star Theatre, Willow Springs, Mo.

A. D. BROOKS, JR.
Cherry Theatre, Havelock, N. C.

TROY L. CANADY
Dixie Theatre, Swainsboro, Ga.

JAMES THOMPSON
Royal Theatre, Miami, Fla.

W. LEE BECKLEY
Center Theatre, Grundy Center, Ia.

WILLIAM G. CLARK
Alamo Theatre, Pine Bluff, Ark.

O. A. FOSSE
Community Theatre, Ridgeway, Ia.

C. R. JORDAN
Operahouse, Cogswell, N. D.

E. J. BRUNNELL
Crist Theatre, Loveland, Ohio

CARL M. HULBERT
Gem Theatre, Cornell, Wis.

R. L. NEDRY
El Rey Theatre, Paradise, Calif.

MRS. W. W. YOUNG
Apex Theatre, Apex, N. C.

E. L. BOLES
Mecca Theatre, Crescent City, Calif.

LEROY NILE
Lakeside Theatre, Rangeley, Me.

(*Continued from preceding page*)

anywhere near average on this one. Played Friday, Saturday, Feb. 1, 2.—K. John, Legion Theatre, Bienfait, Sask., Can.

EXPERIMENT PERILOUS: Hedy Lamarr, George Brent—A picture like this one once in a while is good, but not too many of them. Business about average. But my people want something light and gay with lots of laughs. Played Sunday-Wednesday, Jan. 27-30.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—We have yet to do extra business on a "George White's Scandals." Although lavish productions, they do not prove to be big draws with us. Played Monday, Tuesday, Feb. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HIGHER AND HIGHER: Michele Morgan, Frank Sinatra—Considering the basketball tournament was in full swing, we didn't do too badly, although receipts were nothing to brag about. It is not near as good as "Anchors Aweigh," but no complaints. Sinatra has a good voice. Played Thursday-Saturday, Feb. 21-23. —Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

MY PAL, WOLF: Jill Esmond, Sharyn Moffet—Doubled this with "Girl Rush" to exceptionally good business. Pleased them all. Played Monday, Tuesday, Jan. 21, 22.—K. John, Legion Theatre, Bienfait, Sask., Can.

MY PAL, WOLF: Jill Esmond, Sharyn Moffett—A dandy dog show. You cannot go wrong by playing this. No complaints. Played Friday, Saturday, Feb. 15, 16.—Fred Flanagan, Moon Theatre, Stratton, Colo.

NEVADA: Bob Mitchum, Anne Jeffreys—A Zane Grey story. Mitchum is a good draw. If he could sing he would be the leading cowboy in a short time. Played Friday, Saturday, March 1, 2.—Fred Flanagan, Moon Theatre, Stratton, Colo.

TALL IN THE SADDLE: John Wayne, Ella Raines —What a dandy picture! A natural for a small town and, in my estimation, it is good enough for anywhere. Don't fail to book this one. Played Monday, Tuesday, Feb. 11, 12.—K. John, Legion Theatre, Bienfait, Sask., Can.

TALL IN THE SADDLE: John Wayne, Ella Raines —This went over well on Sunday and Monday. John Wayne is well liked here. Played Feb. 17, 18.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Republic

BIG SHOW-OFF, THE: Arthur Lake, Dale Evans —We didn't do usual weekend business due to snow and adverse weather. Picture O.K., but not big enough for our weather. Played Friday, Saturday, March 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BIG SHOW-OFF, THE: Arthur Lake, Dale Evans—Played this with a Bob Wills musical short and it made a nice program for the middle of the week. Played Wednesday, Thursday, Feb. 27, 28.—L. Brazil, Jr., New Theatre, Bearden, Ark. Small town patronage.

BRAZIL: Virginia Bruce, Tito Guizar—Terrible. Walkouts all day long. Why Republic makes these is beyond me. Too much Latin and my patrons don't go for it. Certainly far from an "A" picture. Don't play it unless you are hard up for pictures. Played Monday-Wednesday, Jan. 6-9.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

DAKOTA: John Wayne, Vera Hruba Ralston—Didn't seem to have any punch as far as box office was concerned. Republic could use a few female stars. Let Vera Hruba Ralston stick to ice skating. Business below Sunday-Monday average.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

FATAL WITNESS, THE: Evelyn Ankers, Richard Fraser—This is an English-made picture. Therefore, I need not say more. Autry in "Under Fiesta Stars" pulled this one through, but I still had some walkouts on this. Played Friday, Saturday, Feb. 15, 16.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—A very over-rated picture. Box office receipts off. John Wayne was good, but Miss Dvorak's songs were terrible. Played Sunday-Wednesday, Jan. 13-16.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—Our customers go for Roy Rogers but he is the only thing from Republic that has box office appeal. Business good but have seen Rogers in better ones. I hope Republic doesn't kill his draw with poor pictures. Played Sunday-Wednesday, Feb. 17-20.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

MELODY RANCH: Gene Autry—The people in the rural localities like Autry. He is wholesome from every angle. This film was well liked here. Business good.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

OLD BARN DANCE. THE: Gene Autry, Smiley Burnette—A satisfactory Western, but failed to draw as well as some of the other Autry reissues. Played Friday, Saturday, March 1, 2.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va.

SUNSET IN EL DORADO: Roy Rogers, Dale Evans—This Western went over well to good weekend business. Everyone who is interested in Westerns was pleased. Played Friday, Saturday, March 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UNDER FIESTA STARS: Gene Autry—Again Autry brought everyone songs, thrills with Frog and his sidekick. This is the best Western we have had in a long time. Play this by all means. Business good. Played Friday, Saturday, Feb. 15, 16.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Screen Guild

WILDFIRE: Bob Steele, Sterling Holloway—Played on Sunday and Monday to very good business due to the fact that it was a "horse story," plus color. If you haven't bought this series don't pass them up, as they should prove a good bet where they like "Flicka" and others of that type. Played Feb. 17, 18. —Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Twentieth Century-Fox

BELL FOR ADANO, A: Gene Tierney, John Hodiak—We had visions of doing extra business with this picture, but didn't, to our disappointment. Played Wednesday, Thursday, Feb. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BUFFALO BILL: Maureen O'Hara, Joel McCrea—Play this old release and I'll guarantee that you will fill every seat in the house. A honey for small towns. Played Friday, Saturday, Feb. 23, 24.—Ben Brinck, West Point Theatre, West Point, Iowa.

CALL OF THE WILD: Clark Gable, Loretta Young —Clark Gable still draws 'em in a reissue. Good entertainment. Played Wednesday, Thursday, Feb. 27, 28.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—Fine production. A bit over long. It could have been chopped at least 20 minutes. It was a dud at the box office. No draw.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes, June Haver—This is a dandy and pleased our audience. Good enough for anyone's money. Played Friday, Saturday, Feb. 22, 23.—K. John, Legion Theatre, Bienfait, Sask., Can.

THUNDERHEAD: Roddy McDowall, Preston Foster—This was a natural and pleased. Did above average business. Played Friday, Saturday, Jan. 25, 26.—K. John, Legion Theatre, Bienfait, Sask., Can.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—Played this one late. Beautiful Technicolor, but somehow this failed to click. Played Sunday, Monday, Feb. 24, 25.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va.

WILSON: Charles Coburn, Alexander Knox—Very fine picture which I enjoyed the second time. It is no draw for a small town. It put us in the red. Played Friday, Saturday, March 2, 3.—Ben Brinck, West Point Theatre, West Point, Iowa.

United Artists

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—Well liked. Spiritual mood. Business fine.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

SPELLBOUND: Ingrid Bergman, Gregory Peck—An excellent box office attraction which came close to record business. Its entertainment value is another thing. It is questionable whether Ingrid Bergman brought them in with her reputation for good performances or whether the picture brought them in. After seeing the picture, I'd give one big vote for the former, as the latter is way off the entertainment track. Played Sunday, Monday, Feb. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

CODE OF THE LAWLESS: Kirby Grant, Poni Adams—This Western pleased the Friday and Saturday trade.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CRIMSON CANARY, THE: Noah Beery, Jr., Lois Collier—A very good musical and a nice story that should please everyone. The music was great in this and the jazz was even better. Played Friday, Saturday, Feb. 22, 23.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—Good business on this Western drama, but no wonder, as the Daltons were well known here. They were killed while attempting to rob two banks at the same time in Coffeyville, Kan., 40 miles north of here. I know Emmett Dalton personally, as he was pardoned.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS SIDE OF HEAVEN: Bing Crosby, Joan Blon-

(*Continued on following page*)

(*Continued from preceding page*)

dell—Play this reissue and please your patrons. It was well received here. Played Sunday, Monday, Feb. 24, 25.—Fred Flanagan, Moon Theatre, Stratton, Colo.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—Good Western show in color and business was good too.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—We doubled this with "Pursuit to Algiers" from the same studio to make a fine show, and we played it to good average business. Weather was against us both nights. There is a good trailer on "Frontier Gal." Played Friday, Saturday, March 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—In spite of strong opposition this picture did very well. The people ate it up in a town with a population of 8,000. Played Sunday-Tuesday, Feb. 24-26.—Robert H. Bergeron, Gem Theatre, Abbeville, La.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone—Old, but very good. I think it is the best Deanna ever made. Plenty of comedy in it. Played Sunday, Monday, March 3, 4.—Fred Flanagan, Moon Theatre, Stratton, Colo.

IMITATION OF LIFE: Claudette Colbert, Warren William—Why is it that none of the reports on this picture ever mentioned Louise Beavers. In my opinion she was the outstanding performer of the show. The reason why I brought it back was to see Louise's acting and to see the girl who played her daughter. Play it. Played Sunday, Monday, Feb. 4, 5.—Fred Flanagan, Moon Theatre, Stratton, Colo.

IMITATION OF LIFE: Claudette Colbert, Warren William—If this didn't look so old, it would be the best picture out today, but the old fashioned hairdos and long dresses didn't appeal to my patrons. Anyway, this was a good picture, and I believe this is another show that everyone must see. This can help the Brotherhood Organization very well, because it is about the negro and white women working together. Business average. Played Tuesday, Wednesday, Feb. 19, 20.—Nick Raspa, State Theatre, Rivesville, W. Va.

IMITATION OF LIFE: Claudette Colbert, Warren William—While business was below average due to the beginning of Lent, only good reports were heard concerning the reissue. It is especially well liked by those who like their films on the sentimental side. Played Wednesday, Thursday, March 6, 7.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

JUNGLE CAPTIVE: Otto Kruger, Amalita Ward—Sounded from the title like it would be a wild animal story, but instead it proved to be another horror-chiller which have been "passing out" at our box office for about a year. Played Thursday, Friday, March 7, 8.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Well liked by the few who came. Another theatre here played Miss Durbin in "Because of Him," which was bound to have an effect on our receipts. Worth playing, if your patrons like Deanna Durbin. Played Sunday-Wednesday, Feb. 24-27.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

NEVER A DULL MOMENT: Ritz Brothers, Frances Langford—We doubled this with "Oklahoma Raiders" to average business. Played Friday, Saturday, Feb. 22, 23.—Fred Flanagan, Moon Theatre, Stratton, Colo.

OKLAHOMA RAIDERS: Tex Ritter, Fuzzy Knight—Just a fair Western. No kicks. Doubled with "Never a Dull Moment." Played Friday, Saturday, Feb. 22, 23.—Fred Flanagan, Moon Theatre, Stratton, Colo.

SALOME, WHERE SHE DANCED: Yvonne De Carlo, David Bruce—Well liked by all. Miss De Carlo is very beautiful. Plenty of action and the dance was "out of this world." Play it, if you haven't already. Played Sunday-Wednesday, Nov. 25-28.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

SENORITA FROM THE WEST: Allan Jones, Bonita Granville—We booked this to play with and spruce up "A Bell for Adano," but it didn't seem to help much. Business was off. Played Wednesday, Thursday, Feb. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STRANGE CONFESSION: Lon Chaney, Brenda Joyce—Average mystery picture which failed to draw.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—A wonderful picture that did better than average business. Played New Year's to a packed house and brought it back three weeks later.—Robert H. Bergeron, Gem Theatre, Abbeville, La.

Warner Bros.

APPOINTMENT IN TOKYO: War Documentary—Doubled this with "Song of Texas" to average business. Played Friday, Saturday, Feb. 8, 9.—Fred Flanagan, Moon Theatre, Stratton, Colo.

CONFLICT: Humphrey Bogart, Alexis Smith—Although we played this on one of our best playdates, Sunday and Monday, it only did a fair business. Bogart has been slipping at our box office for some time. Played March 3, 4.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

DANGER SIGNAL: Faye Emerson, Zachary Scott—No action, all dialogue, and that is not what it takes in this day and age. The public wants their pictures to move. The success the outdoor pictures are having proves this. At this time business is definitely on the downgrade in every line in this territory. It is going to take better than this. The stupidity and vacillation of Washington is not helping. Any other country would be sunk by the abysmal ignorance that is displayed in the rulings that come from there. The farmers are facing a season of worn out equipment with no replacement and no repairs. On a questionnaire it said: "Give the number of tires on your Caterpillar tractors." Yes, it is unbelievable. They run on treads. Also they say: "Breed your steers for more meat."—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—Pleased everyone. Comments favorable from a good crowd. Played Friday, Saturday, Feb. 8, 9.—K. John, Legion Theatre, Bienfait, Sask., Can.

HORN BLOWS AT MIDNIGHT, THE: Jack Benny, Alexis Smith—This did the poorest gross we ever had on a Jack Benny picture. Played on a Sunday and Monday and added two-reel Western with it. But even that couldn't help. Jack needs Rochester for good box office returns at our theatre. Played Feb. 24, 25.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—Did fairly well on this one although as usual, these war pictures do not appeal. Played Monday, Tuesday, March 4, 5.—K. John, Legion Theatre, Bienfait, Sask., Can.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—It is said that people attend motion pictures for amusement. I claim they attend for a change of mood. When they enter they hope they will be in a mood of higher cheer than the mood when they entered the theatre. There is nothing to compare with motion pictures for changing one's mood in so short a space of time. This is why pictures will stand up under such abuse. Such moods are fatal. However, a depressing mood may not be fatal; I mean bad for business. When people shed tears in a show, they come out in a spiritual mood, which is good. If they come out in a happy mood, that is good. If they come out in a disgusted or exhausted mood, that is fatal. I would like to hear other exhibitors' views on fatal moods. In "Hotel Berlin" they come out in an enlightened mood, which is good. You cannot always tell by the look on a patron's face the mood he is in after seeing the show.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart—Doubled with "Born for Trouble," both reissues. They attracted considerable attention at our box office and pleased almost 100 per cent. We didn't hear any complaints. Played Friday, Saturday, Feb. 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—I wish I could play this in March or April to show my patrons that Miss Crawford did a good job in this by winning the Oscar for her magnificent performance in this great motion picture. It lacks two things, laughs and draw, although it had gun shooting and a great story. Played Sunday, Monday, Feb. 17, 18.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MY REPUTATION: Barbara Stanwyck, George Brent—Good Sunday and Monday business on a picture with an artificial story, unconvincing cast, but excellent feminine appeal in clothes and sets. Played March 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MY REPUTATION: Barbara Stanwyck, George Brent—This was great for small towns, as there are so many who like to gossip about people's reputations. Miss Stanwyck was great in her portrayal of "Jessica." Played Wednesday, Thursday, March 6, 7.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—A tear-jerker for the ladies and men and kids. Never too late for this one. Business O.K. Garfield does a swell bit of acting. Will draw plenty of ex-G.I. Joes.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

SAN ANTONIO: Errol Flynn, Alexis Smith—Tailor made for the audience of today. As I have said before, they are tired of the one-set, dialogued-to-death pictures. They want movement and action. I think it is the best outdoor picture that Warners have made and perhaps the best they have made this reason, which is not giving them much.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—Very good picture. The mood of this picture is creating a desire for the better things in life. Business fair.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

Short Features

Columbia

HOT FOOTLIGHTS: Color Rhapsodies—Very good. Play it, if you have an open date.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

SHE SNOOPS TO CONQUER: All-Star Comedies—The audience laughed from start to finish. Don't miss playing it. They will love it and so will you.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

Metro-Goldwyn-Mayer

MILLION-DOLLAR CAT: Technicolor cartoons—Excellent. This pair of characters is really good.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

PURITY SQUAD: Good two-reel short. It is the "Crime Doesn't Pay" type.—Fred Flanagan, Moon Theatre, Stratton, Col.

RADIO BUGS: Our Gang—Average Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okl.

Official WAC Films

THAT JUSTICE BE DONE: This is a very good war short and right on time. It is only 10 minutes.—Nick Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

BATTLE OF SUPPLY: This Is America—One of the best of "This Is America" series I have ever played. This has a very good story and the filming is great. I wish RKO would keep this series like this and then I wouldn't mind playing these.—Nick Raspa, State Theatre, Rivesville, W. Va.

CANINE PATROL: Walt Disney Cartoons—Entertaining color cartoon by Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CANINE PATROL: Walt Disney Cartoons—Usually good Disney with plenty of fun between Pluto and the turtle.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

DONALD DUCK AND THE GORILLA: Walt Disney Cartoons—Very good. Everyone enjoyed it. Much excitement and very amusing.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

Twentieth Century-Fox

JUSTICE COMES TO GERMANY: March of Time—Better than average March of Time. This one is really entertaining. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MIGHTY MOUSE MEETS BAD BILL BUNION: Terrytoons—A very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE PALESTINE PROBLEM: March of Time—There is a lot of talking about an important subject but it never says anything definite towards an opinion. It has fine scenes of the Holy Land and depicts amazing progress in building and farming.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

United Artists

THE FLYING JEEP: Daffy Ditties—This is a novelty cartoon and excellent entertainment for any program. Never dull. It succeeds in keeping the audience thrilled.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

EGG CRACKER SUITE: Swing Symphony—Would be an excellent booking, if played on Easter as it pertains to the marking of Easter eggs in Bunny Land. Very good.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

GABRIEL HEATTER REPORTING: Person-Oddities—A very good short subject.—Nick Raspa, State Theatre, Rivesville, W. Va.

SWING HIGH, SWING SWEET: Name-Band Musicals—Good two-reel musical act.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWINGTIME HOLIDAY: Name-Band Musicals—Excellent. This one was tops. The Delta Rhythm Boys are good and the songs "Do Nothin' Till You Hear from Me" and "Jersey Bounce" were well liked.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.

TIN PAN ALLEY TEMPOS: Name-Band Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ARE ANIMALS ACTORS? Featurettes — The best short I ever played. Will repeat it just as I did "Circus Band."—Ben Brinck, West Point Theatre, West Point, Iowa.

"A New Star

........With A Seductive Charm That Will Knock Audiences For A Loop."
—N. Y. Daily News

CRITICS HAIL A GREAT NEW PARAMOUNT STAR . . .

Joan Caulfield

AT WORLD PREMIERE OF
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- "She illumines the screen with the bright glow of a first magnitude star!"—*N. Y. Daily News*
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- "Joan Caulfield shows rare promise."—*N. Y. Mirror*
- "Joan Caulfield is charming."—*N. Y. Sun*
- "She is going to be a welcome addition to the younger star field."—*N. Y. Post*
- "Miss Caulfield makes a faultless debut . . . as a bright Hollywood star."—*Brooklyn Eagle*

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. . . AND WHAT A FUTURE SHE HAS!

Co-starring with BING CROSBY in "BLUE SKIES"

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. AND SHE'LL BE THE TALK OF YOUR TOWN IN

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SONNY TUFTS · JOAN CAULFIELD
in

"Miss SUSIE SLAGLE'S"

with
Billy De Wolfe · Ray Collins · Bill Edwards
Pat Phelan · Renny McEvoy
and
LILLIAN GISH
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Screenplay by Anne Froelick and Hugo Butler · Additional Dialogue by Theodore Strauss
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Joan Caulfield

MARCH 9th SATURDAY EVENING POST

"Miss SUSIE SLAGLE'S"

A Story for Lovers Past, Present and Perfect

"A picture of which the screen and all who live by it may well be proud"

VERONICA LAKE SONNY TUFTS

JOAN CAULFIELD

Billy DeWolfe · Ray Collins · Bill Edwards · Pat Phelan · Renny McEvoy

and

LILLIAN GISH

Directed by JOHN BERRY

MARCH 14th LIFE

Again a Memorable Book becomes a Great Paramount Picture!

Remember "Frenchman's Creek," "And Now Tomorrow," and "Our Hearts Were Young And Gay"? And now Paramount invites you to another very special entertainment from a well-loved book. It's as tender and gay as the laughter and dreams that are shared by Miss Susie's boys . . . and the girls they love . . . Their story's as fine with feeling as "Going My Way". . And you'll meet for the first time one of the future greats of the silver screen—Joan Caulfield!

"Miss SUSIE SLAGLE'S"

VERONICA LAKE

SONNY TUFTS

JOAN CAULFIELD

Billy DeWolfe · Ray Collins · Bill Edwards

Pat Phelan · Renny McEvoy

and

LILLIAN GISH

Directed by JOHN BERRY

A Paramount Picture

MARCH 19th LOOK

It's A Once-In-A-Blue-Moon Wonderful Picture!

Paramount brings a famous best-seller to the screen and makes each chapter glow! With the tenderness and gaiety of the laughter and dreams of Miss Susie's boys and the girls that they loved!

A Story for Lovers, Past Present and Perfect

VERONICA LAKE

SONNY TUFTS

JOAN CAULFIELD

"Miss SUSIE SLAGLE'S"

with Billy DeWolfe · Ray Collins · Bill Edwards

Pat Phelan · Renny McEvoy

and

LILLIAN GISH

Directed by JOHN BERRY

A Paramount Picture

MARCH McCALL'S

Plus space in COLLIER'S • COSMOPOLITAN • REDBOOK • AMERICAN PARENTS'— And 9 FAN MAGAZINES

Detroit Theatres Close in Branch Workers' Strike

More than 50 neighborhood Detroit theatres which were shut down last weekend by a strike of film handlers and inspectors were operating again this week. But the films they were showing were flown in from out-of-town exchanges and the strike still was not settled.

Detroit distribution was tied up by a strike of Local B-25, IATSE, demanding wage increases. The 140 union members in 13 exchanges threw picket lines around the Detroit Film Exchange building and two picture company offices. The lines were respected by the film truckers, Local 299, AFL.

Downtown first and second run theatres were not immediately affected because they had received their weekly shipment of film before the weekend strike was called. However, if the strike goes into its second week, Detroit and out-state exhibitors may be forced either to close down entirely, re-run films already on hand or make arrangement for additional films to be flown to them and in that way by-pass the Detroit exchange.

Last February a similar strike of film carriers in Detroit was settled before any number of Detroit theatres were seriously affected.

Meanwhile, exchange supervisors had reached agreements with three additional IATSE "B" locals covering exchange service employees in Denver, Minneapolis and Butte, granting 15 per cent wage increases and other benefits. Sixteen cities have signed contracts.

In Chicago, Local B-45 accepted a 10 per cent raise from the distributors as a settlement for the retroactive pay between December 1, 1943, and December 1, 1945. Last week in Chicago negotiations for a new two-year contract, calling for a 15 per cent wage increase, were concluded.

Bell & Howell Purchase Chicago Plant from RFC

J. H. McNabb, president of the Bell and Howell Company, Chicago, equipment manufacturers, has announced the purchase of the $2,500,000 Lincolnwood plant, Chicago, from the Reconstruction Finance Corporation and the award of contracts for a new plant on the adjoining 41-acre tract.

Cinema Lodge Has Party

Industry leaders and others attended the theatre party of Cinema Lodge's B'nai B'rith Tuesday night in New York to see the play "Three to Make Ready." Distribution of the Cinema Lodge's six annual year book, is to get under way shortly. Martin Levine of Brandt Theatres was chairman of this year's drive and Milton Livingston of *Motion Picture Daily* was editor of the book.

Motion Picture Association Meeting Is Postponed

The annual meeting of the Motion Picture Association of America has been postponed to an undetermined date. Originally scheduled to be held March 25, the meeting will be held when all directors of the association are in New York. Those board members now in New York will meet there March 25 with Eric A. Johnston presiding.

Producers Offer Plan for Solving Labor Disputes

Another step toward the establishment of machinery to handle any further Hollywood labor troubles was submitted this week by the producers to American Federation of Labor leaders.

Byron Price, vice-president of the Motion Picture Association, successful from the first in solving west coast labor disputes, prepared the plan with a producers' labor committee. A draft of the plan was submitted to the AFL after a series of conferences between producers and union representatives.

It is proposed that the plan cover jurisdictional disputes among all AFL labor organizations in the studios for five years. It provides for appointment of a permanent representative from each union and the hiring by the unions of an impartial referee who would be empowered to settle any dispute not solved in a meeting by the union representatives and the producers. It further provides that work shall continue.

In discussing the plan, Mr. Price said, "Recent discussions . . . have indicated a nearly unanimous sentiment among the union leaders and the producers that some sensible plan simply must be found to end jurisdictional strife. . . . The draft of such a plan as that proposed by the producers attacks the problem honestly, directly and forcefully. Its acceptance by all concerned would mean a triumph for practical common sense and a long step toward industrial peace."

Samuel Goldstein Takes Massachusetts Theatres

Samuel Goldstein, vice-president of Western Massachusetts Theatres of Springfield, Mass., has acquired the controlling interest in the circuit by purchasing the majority of Class A stock from his brother Nathan E. Harry A. Smith will continued as circuit manager and no changes in personnel will be made.

Western Electric Net Rises to $15,126,160

Net income of Western Electric Company for the year ending December 31, 1945, was $15,126,160 as compared with $13,857,704 for the previous year. Gross income was $863,598,981 as against $930,375,921 the year before.

Myers Warns on Forcing British Product Here

British product will be welcomed by the American exhibitor according to its merit as long as it is offered in addition to the Hollywood output and not "forced" by American distributors, Abram F. Myers, general counsel and board chairman of Allied States Association of Motion Picture Exhibitors, said in a bulletin mailed from Washington last week.

Noting the "beating of the tom-toms to herald the establishment of a great British film industry," Mr. Myers sees a compromise arrangement in process of being concluded by American distributors with J. Arthur Rank.

Would Welcome New Product

"Depending on how the business is handled, this arrangement could operate for the benefit of all concerned or it could degenerate into a vicious international cartel," Mr. Myers warned.

"It goes without saying," he continued, "that American exhibitors would welcome additional sources of product designed to relieve the existing film shortage." He warned against any attempt by the distributors to force such British pictures upon the exhibitors as a condition of the right to buy Hollywood films.

Mr. Myers urged exhibitors to see the current March of Time, "Challenge to Hollywood," Vol. 12, No. 5, which deals with the British film industry. He pointed out that "with only a few exceptions" foreign-made pictures have not found favor with American audiences, declaring this was true because such pictures were so "excessively native."

"British producers will have to learn, possibly at some cost, that among Americans accents of such thickness usually are associated with character bits, butlers and comics —not with principals," Mr. Myers declared.

Praises Johnston's Stand

Eric Johnston, president of the Motion Picture Association of America, "now has the opportunity to halt this threatened international cartel in its incipiency," Mr. Myers said. "He may offend some of his members by insisting on free enterprise now, but he will save them a lot of grief in the years ahead."

The stand of Mr. Johnston on free enterprise was applauded by Mr. Myers. He "has made some notable statements on the subject of free enterprise," Mr. Myers asserted. "The right of the British producers to offer their films to American exhibitors, and the right of the exhibitors to accept those which are worthy and to reject those which are not, constitute free enterprise. Any mutual back-scratching arrangement whereby the British and American producers exchange products and force them on unwilling exhibitors would be a denial of free enterprise."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Part of the Show

Lately we've been giving special attention to the lighting effects in theatres which we visit. We are impressed with the fact that the war seems to have caused showmanship to deteriorate in this phase of management.

The shortage of colored lamps was reason enough for the manager to abandon his traditional seasonal change in the color-lighting. Then again, in the hope of discouraging vandalism and thoughtless conduct during recent years, the manager frequently stepped up his wattage to increase illumination in the auditorium.

The result has provided a rather garish effect, not altogether pleasing, in place of the former subdued, harmonious appearance.

At the present time there is an abundance of qualified help available. There is also a greater range of colored lamps on the market than before the war.

It may be said that each theatre has characteristics, an individuality and a personality of its own. This is frequently expressed through the personality of the manager and the quality of showmanship he displays in the general appearance of the theatre.

It is to be expected, now that the exigencies of the war have passed, that this showmanship talent will take graphic expression in every phase of management. The decorative mood and dignified tone which formerly distinguished our theatres, should be restored.

△ △ △

How to Get Results

The results of last year's sale of Christmas Gift Books among Famous Players Canadian theatres have just been announced in the circuit's house organ, *What's New?*

Exceeding the most optimistic estimates of the circuit's executives, total sales for the 1945 season soared to an all-time record high. The final figure is approximately $80,000 higher than in 1944.

Individual honors for highest sales away from theatre premises went to Dennis Murphy, head usher of the Capitol theatre in Halifax. Mr. Murphy alone accounted for almost $5,000 worth of tickets.

Undoubtedly, the young man's enthusiasm was increased by the bonus he will receive for his signal achievement along with the generous commission employees receive on each book sold.

Famous Players Canadian has demonstrated for many years the value of rewarding individual initiative with a share in the profit. The half-million dollars or more the circuit realized from gift books is as nice a Christmas present as any company could desire. Moreover, there is that much patronage which will require minimum sales promotion during 1946.

△ △ △

Large Scale Brotherhood

Exploitation in connection with theatre participation in American Brotherhood Week was right up to the usual high caliber of showmanship displayed by theatremen in past industry-supported projects of merit.

In South Fallsburg, N. Y., for instance, Anthony C. Balducci, manager of the Rivoli theatre, gave the townspeople extra incentive to observe the drive by instituting a "Do a Good Deed" drive.

Five weekly newspapers, one daily paper and radio station WALL of Middletown cooperated in publicizing the idea. Mr. Balducci offered guest tickets to the Rivoli for those observed "doing a good deed".

△ △ △

Life Member

Louie Charninsky, manager of the Rialto and Capitol theatres in Dallas, whose membership in the Round Table goes back too far to remember, recently earned another distinction.

Mr. Charninsky was appointed to lifetime membership in the local Chamber of Commerce. The honor, which included the presentation of a plaque, was conferred upon him for the outstanding feat of adding 100 members to the organization roll. The Texas showman is active in multiple community and civic enterprises and maintains a vigorous exploitation schedule for the two theatres under his supervision.

—CHESTER FRIEDMAN

WARNER BROS.' TRADE SHOWINGS OF

"DEVOTION"

starring

IDA LUPINO · PAUL HENREID
OLIVIA de HAVILLAND · SYDNEY GREENSTREET

with

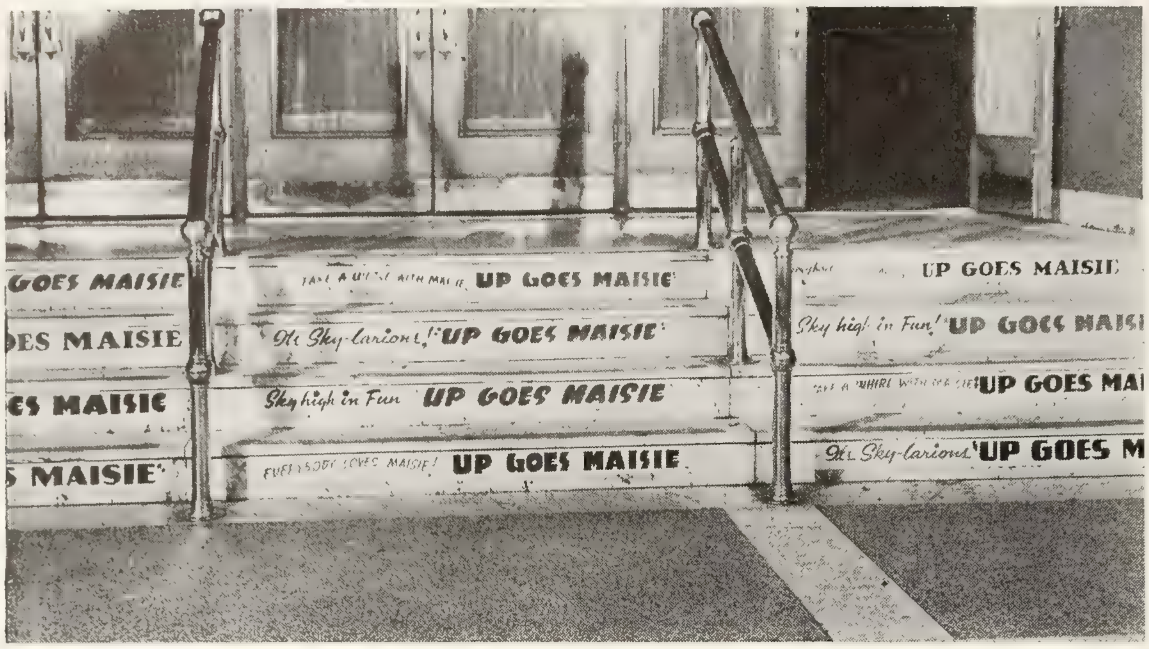
NANCY COLEMAN • ARTHUR KENNEDY • DAME MAY WHITTY • VICTOR FRANCEN

MONDAY, APRIL 1st, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

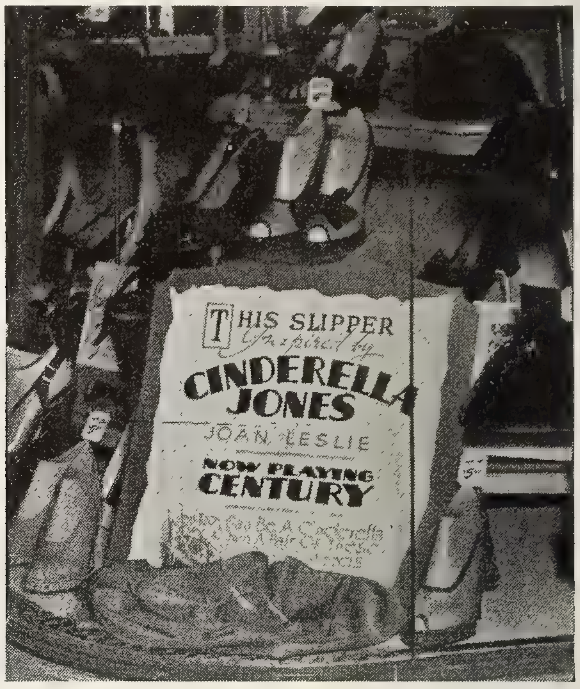
Every day—Every show—COLLECT! RED CROSS DRIVE—March 20th to 26th!

SEAT SELLING DEVICES


UP GOES MAISIE
Sky high in Fun
The Sky-larious
Everybody loves Maisie!

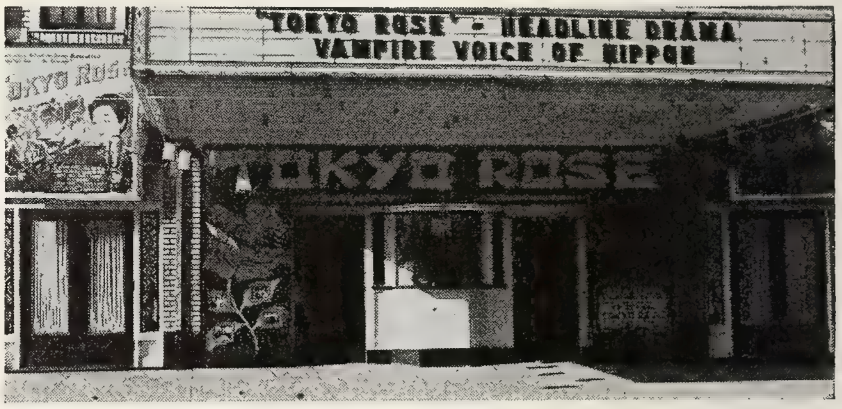
Clever catch copy and repetitious mention of the title helped arouse extra interest in manager Abe Ludacer's date for "Up Goes Maisie" on these stair risers leading to the main entrance of the Park theatre in Cleveland.

Lifesize toys and cutouts made this exterior "Pinocchio" display at the Ritz, Brooklyn, a real attention grabber for manager Miriam Bellick.

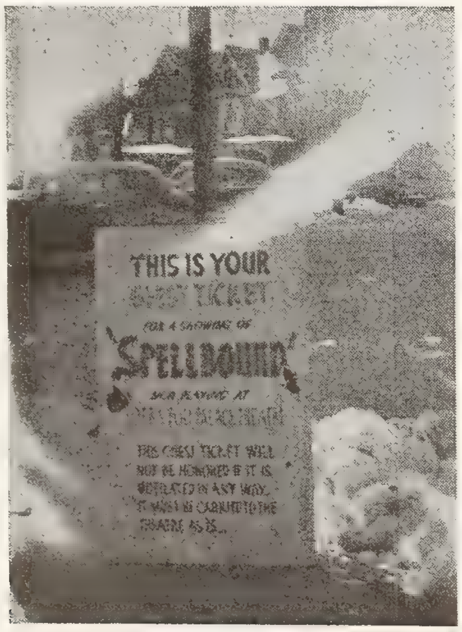

THIS SLIPPER
Inspired by
CINDERELLA JONES
JOAN LESLIE
NOW PLAYING
CENTURY

Right, glass slipper display made a perfect shoe store tie-up for Arthur Krolick, manager of the Century in Rochester, for "Cinderella Jones". Window displays such as this one were common both in advance and during picture's playdate.

Sherman Clay Company, one of the largest music shops on the west coast, devoted this attractive window to promoting the music in "Doll Face" coincident with the picture's date at the Warfield in San Francisco. Details were handled by publicist Fay Reeder. Song hits and scenes from the picture were combined with the musical background in this artistic display.


"TOKYO ROSE" - HEADLINE DRAMA
VAMPIRE VOICE OF NIPPON
TOKYO ROSE

In connection with the engagement of "Tokyo Rose" at the Rialto, Macon, Ga., publicist Holt Gewinner, Jr., provided special atmosphere with lanterns suspended from the marquee, theatre front, of yellow, red and black background and oriental indentations.


THIS IS YOUR
GUEST TICKET
SPELLBOUND

Left, Mollie Stickles, manager of the Palace, Meriden, Conn., placed several of these large display boards around town. If picked up and carried to the theatre, the cards were accepted as guest tickets.

Eddie DEAN
SONG OF OLD WYOMING
IN COLOR
TEXAS PANHANDLE
CHARLES STARRETT

At right, Louie Charninsky, manager of the Capitol, Dallas, introduced Eddie Dean, new Western star, with a special theatre front. Stock accessories and special display boards play up the music and action.

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

SARATOGA TRUNK

The west coast premiere of "Saratoga Trunk," at the Hollywood, Downtown and Wiltern theatres, Los Angeles, March 8 was preceded by extensive street, store window, billboard and radio ballyhoo, as well as the biggest newspaper campaign since the rationing of space was ended. Publicist Mort Goodman handled the campaign.

Street exploitation included twelve banners hung across the main thoroughfare during opening week.

Most of the boulevard's dress shops put on window displays, and other exhibits in this line included Mid-City drug stores, Owl and Sontag drug stores, numerous cigar stores working in cooperation with the Cigar Institute of America's national campaign, book shops plugging the motion picture version of the novel and various other tieups.

Public libraries cooperated with displays and layouts of stills, while props used in the Gary Cooper-Ingrid Bergman starrer, and gowns worn by Miss Bergman, were placed on display in six full windows of the downtown Marker Bros. store.

Banners exploiting "Saratoga Trunk" were carried by over 200 "Red Cars," and 70 teaser 24-sheets were planted throughout the city aside from regular posters.

Promotes Half-Page of Art

One of the features of publicist Nate Wise's aggressive promotions in connection with the picture's date at the RKO Capitol theatre in Cincinnati was almost a half-page layout of art he planted with the *Post* on Sunday before opening.

The *Post* really splurged for the occasion using five separate scene mats interspersed with hand drawn art on the movie page.

Original costumes used in the production of "Saratoga Trunk" were obtained from Hollywood. The gowns were displayed by Pogue's in its most prominent window. The store also bought quarter-page display ads featuring the star, Ingrid Bergman and inviting readers to view the display.

The *Times-Star* used a three-column layout plugging the picture in its fashion columns.

BANDIT OF SHERWOOD FOREST

Using records—the phonograph variety, to set records—the boxoffice variety—may not be unusual, but that is just one of the things showmen are doing to publicize "The Bandit of Sherwood Forest."

The tie-up involves an album of "Robin Hood" records with Basil Rathbone narration. Special plugs for the film have been added, and show-wise theatremen are finding them easy to use in schools and on radio stations.

CHICAGO GLAMORIZES HOTEL CHAMBERMAID

For the engagement of "Diary of a Chambermaid" at the Oriental theatre, Chicago, manager Art Steagall and publicist Danny Newman promoted a "Chambermaid of 1946" contest at the Ambassador East Hotel. Photos of the winner in environments of luxury for a day were published in the Chicago *Daily Times*. Four local radio shows spotted the titlist as guest artist. A department store, beauty parlor and the hotel cooperated in furnishing the winner with a new wardrobe, hair-do and a hotel suite.

In Hartford, George Landers, manager of the E. M. Loew theatre launched his campaign with an essay contest sponsored by the *Hartford Times*, "What I Would Like to Do If I Were the Bandit of Sherwood Forest." A hat tie-in with Worth's Department store netted cooperative advertising as well as window displays. Book tie-ups with Sage Allen Department Store and the Fox Department Store netted unusual displays and cooperative advertising.

These were followed with a library tieup that resulted in impressive displays on the exterior bulletin board, and inside the library, and the distribution of 5,000 bookmarks.

Radio played an important part in the campaign, with one station conducting a quiz program devoted to the film with passes to the theatre as prizes. The other plugged the film via the Robin Hood records.

The records played a big part in Landers' campaign, getting him displays in 14 music shops.

Tieups Dominate Houston

Records played a big part in the Houston campaign put on by Eddie Bremmer and publicity manager Hal Norfelt of the Majestic. Working first with station KTHT Bremmer and Norfelt set the recordings, with playdate credit, over the popular Saturday and Sunday afternoon spots, and followed this by having the records set in all Houston public schools for a week before opening.

Following the theme of the picture, archery displays were set in the windows of Montgomery Ward and Oshman's Department Store. Tieups with displays of Robin Hood hats at Foley Brothers and newspaper co-ops rounded out the campaign.

At the Rialto, Allentown, Pa., George Reinert and Bill Wyndham, manager and publicity manager, had records set for two fifteen minute spots on WSAN and followed this by scheduling them for all schools in the city. Music supervisors in the schools introduced the records to the children and urged them to see the film.

Cincinnati, where the film played at the RKO Albee, the campaign was one of con-

(Continued on page 54)

THE BANDIT OF SHERWOOD FOREST
Complete
BEN PEARSON
ARCHERY EQUIPMENT

One of many attractive window displays arranged by manager Henry Bergman of the Aztec theatre, San Antonio, and H. G. Morris, Columbia Pictures exploiteer, in connection with the playdate of "Bandit of Sherwood Forest".

Of all U.A

ever released

approached the

The O

in its first five

* Richmond, Norfolk, Atlanta

pictures

none has ever

grosses set by

utlaw

engagements*!

Salt Lake City and Chicago

Big Scale Tieups Exploit "Bandit of Sherwood"

(*Continued from page* 51)

centration. Manager Joe Alexander and publicity manager Nate Wise made sure that as many citizens of the town knew as much as possible about the film before the opening. Radio keynoted the campaign with two stations cooperating. WCPO conducted a quiz campaign for three days, with theatre tickets going as prizes and with the playdate getting full air credit. This was followed up with a week's plugging on the popular "Man On the Street" interview program. Here again, the only cost were the tickets given as prizes. This was backed up by four programs, sponsored and paid for by the Shillito Department Store over WKRC, on which the records and the archery sets were used in tie-ups—plugging the film.

Co-op ads were a help. Lahre's advertising clothing for two days, and Kline's promoting hats for two days gave the picture prominent mention.

Window, interior and counter displays aided the promotion.

Full-Page Ads in Buffalo

In Buffalo under the supervision of Ed McKenna, manager, and Bill Brereton of Basil's Lafayette, the Robin Hood Album, with playdate credits was played three times each over WKBW, WGR and BMY. Buffalo schools also used the records.

Denton, Cottier and Daniels, one of the city's largest distributors of records, ran full page ads in all papers selling the records and urging all readers to see the film. Fifty windows were also set in and around the city, selling records and carrying playdate.

Streamers in all taxis carried announcements; jumbo cards were placed in the lobbies of hotels, restaurants, stations, etc.; newspapers cooperated, carrying special stories and art on the film; and free ads were exceptional in their frequency, the most impressive from Sears-Roebuck (200-line), Oppenheim Collins and the local Max Factor dealer.

Windows were plentiful, as were store and lobby displays.

Texas Theatremen Active

In Dallas, Tex., publicist Bob Kelley of the Majestic handled arrangements and put on a good campaign. WRR, local radio station featured the records, giving them one of the best spots of the week and tie-ins which resulted in cooperative ads and one and two windows were obtained from Stephen's Sporting Equipment Company, A. Harris, and the Barbara Gray Shop.

San Antonio followed through with a similar campaign. Henry Bergman, manager, and Jack Chalman, publicity manager of the Aztec set the records over KTSA and arranged windows in Potchernick's, C & S Sporting and Jean's Millinery.

HARTFORD PUBLIC LIBRARY
THE SON OF ROBIN HOOD!
CORNEL WILDE
'The BANDIT OF SHERWOOD FOREST'
IN COLOSSAL TECHNICOLOR
at E.M. LOEW'S

Tieup with public library netted bulletin board notice and interior displays promoting "Bandit of Sherwood Forest" for date at the E. M. Loew theatre, Hartford, Conn.

In New Haven, manager Morris Rosenthal and publicity director Lew Brown put on a grand campaign for the Poli theatre. Five times a day for a week, the film was plugged over WNHC and WELI, by means of a special quiz contest. Tickets to the theatre were given as prizes. Woolworth's featured a special Cornel Wilde sundae; 3,000 book marks were distributed by the public library plugging the film; and one hundred window cards were used by local stores with newspapers cooperating liberally.

Pollock's Birthday Club Tieup

Manager Lester Pollock of Loew's, Rochester, N. Y., set up one of the finest campaigns of all. All schools played the Columbia Album and plugged the picture. Station USAU used the records five times, giving the playdate full credit each time.

One of the high spots of Pollock's campaign tied-up the Uncle Dan's Birthday Club, with its 68,000 members for extensive publicity. The club is sponsored by the *Democrat* and *Chronicle*. By giving free passes to all who had birthdays in March, Pollack managed to get his theatre publicity on the amusement page and the news and editorial pages. Co-operative ads were set with five music and department stores.

Window displays featured the exploitation campaign by Gerry Wollaston, manager of the State, Harrisburg, Pa.

Other tieups were made with a dress shop plugging the beauty of Anita Louise who is featured in the picture. Music stores had windows plugging the picture and the Robin Hood record albums. Displays at cosmetic counters featured Max Factor goods and photographs of Anita Louise. Wollaston furnished 3,000 book markers to the Public Library and a 30x40 display with the Magna Charta as the centerpiece.

Radio Coverage Aids Bill Brown

In connection with the opening of "Abbott and Costello in Hollywood" at the Loew Poli-Bijou theatre in New Haven, Bill Brown sold the show as one of comedy, song and dance, with emphasis on the rollicking laughs.

Station WNHC used their musical jockey records, playing favorite name bands with the listeners writing in the name of the numbers played. Passes went to winners. Station WELI cooperated on the "Man-on-the-Street" stunt quiz, with tickets to contestants.

As a teaser slant, Bill distributed 3,000 dummy checks throughout the city with copy reading: Pay to bearer. $10,000 in hilarious fun with "Abbott and Costello in Hollywood," etc. Window tieups were ample, and Woolworth stores used snipes on their mirrors calling attention to the Abbott and Costello sundae featuring during the run of the film.

Invite Former PT Boat Men to "Expendable" Opening

For the engagement of "They Were Expendable" at the Parthenon theatre, Hammond, Ind., a blanket invitation was extended to all PT boat men to be the guests of the theatre. The full cooperation of the Hammond *Times* was had on this promotion, which was arranged by manager Harry Mintz and MGM exploiteer Bill Green. Window tieups were set with the Book Shop and the Hobby Shop, with the latter displaying PT boats with stills and theatre posters.

IN ALASKA J. G. Martz, manager of the Orpheum theatre, Kodiak, had his usherettes dressed in pirate costumes to provide atmosphere and advance publicity for his date on "Princess and the Pirate".

ERE'S A DAINTY DISH...
OR 140,000,000
ADVENTURE-HUNGRY
MOVIE FANS!

THRILLS,
ADVENTURE,
AND DARING
ROMANCE AND
EXCITEMENT...

AS ONLY
ALEXANDRE DUMAS
(The Greatest Boxoffice Name in Entertainment!)
COULD WRITE!

"The Wife of MONTE CRISTO"

FILMED FOR THE FIRST TIME!

A cast of stars to bring to life thes
red blooded thrilling Dumas
characters...
starring

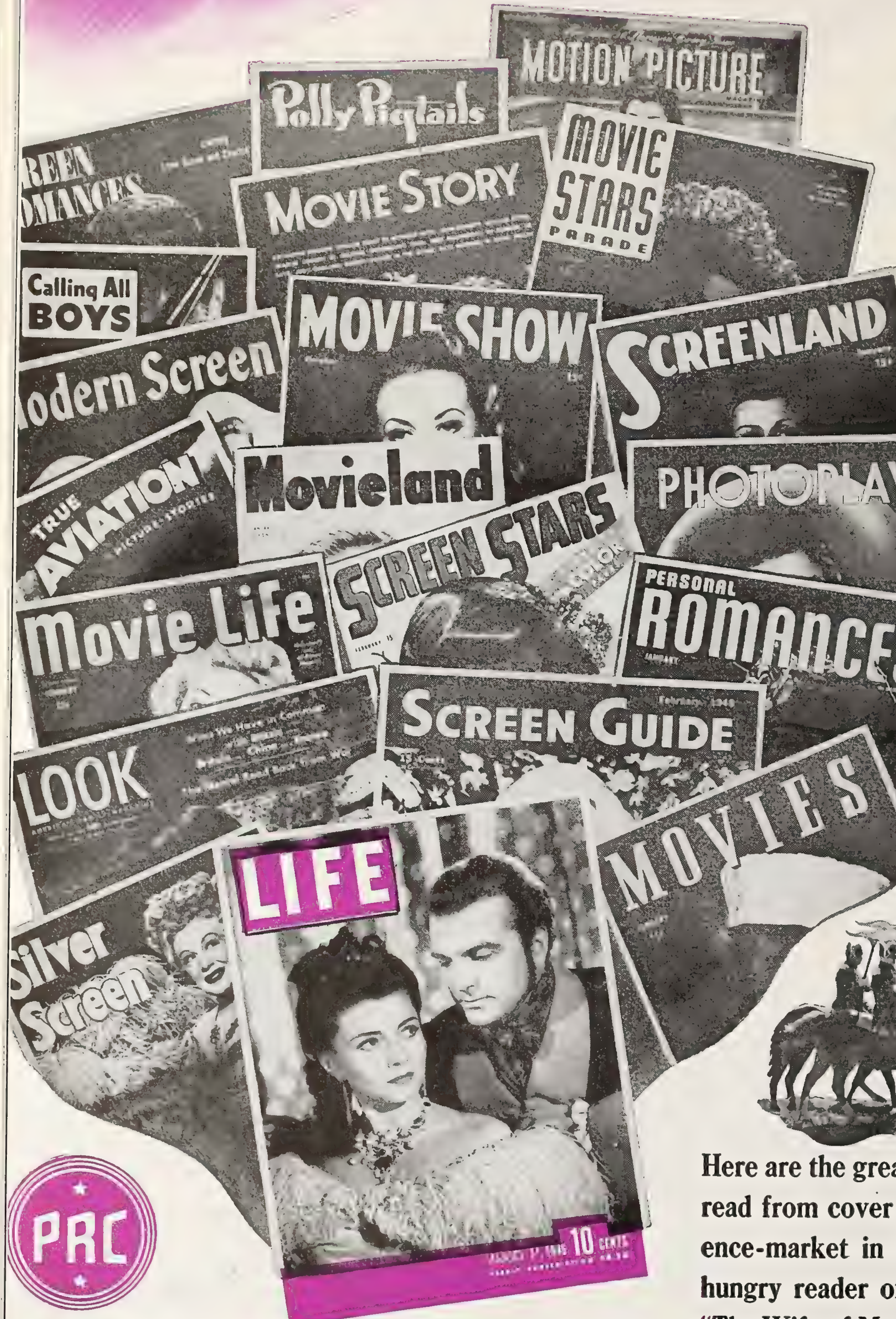
JOHN LODER · LENORE AUBER

with
CHARLES DINGLE
FRITZ KORTNER
EDUARDO CIANNELL
MARTIN KOSLECK
FRITZ FELD
EVA GABOR

DIRECTED BY EDGAR G. ULME
(In the Swashbuckling Manner of Dumas!)
Associate Producer JACK D. GRANT

80,000,

NATIONAL


SCREEN ROMANCES
Polly Pigtails
MOTION PICTURE
MOVIE STORY
MOVIE STARS PARADE
Calling All BOYS
Modern Screen
MOVIE SHOW
SCREENLAND
TRUE AVIATION PICTURE STORIES
Movieland
PHOTOPLAY
SCREEN STARS
Movie Life
PERSONAL ROMANCES
SCREEN GUIDE
LOOK
MOVIES
Silver Screen
LIFE
10 CENTS

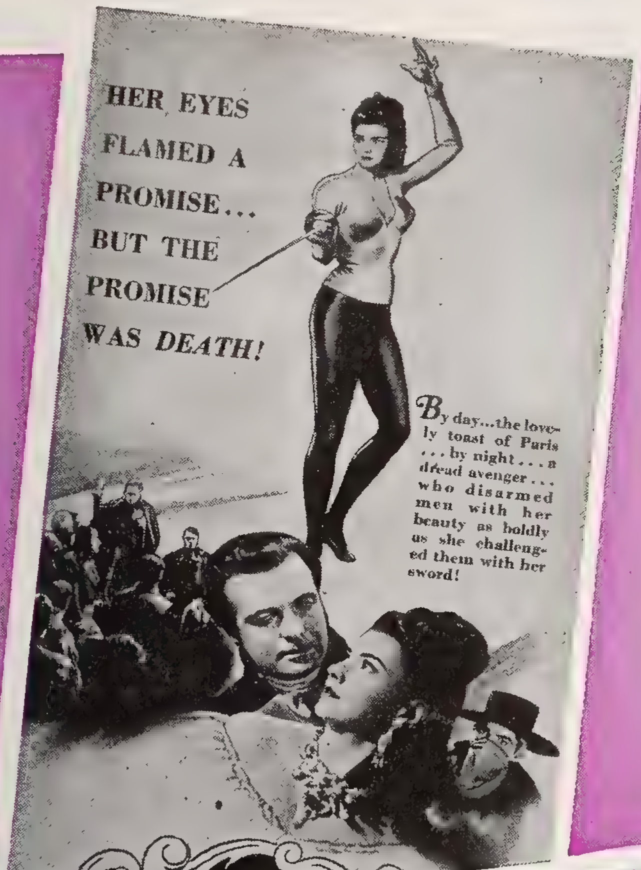
When she
broke the
unwritten
commandme
... all Franc
blushed
at her darin
An hour with the Countess meant more to him than a lifetime with any other woman!
ALEXAND
DUMA
FILMED FOR THE
"The
of M
CR
JOHN
LENORE
with
CHARLES DINGLE • FRITZ KORTNER
ARDO CIANNELLI • MARTIN KOSLECK
FRITZ FELD
Associate Producer Jack Grant
DIRECTED BY EDGAR G. ULMER

PRC

Here are the great national magazines which are read from cover to cover by the greatest audience-market in the country, every adventure-hungry reader of which is waiting eagerly for "The Wife of Monte Cristo" to open in his town!

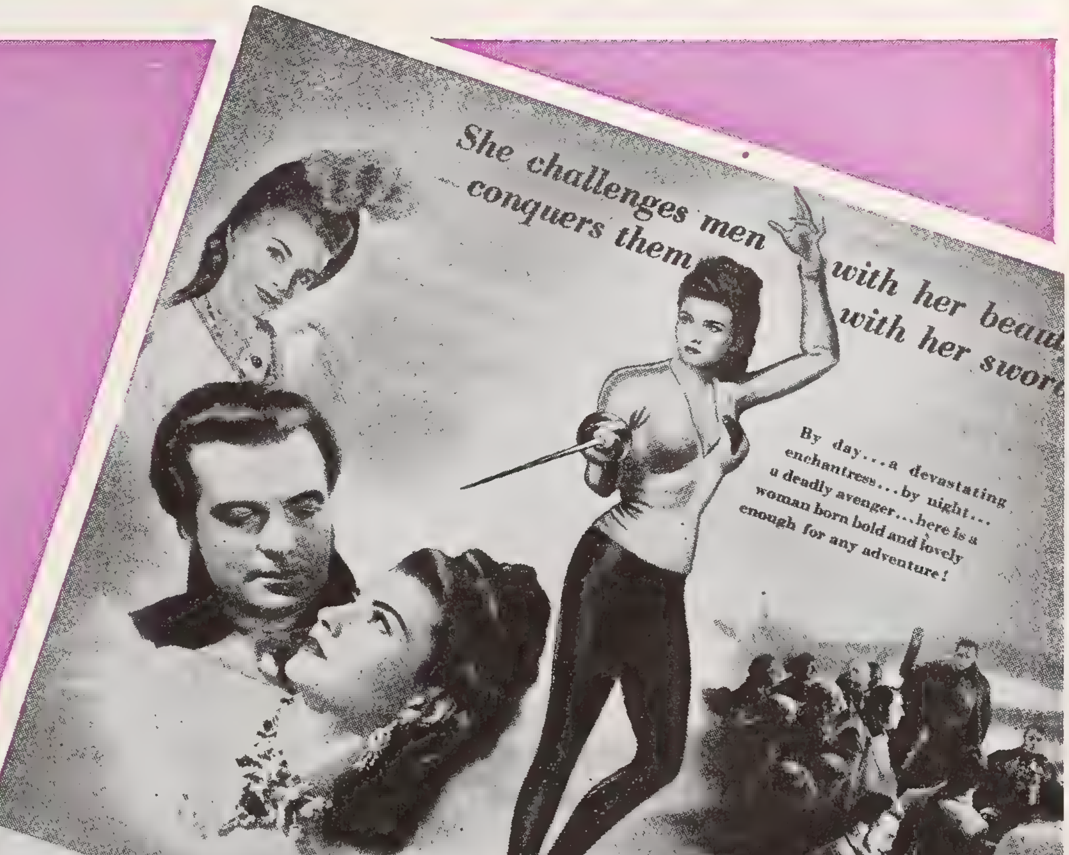
000 READERS

HAVE BEEN PRE-SOLD BY THESE
DS ON "THE WIFE OF MONTE CRISTO"



HER EYES FLAMED A PROMISE... BUT THE PROMISE WAS DEATH!

By day...the lovely toast of Paris ... by night... a dread avenger... who disarmed men with her beauty as boldly as she challenged them with her sword!



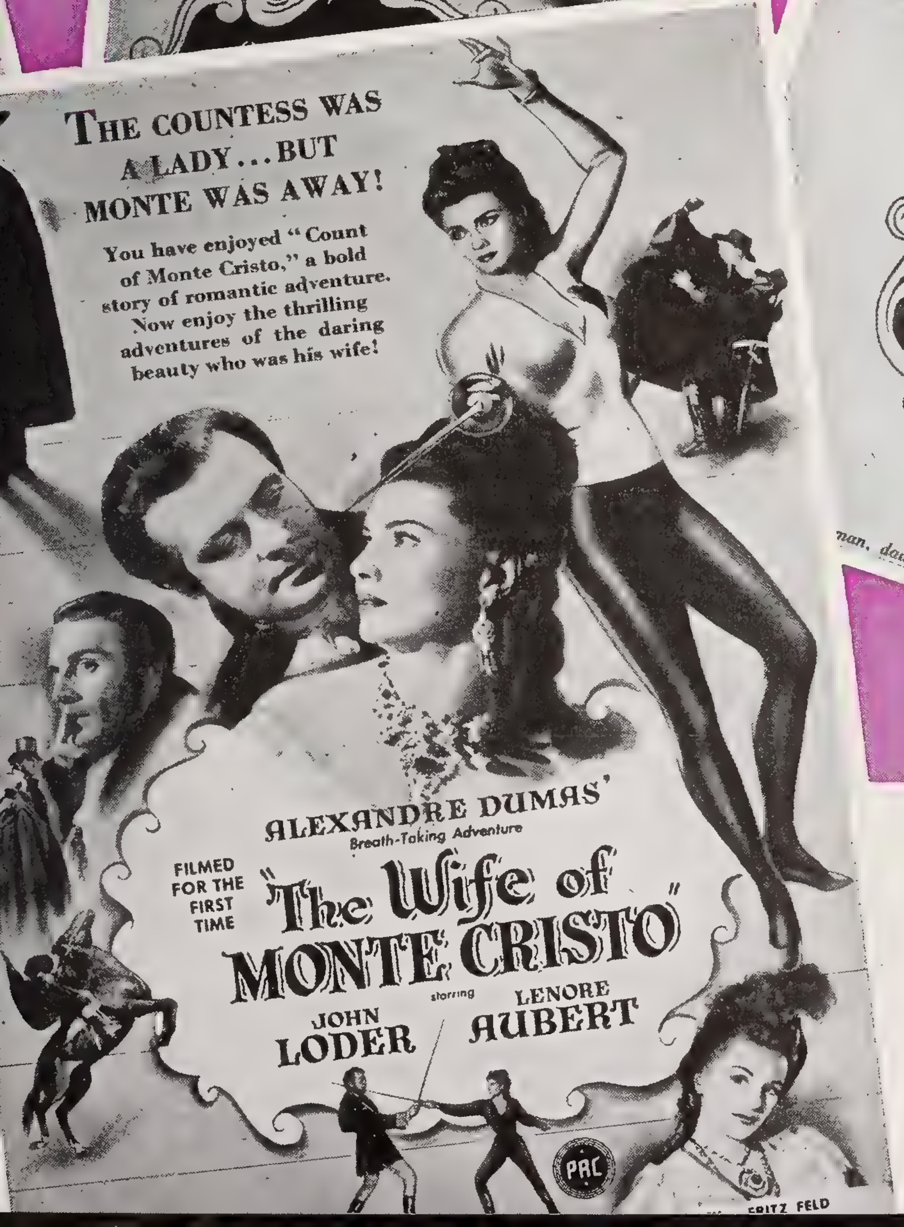
She challenges men with her beau... conquers them with her swor...

By day...a devastating enchantress...by night... a deadly avenger...here is a woman born bold and lovely enough for any adventure!

ALEXANDRE DUMAS'
Breath-Taking Adventure
FILMED FOR THE FIRST TIME
"The Wife of
MONTE CRISTO"
starring
JOHN LODER
LENORE AUBERT
with
CHARLES DINGLE · FRITZ KORTNER · EDUARDO CIANNELLI
MARTIN KOSLECK · FRITZ FELD

...man, dauntlessly and daringly romantic as Dumas' dashing Count of Monte Cristo!

PRC



THE COUNTESS WAS A LADY... BUT MONTE WAS AWAY!

You have enjoyed "Count of Monte Cristo," a bold story of romantic adventure. Now enjoy the thrilling adventures of the daring beauty who was his wife!

ALEXANDRE DUMAS'
Breath-Taking Adventure
FILMED FOR THE FIRST TIME
"The Wife of
MONTE CRISTO"
starring
JOHN LODER
LENORE AUBERT

FRITZ FELD

PRC

Here are the smashing ads which are telling America about the thrills, romance and adventure they'll find in PRC's production of Alexandre Dumas' "The Wife of Monte Cristo"!

Wabbe Cashes in With Appearance Of Spike Jones

The personal appearance of Spike Jones and his City Slickers highlighted the campaign for the "Dick Tracy" playdate at the RKO Golden Gate theatre, San Francisco. The promotion was directed by Helen Wabbe, in charge of publicity for the theatre.

Helen arranged for Jones to autograph his latest Victor music album at the Sherman Clay store, promoted radio and newspaper interviews for the orchestra leader and placed an advance story with four column cut of Jones in the San Francisco *Chronicle.*

The newspaper cut showed Jones sitting in his midget auto signing autographs for the kids. The auto, which is transported by trailer, was placed on exhibition in front of the theatre.

Street Ballyhoo Attracts

A man wearing a long white nightgown, a stocking type nightcap and carrying a lantern was engaged to walk around town. Copy read: "If you see 'Chloe' send her to Spike Jones at the Golden Gate theatre."

A "Dick Tracy" tieup was effected with the local representative of the Tootsie Roll Candy Co. and KGO, which airs the "Dick Tracy" radio program. A tieup also was arranged with the *Chronicle* for a free daily plug over the "Dick Tracy" comic strip.

Uses Inquiring Reporter For "Hitler Lives?" Quiz

An Inquiring Reporter from the *Fall River Herald,* asking the question, "Do You Think Hitler Lives?" featured the campaign put on by Ray Allard, manager of the Centre, Fall River, Mass., for the recent "Hitler Lives?" showing.

The two-reeler was exploited on the same scale as a feature. A special trailer was run, using quotes of the Walter Winchell and Louella Parsons plugs on the picture. Blowups also were made of commendatory newspaper columns, many of which have appeared throughout the country.

Allard also arranged a special screening of "Hitler Lives?" for press, clergy and leading military officials.

ANNOUNCEMENT...
WE WILL SOON RELEASE A
55 MIN. STREAMLINER —
"GROANING MY WAY"
featuring BING CROSBY
WITH BING SINGING 7 OF THE
SONGS THAT MADE HIM FAMOUS
ASTOR PICTURES CORP.
130 W. 46th St. New York, N. Y.

GROSSO BOOSTS GROSS WITH BALLYHOO DEVICE

ON STAGE
TONIGHT
CHATHAM SQUARE REVUE
9 ACTS OF OLD VARIETY TURNS
SANS SOUCI

Pat Grosso, RKO publicist for Brooklyn and Queens theatres, devised this novel display to promote "Chatham Square Revue", old time stage personalities. The setpiece and Keystone cop, plus newspaper ads, trailer, and an abundance of local publicity is attracting large crowds to the show.

Diary Promotes "Last Chance"

For his engagement of "The Last Chance" at Loew's Strand theatre, Syracuse, N. Y., manager Spencer Steinhurst arranged for the distribution of 5,000 diaries throughout the downtown area. The diary, a nine page notebook, recounted the day by day experience of an Army Air Force sergeant in his "Last Chance" for freedom after capture by the Germans.

Spencer allocated 200 cards for electric light poles throughout the city. Copy read: "Today 'The Last Chance'; now Loew's Strand." All bus stop corners carried circus type posting of these cards.

A sound truck toured downtown Syracuse and the Italian and Jewish neighborhoods in an appeal to those of foreign extraction.

The Syracuse public library and branches cooperated by displaying books with "Last Chance" themes and 30x40 cards carrying theatre credits. Book stores tied-in with cards reading, "The Last Chance," by Richard Schweizer. Literary clubs were contacted and meetings held during the playdate were devoted to the theme of the picture.

Arranges Co-operative Ad

For his engagement of "Leave Her to Heaven," manager Harold De Graw arranged a co-operative newspaper ad with Bresee's Department Store. In addition to the ad, the store gave the film a window and counter displays.

Audience Prevue Exploits "Spiral Staircase" Date

An innovation in previews on "The Spiral Staircase" resulted in plenty of publicity from the local papers and radio stations in Harrisburg, Pa.

A week before the playdate, manager Bob Sidman, of the Senate theatre, made an announcement from the stage inviting the audience to stay for a preview without revealing the name of the feature.

Before the showing the name of the picture was announced and the audience informed that the film would be stopped at the point of greatest suspense to take their reactions.

The screen went blank when Dorothy McGuire found herself trapped on the spiral staircase and the house lights turned on. Announcers and special events men from WHP, Harrisburg, were introduced and set up equipment to make a special transcription that was aired on the station the following day.

Audience was asked what they would do "If they were Dorothy McGuire" at that point. Local newspapers covered the unique promotion extensively.

Clergy Cooperation Sought By Rosenthal for "Bells"

A private screening of "Bells of St. Mary's" was held by Morris Rosenthal at Loew's Poli, New Haven, for local pastors, priests and prominent local people. In addition, an extra screening was held for the managing editor of the *New Haven Register,* his city editors, Sunday magazine section editor and sports editor.

The local station WELI played records on their "Requestfully Yours" program and gave additional announcements. They also paid for 120 dash board cars on the front of trolleys, and gave space to the theatre.

Priests made announcements from their pulpits regarding the picture and advised parishioners to see it. Since a local man is making dolls dressed in the habit worn by Ingrid Bergman, Morris purchased 12 of these and gave them to schools for prizes for essays written about the picture.

"Goofy Hat" Contest Sells "Breakfast" in Detroit

A 21 day "Goofy Hat" contest highlighted the exploitation campaign for the playdate of "Breakfast in Hollywood" at the Palms-State theatre in Detroit. Tom Breneman, star of the picture, appeared in person for the opening and awarded prizes from the stage to winners. The event was broadcast over his "Breakfast in Hollywood" morning program heard daily on a coast to coast network. The promotion was arranged by Frank Upton, manager, and Alice Gorham, publicity director for United Detroit Theatres.

The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

PORTRAIT OF MARIA (Metro-Goldwyn-Mayer): Street attention may be secured by having a young man carry a large colored portrait of Dolores del Rio around town, featuring title and catchlines. To further attract, the lad may stop at busy intersections, setting the portrait down for a few moments while he rests and onlookers feast their eyes on the star.

Arrange for a local school's painting or drawing class to make a "Portrait of Maria" in the lobby, using a figure of Dolores del Rio as a subject. Award prizes to winners.

Cut up three different scene stills of Del Rio and reproduce them as jigsaws in newspaper or throwaway form — prizes to go here, too, to those correctly assembling them. Tack cards playing up Maria as a woman of mystery could be used to good advantage, as could a teaser ad stating that anybody interested in a girl named Maria would hear something to their advantage by 'phoning the theatre.

An essay contest might be arranged in the schools on the subject of Old Mexico, guest tickets to be presented by teachers for the best offerings. If there is a large number of Mexican or Spanish people in town, call their attention to the picture's opening.

Use the classified ads and tack cards to advertise the "loss" of a valuable "Portrait of Maria". Offer a reward and announce subsequently that the picture has been found and is now on display in the lobby.

SENTIMENTAL JOURNEY (Twentieth Century-Fox): Numerous travel tieins are afforded on this picture since travel bans are soon to be lifted. Public relations men of local transportation companies should be contacted for promotions along the lines: "Now You Can Take That Sentimental Journey," etc. Window displays could be promoted from travel bureaus and hotels covered with copy: "Taking a Sentimental Journey? For pleasant surroundings and comfortable accommodations stay at . . . ", etc., etc.

For newspaper coverage a "Sentimental Journey" contest could be arranged, with readers invited to correctly identify the pictures from three different scene stills which are reproduced in the paper. For juvenile attention, a doll contest could be arranged, inspired by Connie Marshall's role in the picture, the dolls to be judged for the most unusual costumes, attractiveness, etc. Entries could be displayed in the lobby and promoted prizes awarded.

The title is a natural for merchant tieups, so counter and window displays could be arranged on vacation clothes, camping equipment, clothes for the bride, gift suggestions, luggage shops, etc.

Morton Arranges Co-op Ad on "Cornered"

Bill Morton, publicity director of the RKO Albee Theatre, Providence, R. I., promoted a co-operative newspaper ad for his playdate on "Cornered." The ad appeared in the *Evening Bulletin* and was paid for by a local concern. A window display tie-in was arranged with a main street market.

Bill tied-in with radio station WEAN which carries the Dick Powell "Rogue's Gallery" program. For five days preceding the playdate the station plugged the picture as follows: "Listen to Dick Powell every Thursday night on this station. You'll also enjoy the thrilling adventures of Dick Powell in 'Cornered' coming to the RKO Albee theatre."

Lands Break in Sport Section

P. E. McCoy, city manager of Augusta Amusements, obtained the full cooperation of the Augusta *Chronicle* sports editor for the showing of a special six minute short. The subject features scenes of the Oil Bowl football game between the University of Georgia and Tulsa University. The short subject was shown at the Imperial theatre.

The sports editor and the theatre played host to high school football teams in the vicinity at a special pre-showing of the film. A sports photographer was on hand to photograph the teams and the coaching staffs.

On opening day, a cut and story of the Georgia star, Charlie Trippi, along with a two-column free ad, appeared on the sports page.

The sports editor plugged the short over WRDW and WGAC on the newspaper's "Sports Roundup." Special set pieces with photos of the Georgia football stars were arranged in the lobbies of the circuit's four local theatres and in two Augusta hotels.

Stresses Teaser Devices For "Mildred Pierce"

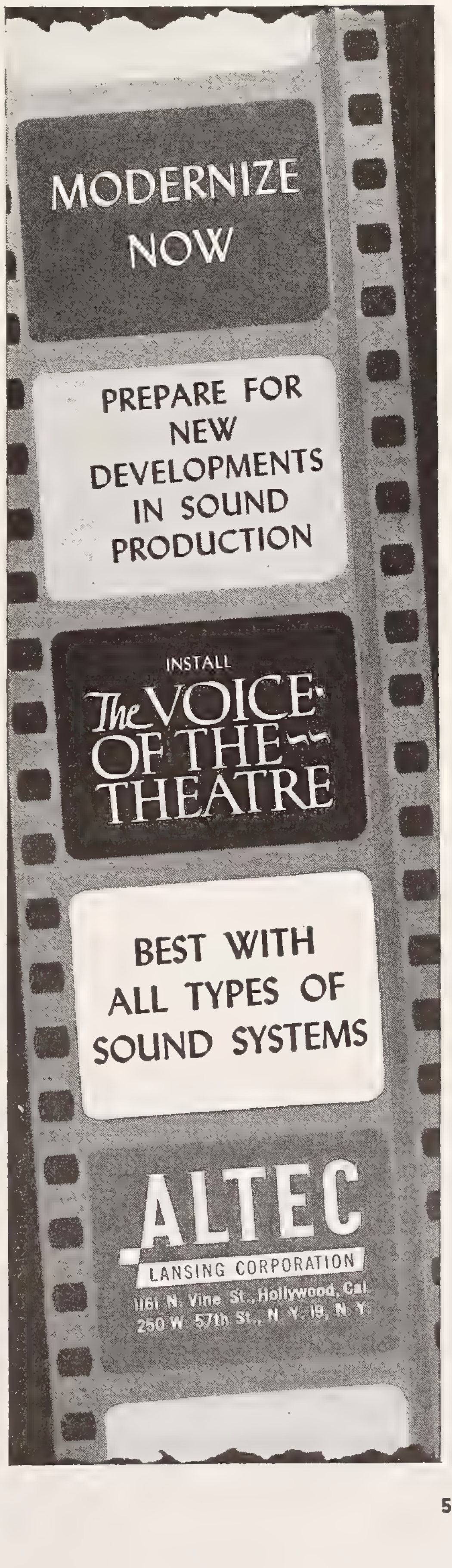
A campaign based on teaser cards and trailers highlighted manager Arthur Turner's promotion for the engagement of "Mildred Pierce" at the Parsons theatre, Parsons, Kan. Copy on the cards read: "Please don't tell anyone what 'Mildred Pierce' did." They were distributed two weeks in advance.

Other cards with similar copy were sent to members of the police force, city officials and leading citizens of the town.

Arthur used two teaser trailers. One carried this message: "Due to the surprise ending of 'Mildred Pierce' no one will be seated during the last 10 minutes of the picture."

Newspaper Ads Plug "Weekend"

A series of teaser newspaper ads were used for "The Lost Weekend" engagement by manager James G. Bell of the Penn theatre, New Castle, Pa. The ads were placed in the *New Castle News* starting a week ahead with copy: "If you're looking for the drama of relentless DESIRE you'll find it in 'The Lost Weekend.'" A different punch word was used each day, such as SAVAGE, PUNCH, SHOCK, etc.



MODERNIZE NOW

PREPARE FOR NEW DEVELOPMENTS IN SOUND PRODUCTION

INSTALL The VOICE OF THE THEATRE

BEST WITH ALL TYPES OF SOUND SYSTEMS

ALTEC LANSING CORPORATION
1161 N. Vine St., Hollywood, Cal.
250 W. 57th St., N. Y. 19, N. Y.

SHOWMEN PERSONALS

In New Posts: Ray Monroe, Diamond, Philadelphia. Ray Laucks, Lyric, Newmanstown, Pa. Les Newkirk, city manager, Fox Intermountain Theatres, Rock Springs, Wyo. Cary Groce, Castle, Detroit, Mich. Al Lowenthal, Lindley, Philadelphia.

RKO Theatres sends Bill Sears from the Orpheum, Minneapolis, to Sioux City, Ia., as city manager. Robert Whelan, moving in from Sioux City, will be city manager of the Orpheum and Pantages in Minneapolis, as well as manager of the former.

Harry Cottle, West Side theatre supervisor, Balaban and Katz circuit, Chicago. Frank Henson, Loew's, Akron, Ohio. Frank Crowe, Monroe, Detroit. Don King, Capitol, Providence, R. I. Larry Caplane, Grand, Columbus, Ohio.

Norine Fletcher, assistant city manager, Fox Intermountain Theatres, Sheridan, Wyo. Steve McDonough, Crystal; Thomas Beeton, Rainbo; Charles Collins, Rex; Vernon F. Carlson, Senate; Dave Mageson, Seville; all in Detroit.

Assistant Managers: Moe Wexler, Mastbaum, Philadelphia. John Shelly, RKO-Schine Empire, Syracuse, N. Y. Elmer Evanko, Prince, Ambridge, Pa. Joseph Veracka, Broad, Newark, N. J. Hugh McGinnis, State, Chicago.

Robert Bell, Loew's State, Newark, N. J. Walter Robertson, Community, Queens, Long Island, N. Y. William Herschel, Paramount; George Maxwell, Keith's; both in Syracuse, N. Y.

Returned Servicemen: Joe Armantrout, Vogue, Indianapolis, Ind. Leo Haney, Lido, Maywood, Ill. Jack D. Braunagel, supervisor theatres in Ohio, Kentucky and West Virginia for Northio Theatres, Cincinnati. Pat R. Notaro, Regent, Elmira, N. Y.

Fred Montgomery, State, Chester, Pa. Alex Sorenson, Vogue, Beresford, S. D. Cecil Brown, Paramount, Montgomery, Ala. Harold Teel, Mack-Upton, Detroit, Mich. Saul Ripps, Rivoli, New Haven, Conn. W. V. Adwell, Jr., Roxy, Fort Worth, Texas.

Junior Showmen: Twin girls, no less, were the order of the day for the Jack Feldmans in Philadelphia. Father is manager of the Byrd theatre there.

Birthday Greetings: J. R. Smith, George Heeley, Jr., Thomas J. Bogan, Joe B. Wills, Karl Schmidt, Joseph Liss, Max Davey, Samuel Schecter, J. J. Kalix, Harold P. Midgley, Raymond L. Jones, El Perruzzi, Harry Greenman, E. E. Seibel.

Eli H. Arkin, Sidney W. Blumenthal, Frank Burton, Walter W. Leach, Henry F. Lake, Fred E. Baldwick, Irving M. Ginsberg, Ray A. Holtz, Dick A. Raub, J. F. Bradshaw, S. L. Masden, Bill Headstream, Lige Brien.

Robert W. Baier, James D. Denny, David Weinstein, Francis J. Shelley, J. Noble Arnold, Peter Broadhead, Arthur R. Morton, Harry Rose, Leo A. Schuessler, Rei Terry, Leonard Kraska.

Newspaper's Pet Contest Sparks "Forest" Date

For his campaign on "The Enchanted Forest," manager Arthur Krolick of the Century theatre, Rochester, N. Y., arranged a special screening of the picture for civic leaders, the clergy, school authorities and organizational groups at the Rochester Club, which was sponsored by newspaper publisher Frank Gannett.

A newspaper contest was placed with the *Democrat and Chronicle* starting on opening day and continuing daily during the run of the film. Entrants were required to write a letter telling about the smart doings of their pets. Winners received cash prizes and guest tickets.

Newspaper breaks were numerous. They included an editorial in the *Democrat and Chronicle,* a story on the screening at the Rochester Club, an article by the drama critic announcing the engagement, and special advance stories with art.

Co-operative Ads Plentiful

A tieup was arranged with Loube's Old Spain Restaurant to imprint the theatre ad on the front of the menu. The menus were given away as souvenirs.

Co-operative ads were set with Sears, Roebuck and the Harry Stone Restaurant. Window tieups were made with Neisner Bros., Grant's, Columbia Music Store and the Lincoln Store.

A large card was planted at the city zoo tying in with the animals in the picture. At a children's show held Saturday morning, gift souvenirs were awarded to the first 1,000 attending the show.

Doubles Contest Set by Tompkins

Through the cooperation of Charles S. Drake, largest department store in Elkhart, Ind., Chick Tompkins held a Margaret O'Brien doubles contest for the opening of "Our Vines Have Tender Grapes." Thirty-six finalists appeared on the Elco stage on the opening matinee, prizes being Margaret O'Brien merchandise, autographed pictures of the star, and season tickets to the winners of the contest.

The store cooperated 100 per cent, giving three windows to a display of stills, theatre placards and signs announcing their sponsorship of the contest. Cards were placed in front of each elevator on the five floors and a large easel-type sign placed in the front entrance, as well as theatre placards in the children's department, where they were invited to register. The store also contributed a printed form for the contestants to fill out.

Tying in with the Victory Loan campaign, pupils of the school system selling the most Bonds in their classrooms were guests at the opening and the stage contest to select Elkhart's own Margaret O'Brien.

Arranges Tieup with Boy Scouts

Manager Mike Stranger of Loew's State theatre, White Plains, N. Y., arranged with the Boy Scouts of America for the presentation of "General Eisenhower" medals to be held at the theatre. A picture of the presentation at the State appeared on the back cover of a booklet put out by the Fenimore Cooper branch of the Boy Scouts. 20,000 copies of the booklet were distributed.

By the Herald

BOUQUET from Cleveland in the person of Gertrude Tracy, manager of the Ohio theatre, in New York on vacation, is a reminder that summer is not far off.

Misavice Holds Kiddie Show in Berwyn, Ill.

Manager John Misavice arranged a Kiddie's Fun Show on the Saturday preceding Valentine's Day at the Ritz theatre, Berwyn, Ill. Through the cooperation of authorities, special announcements of the cartoon show were made in public schools. John reports that the theatre, which is operated by the Manta and Rose circuit, had one of the biggest turnouts in its history.

For his campaign on "The House on 92nd Sreet," Misavice used teaser ads in the "Want Ad" section of the local newspaper. Copy read: "Apartments for rent in 'The House on 92nd Street', an ideal location for espionage activities. Only foreign agents need apply".

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.
Current Release
Whirlwind of Paris
The First New French Musical Since the War
HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18

WHATEVER YOU WANT WHENEVER YOU WANT IT!
SPECIAL TRAILERS
PDQ AND PERFECT, TOO
FILMACK
1325 S. WABASH · CHICAGO 5, ILL.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

PARDON MY PAST (Col.)

Final Report:

Total Gross Tabulated	$379,900
Comparative Average Gross	349,500
Over-all Performance	108.6%

BALTIMORE—Hippodrome	83.9%
(SA) Vaudeville	
BUFFALO—Lafayette	125.6%
(DB) My Name Is Julia Ross (Col.)	
CHICAGO—Apollo	107.9%
CINCINNATI—RKO Palace	95.9%
CINCINNATI—Keith's, MO 1st week	76.3%
CLEVELAND—Warner's Lake, 1st week	118.2%
CLEVELAND—Warner's Lake, 2nd week	106.0%
INDIANAPOLIS—Loew's	94.5%
(DB) Snafu (Col.)	
KANSAS CITY—Midland	88.6%
(DB) Snafu (Col.)	
LOS ANGELES—Fox Wilshire, 1st week	187.5%
(DB) Meet Me On Broadway (Col.)	
LOS ANGELES—Fox Wilshire, 2nd week	130.6%
(DB) Meet Me on Broadway (Col.)	
LOS ANGELES—Guild, 1st week	125.0%
(DB) Meet Me On Broadway (Col.)	
LOS ANGELES—Guild, 2nd week	98.6%
(DB) Meet Me On Broadway (Col.)	
LOS ANGELES—United Artists, 1st week	161.5%
(DB) Meet Me On Broadway (Col.)	
LOS ANGELES—United Artists, 2nd week	107.6%
(DB) Meet Me On Broadway (Col.)	
LOS ANGELES—Vogue, 1st week	146.1%
(DB) Meet Me On Broadway (Col.)	
LOS ANGELES—Vogue, 2nd week	115.3%
(DB) Meet Me On Broadway (Col.)	
LOS ANGELES—Vogue, 3rd week	90.7%
(DB) Meet Me On Broadway (Col.)	
MINNEAPOLIS—State	115.1%
MINNEAPOLIS—Lyric, MO 1st week	139.5%
MINNEAPOLIS—Lyric, MO 2nd week	116.3%
MINNEAPOLIS—Lyric, MO 3rd week	104.6%
OMAHA—RKO-Brandeis	96.0%
(DB) My Name Is Julia Ross (Col.)	
PHILADELPHIA—Stanton, 1st week	137,8%
PHILADELPHIA—Stanton, 2nd week	76.3%
PITTSBURGH—Harris	128.7%
SAN FRANCISCO—Orpheum, 1st week	.139.5%
(DB) Crime Doctor's Warning (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	93.0%
(DB) Crime Doctor's Warning (Col.)	
SAN FRANCISCO—Orpheum, 3rd week	81.3%
(DB) Crime Doctor's Warning (Col.)	
SEATTLE—Liberty, 1st week	114.2%
(DB) A Close Call For Boston Blackie (Col.)	
SEATTLE—Liberty, 2nd week	87.6%
(DB) A Close Call For Boston Blackie (Col.)	
SEATTLE—Liberty, 3rd week	76.1%
(DB) A Close Call For Boston Blackie (Col.)	
ST. LOUIS—Ambassador	81.2%
(DB) The Crimson Canary (Univ.)	
TORONTO—Eglinton	173.3%

•

BANDIT OF SHERWOOD FOREST (Col.)

First Report:

Total Gross Tabulated	$198,900
Comparative Average Gross	149,000
Over-all Performance	133.4%

BUFFALO—Lafayette, 1st week	181.8%
(DB) Hit the Hay (Col.)	
BUFFALO—Lafayette, 2nd week	119.0%
(DB) I Love a Bandleader (Col.)	
CINCINNATI—RKO Albee	136.1%
CINCINNATI—RKO Grand, MO 1st week	115.8%
CINCINNATI—RKO Shubert, MO 2nd week	94.3%
CLEVELAND—Warner's Hippodrome	140.0%
INDIANAPOLIS—Loew's	133.8%
(DB) A Close Call for Boston Blackie (Col.)	
KANSAS CITY—Midland	126.4%
(DB) One Way to Love (Col.)	
MILWAUKEE—Palace	162.6%
(DB) One Way to Love (Col.)	
MINNEAPOLIS—Orpheum	146.3%
SALT LAKE CITY—Centre	102.9%
SALT LAKE CITY—Capitol, MO 1st week	103.8%
(DB) Follow That Woman (Para.)	

•

ADVENTURE (M-G-M)

First Report:

Total Gross Tabulated	$1,096,500
Comparative Average Gross	911,800
Over-all Performance	120.2%

CHICAGO—United Artists	155.1%
CINCINNATI—RKO Palace, 1st week	178.0%
CINCINNATI—RKO Palace 2nd week	123.2%
CINCINNATI—RKO Grand, MO 1st week	109.7%
LOS ANGELES—Egyptian, 1st week	185.8%
LOS ANGELES—Egyptian, 2nd week	128.3%
LOS ANGELES—Los Angeles, 1st week	167.9%
LOS ANGELES—Los Angeles, 2nd week	145.5%
LOS ANGELES—Los Angeles, 3rd week	111.9%
LOS ANGELES—Ritz, 1st week	169.2%
LOS ANGELES—Ritz, 2nd week	129.8%
NEW YORK—Music Hall, 1st week	105.3%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	112.6%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	117.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	99.8%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Stanley, 1st week	193.6%
PHILADELPHIA—Stanley, 2nd week	152.5%
ST. LOUIS—Loew's State	191.0%
WASHINGTON—Palace	176.4%

•

ABILENE TOWN (U.A.)

First Report:

Total Gross Tabulated	$273,100
Comparative Average Gross	234,300
Over-all Performance	116.5%

BUFFALO—Buffalo	94.9%
(DB) Tokyo Rose (Para.)	
CHICAGO—Oriental, 1st week	141.3%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	130.2%
(SA) Vaudeville	
CLEVELAND—Loew's Stillman, 1st week	152.4%
CLEVELAND—Loew's Stillman, 2nd week	102.0%
KANSAS CITY—Midland	126.6%
(DB) Meet Me On Broadway (Col.)	
LOS ANGELES—Music Hall Beverly Hills, 1st week	152.1%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	104.1%
LOS ANGELES—Music Hall Downtown, 1st week	171.9%
LOS ANGELES—Music Hall Downtown, 2nd week	99.3%
LOS ANGELES—Music Hall Hawaii, 1st week	122.3%
LOS ANGELES—Music Hall Hawaii, 2nd week	79.1%
LOS ANGELES—Music Hall Hollywood, 1st week	145.1%
LOS ANGELES—Music Hall Hollywood, 2nd week	101.9%
SAN FRANCISCO—United Artists	116.8%
(DB) Life With Blondie (Col.)	

"... now I do what I please, when I please!"
Gilda
A COLUMBIA PICTURE

World Premiere—RADIO CITY MUSIC HALL

Industry Opens Red Cross Drive Aiming at Record

This week the nation's exhibitors, by unanimous agreement, began passing Red Cross collection plates.

As the industry's drive began Wednesday, exhibitors and distributors looked forward to the largest dollar contribution the industry has ever made to the Red Cross.

Headline news was pouring into New York headquarters from all over the country, from the more than 17,000 participating theatres: Chicago looks to 100 per cent exhibitor support. St. Louis area reports Red Cross record in view. All Memphis theatres pledged. Buffalo pledged 100 per cent. From Omaha, Cleveland, Philadelphia, Milwaukee, from all points on the industry map, the news was coming in.

In New York, Loew's Theatres announced it would donate $40,000, nationally, to the campaign, proportioning that sum among the counties in which Loew's operates.

In the San Francisco area, 100 Golden State and T and D, Jr., Enterprises theatres agreed to double their audience collection time. Sixteen Broadway theatres agreed to do the same.

In one 24-hour period, 1,565 theatres were pledged.

Much of this increased activity, according to Harold J. Fitzgerald, national campaign director, was affected by last week's announcement of the formation of the "24-Hour Club," a club limited to 24 exhibitor-distributor members who will go to Washington to receive the thanks of President Truman.

Officially, collections end next Tuesday, but in many cases collections will continue to March 31.

In reviewing the ground work for the drive, Spyros P. Skouras, the industry's national chairman, said, "The industry's contribution to the current Red Cross campaign will be one of the outstanding accomplishments of film workers this year."

Miracoustic

Cosmo-Sileo

FOR THE RED CROSS. Flanked by announcer Kenny Delmar, left, and Spyros P. Skouras, national chairman of the motion picture industry's Red Cross Drive, Claudette Colbert addresses the nation's showmen on the special recording sent all exhibitors and distributor chairmen of the drive. The recording was of five minute duration, and featured President Harry S. Truman, along with Miss Colbert and Mr. Skouras.

Washington Variety Club Honors War Workers

Citations in recognition of outstanding service during the war were awarded to 100 women of the Serviceman's Ticket Hut in Washington, D. C., at a luncheon March 11 in their honor by Variety Club Tent No. 11 and former War Activities Committee representatives. Headed by co-chairmen John J. Payette and Carter T. Barron, the volunteers, who ran the hut from May, 1943, to January, 1946, distributed 734,442 free theatre and other amusement tickets.

No Film Rein on State Department

Placing no restrictions on methods to be used in contracting for motion picture production, the House Appropriations Committee has approved an over-all financial grant of $19,000,000 for the State Department Information Service, it was reported from Washington last Wednesday.

Members of the House Rules Committee, which held hearings on the plan, however, urged the Government agencies concerned with the program to contract for information films with the industry rather than going into "mass government production."

Attacking the Benton cultural relations program in a Rules Committee meeting the same day, Representative Roger C. Slaughter said that if the same people run the information program he will not support it.

"The Green Years is a wonderful motion picture."

(M-G-M's of course!)

OVER A QUARTER OF A CENTURY
OUTDOOR
REFRESHMENT SERVICE
FROM COAST TO COAST
Specializing in . . .
★ BASEBALL PARKS – FOOTBALL STADIA
★ RACE TRACKS – INDOOR ARENAS
★ SOFT BALL PARKS – THEATRES
And Now!
DRIVE-IN THEATRES

Our business is operating and beautifying refreshment concessions throughout America. We are particularly proud of our newly-developed service for drive-in theatres. . . . For over 3 years we have served drive-in theatres in Chicago, Louisville, Dayton, Toledo, Buffalo and Rochester.

SPORTSERVICE Inc.
HURST BLDG. BUFFALO, N. Y.
Owned and Operated by JACOBS BROS.
WRITE FOR FURTHER INFORMATION

Paramount Will Pre-Pay Notes

The Paramount board of directors last week authorized the pre-payment April 15 of $2,500,000, principal amount, of its notes due 1947-49.

At the same time the company reported that Famous Players Canadian Corporation, Ltd., its Canadian subsidiary, recently arranged for the public sale in Canada of 375,000 new shares, resulting from a recent reclassification on a three-to-one basis, at $14 to the Canadian underwriters and $15 to the public. Paramount's common stock interest in Famous Players will be reduced from 89 per cent to 69 per cent and the holdings of the Canadian public will be increased from 11 per cent to 31 per cent when the financing is completed.

The proceeds of the sale, $5,250,000, which were expected to be received March 18, will be employed by the Canadian Corporation to pay off all funded debt of the company and its consolidated subsidiaries.

The remaining fixed debt of Paramount Pictures, Inc., and its subsidiaries will be $2,500,000 of notes due 1949-51 and $2,000,000 of notes due 1951 which are convertible into common stock. When these notes have been retired, Paramount and the subsidiaries will have eliminated all senior securities and only common stock will be outstanding.

Fred Mohrhardt has been elected treasurer to succeed the late Walter B. Cokell. Paul Raibourn has been elected vice-president in charge of budget and planning.

Setay Reports Net of $669,608

Net income of $669,608 after Federal taxes of $620,000 has been reported by Setay Company and its Republic subsidiaries from October 28, 1944, to November 26, 1945.

Consolidated Film Industries had a net of $572,039, after all charges, for the period from January 1 to November 26, 1945, the latter date marking the merger of Consolidated and Republic Pictures with Setay. Net income after taxes and other deductible items was $1,725,099; $28,060 was charged to loss on real estate, and $778,000 was listed as provision for negotiation of war contracts.

It was pointed out by Joseph E. McMahon, secretary, that a comparison with previous earnings could not be reached since Consolidated operated on a calendar year basis while Setay ended its fiscal year in October.

The Consolidated and Setay earnings are estimated to be 31 cents per share on the outstanding common stock, after applying $400,000 on account to dividend requirements on outstanding preferred. This compares with 29 cents in 1944.

For the period given, Setay's income from film rentals and royalties amounted to $16,062,348.

Short Product in First Run Houses

NEW YORK—Week of March 18

CAPITOL: Purity Squad .... ***MGM***
Land of the Mayas .... ***MGM***
Feature: Sailor Takes a Wife .... MGM

CRITERION: Apple Andy .... ***Universal***
Feature: Scarlet Street .... Universal

GLOBE: Holiday for Shoestrings .. ***Vitaphone***
Music for Americas .... ***Vitaphone***
Feature: Whistle Stop .... United Artists

HOLLYWOOD: Baseball Bugs ..... ***Vitaphone***
Hitler Lives? .... ***Vitaphone***
Feature: Saratoga Trunk .... Warner Bros.

MUSIC HALL: Old Sequoia .... ***RKO***
Feature: Gilda .... Columbia

PARAMOUNT: Dixie Pointers ..... ***Paramount***
Unusual Occupations, No. 3 ...... ***Paramount***
The Friendly Ghost .... ***Paramount***
Feature: The Road to Utopia .... Paramount

RIALTO: Mess Production .... ***Paramount***
Daffy Dilly Daddy .... ***Paramount***
Feature: Shock .... 20th Cent.-Fox

RIVOLI: House Tricks .... ***Paramount***
Animalology .... ***Paramount***
Feature: The Lost Weekend .... Paramount

ROXY: Report on Greece (March of Time) ***20th Cent.-Fox***
Feature: Sentimental Journey ...... 20th Cent.-Fox

STRAND: Movieland Magic .... ***Vitaphone***
Quentin Quail .... ***Vitaphone***
Days of '76 .... ***Vitaphone***
Feature: Cinderella Jones .... Warner Bros.

CHICAGO—Week of March 18

APOLLO: Holiday for Shoestrings . ***Vitaphone***
Louisiana Springtime .... ***20th Cent.-Fox***
Feature: The Lost Weekend .... Paramount

ROOSEVELT: California er Bust .... ***RKO***
Music of the Americas .... ***Vitaphone***
Feature: San Antonio .... Warner Bros.

STATE LAKE: Duck Pimples .... ***RKO***
Sport Sticklers .... ***MGM***
Feature: Spellbound .... United Artists

Authors to Share Profits Of Story Productions

Armand S. Deutsch, president of Story Productions, Inc., has announced that authors whose works Story will film, will receive a percentage of the producer's share of the receipts. In the case of Taylor Caldwell's "This Side of Innocence," the first picture Story will make under this arrangement, Miss Caldwell can realize as high as $500,000, Mr. Deutsch pointed out.

The film rights to the NBC program, "Honeymoon in New York" have been bought by Story Productions,

"Now they all know what I am..."
Gilda
A COLUMBIA PICTURE

World Premiere—**RADIO CITY MUSIC HALL**

LATE FEATURE REVIEWS

The Kid from Brooklyn

RKO Radio-Goldwyn—And Quite a Kid, Too

The talented—and for this reviewer's money—the amazing Danny Kaye is better than twice before in his third musical. He crashed through to immediate stardom in "Up in Arms," but kept on going in "Wonder Man." But in his new and third musical, "The Kid from Brooklyn," he delivers with a loud report all the promise so considerably indicated in his first two times around.

Some years ago Harold Lloyd made a comedy called "The Milky Way." Samuel Goldwyn's latest with his package of entertainment dynamite is based on that, and for Kaye it turns out to be a vehicle patterned expertly and very neatly to his wide range of talents. Grover Jones, Frank Butler and Richard Connell, craftsmen all, compounded the screenplay which then was passed along to Don Hartman and Melville Shavelson for adaptation.

Jule Styne and Sammy Cahn, who rate among the best of the tunesmiths, were enrolled for the musical end—"You're the Cause of It All," "I Love an Old-Fashioned Song," "Hey, What's Your Name?", "Josie" and "The Sunflower Song." Out of the Kaye standard repertoire came "Pavlowa" by Sylvia Fine and Max Liebman after which Norman Z. McLeod, a stalwart in the comedy field, was turned loose on the direction. The result, all Goldwyn and all Kaye with much top-grade assistance, is "The Kid from Brooklyn."

It's about a shy, all-thumbs milkman who gets himself unwittingly involved in crooked pugilism to emerge as the world's champ in his class. No one is more surprised than Kaye himself. He has a sister, vivacious and competent Vera-Ellen, who sings and dances in a night club, which provides much of the reason for various numbers. He falls for Virginia Mayo, who wants to become a singer, and does. Walter Abel, Eve Arden, Steve Cochran and Lionel Stander make up the foursome who use Kaye to line their own pocketbooks, but don't quite make it. Against this background with its untold opportunity for Kaye-isms is high comedy and a great deal of it.

The routines in the fight ring are inevitably heading for audience howls. This goes for the opening and closing milkman sequences and it also goes for practically all of the footage in between. This comedy of errors is sprawling enough to assure laughs and roars with chuckles in between.

"The Kid from Brooklyn," however, is different from its predecessors in that it relies far less on its star's unique style of song delivery and almost completely on him as a comedian. In fact, the "Pavlowa" number is Kaye's single specialty. Over all and enveloping all are the class values which represent Goldwyn's established hallmark. This attraction is tasteful and a constant pleasure to watch unfold. Its music is good, its timing is excellent and its future as a money-maker of proportion and girth assured.

Seen at trade showing, Astor theatre, New York, where the audience had a fine time. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 114 min. PCA No. 11292. General audience classification.
Burleigh Sullivan ....Danny Kaye
Polly Pringle ....Virginia Mayo
Susie Sullivan ....Vera-Ellen
Eve Arden, Walter Abel, Lionel Stander, Steve Cochran, Fay Bainter, Clarence Kolb, Jerome Cowan, Don Wilson, Knox Manning, Johnny Downs

Wife of Monte Cristo

PRC—Edmund Dantes Returns

Designed for the young in heart from six to 60, Leon Fromkess' latest production combines skillful swordplay with deeds of derring-do, laid against the colorful background of Paris in the year 1832. John Loder, starred as the villain of the piece, takes the actnig laurels, though in the interests of justice he comes to no good end.

Lenore Aubert is lovely in the title role, and Martin Kosleck makes a somewhat sinister Monte Cristo. After an overlong resume of the Dumas classic which suggested the story to its adapters, Franz Rosenwalk and Edgar G. Ulmer, Dorcas Cochran's screenplay gets on with the further adventures of the Count and his reckless young countess.

Out for vengeance against those responsible for his imprisonment in the Chateau D'If, and justice for the people of Paris, who are being bamboozled by an unscrupulous prefect of police and his rascally associates, the pair engage in a series of skirmishes with the Gendarmerie. The countess, having dispatched one of the villains with neatness and skill, is imprisoned by the prefect. Her husband, however, arrives in the nick of time to force her release. The two escape in a mail coach, and ride off into the sunrise, vowing to return, some day, and once more to take up the cause of the oppressed.

Edgar G. Ulmer directed in dashing style and Jack D. Grant was associate producer.

Previewed at the Four Star theatre, Hollywood, where an audience attracted by "Scarlet Street" appeared diverted by the preview offering. Reviewer's Rating: Good.—THALIA BELL.

Release date, April 23, 1946. Running time, 80 min. PCA No. 11167. General audience classification.
Prefect of Police, De Villefort..................John Loder
Countess of Monte Cristo Haydee.......Lenore Aubert
Count of Monte Cristo......................Martin Kosleck
Antoine ....Eduardo Ciannelli
Charles Dingle, Fritz Kortner, Eva Garbor

Legion of Decency Reviews Twelve New Productions

The National Legion of Decency reviewed twelve new productions this week, approving all but one. The single exception was the Italian film, "Open City," which was placed in Class B, objectionable in part, because of "deceit sympathetically treated; excessive gruesomeness; suggestive costume and implications and use of narcotics." In Class A-I, unobjectionable for general patronage, were "Blondie's Lucky Day," "Gay Blades," "The Gay Cavalier," "Gentlemen With Guns," "Moon Over Montana," "Song of Arizona" and "When Johnny Comes Flying Home." In Class A-II, unobjectionable for adults, were: "Blonde Alibi," "Perilous Holiday," "Stolen Life" and "Strange Impersonation."

Hartford Building Sold

The Astor theatre building in East Hartford, Conn., has been sold by Sal Adorno, affiliated with the S. A. & S. Corporation, to the Comstock Building Corporation, for a reported purchase price of $112,000. The new owners are Harry L. Post and Rose L. Post of East Hartford, and Gladys Howard of Hartford.

Half of All Films In Color Seen By Pressburger

Color was the theme of producer Arnold Pressburger, at an interview in the New York offices of United Artists Monday. Outlining his plans under the newly formed Regency Productions, Mr. Pressburger predicted that next year 50 per cent of all pictures would be in color, not only from Technicolor, but from other companies with other processes.

Arnold Pressburger

He will not make a musical without color, because the public now expects all its musicals to be in color, he said.

He is committed to make two or three pictures a year for United Artists, he said, but is now being hampered by the lack of studio space, a situation, he added, which will be resolved within a year because of studio construction.

Mr. Pressburger's latest, "A Scandal in Paris," will be released shortly. He will begin his next picture in July. His partners in Regency Productions are George Sanders and Douglas Sirk. They will not necessarily make pictures as a unit, although they will sell them under the unit name, Mr. Pressburger explained.

Mr. Pressburger is in New York seeing plays and interviewing talent.

Board of Review to Hold Conference March 28

The National Board of Review of Motion Pictures will hold its thirty-seventh anniversary conference March 28 at the Hotel Pennsylvania, New York City. Dr. Luther H. Evans, Librarian of Congress, will speak on "The Library of Congress Accepts the Liveliest Art," a description of the Government's plans for a national film library. Other papers to be presented include "The 16mm Film Comes of Age," by I. C. Boerlin, president, Educational Film Library Association; "Film Plans of the Protestant Church," by Paul F. Hurd, executive secretary, Protestant Film Commission, and "The New Role of Music," by Charles Previn, director of music for Radio City Music Hall.

Al Selig Joins 20th-Fox

Al Selig, publicist, has joined 20th Century-Fox as trade paper contact in New York, it was announced last Friday by Charles Schlaifer, head of the advertising, publicity and exploitation departments. Mr. Selig succeeds Dave Bader, who resigned recently to publish the *16 Millimeter Reporter*.

FROM READER

SAYS ALLIED CHECKING PLAN UNWORKABLE

To the Editor of the Herald:

In the Motion Picture Herald dated February 23, referring to the article on page 23 concerning checking of theatres:

I have been checking percentage pictures for the past 25 years, and it is my honest opinion that as long as pictures are sold on a percentage basis the distributor will insist upon a proper checking system. The plan as submitted by Col. H. A. Cole's committee of Allied, suggesting that insurance and bonding companies do the work of checking is out of order insofar as the motion picture industry is concerned.

When Confidential Reports, Inc., was first organized . . . the only complaint by Allied was that CRI might be anything but confidential. It has been in operation almost a year, and up to the present time no evidence has been presented that CRI has betrayed confidence. Surely, Colonel Cole's committee should know that the basis of the insurance and bonding business is largely an interchange of information.

The logical thing to do, and it is not too late yet, was to have Colonel Cole's committee get into a huddle with Dr. (Isidore) Lubin and Mr. (Jack) Levin of CRI and work out a feasible plan concerning checking.

The cost involved in insurance and bonding checking will be greater than it first appears. These companies will not take all risks, and the rejected theatres will still have to be checked. It is quite obvious that the cost of checking would be greater than at present.—*PETER SCHWARTZ, 360 Harvard St., Brookline 46, Mass.*

SAYS MUSIC SHOULD NOT OVERWHELM VOICES

To the Editor of the Herald:

After 25 years in the business I can say that never in the history of the industry has production been higher or entertainment values been better. However, from observation of many pictures the director at times has allowed the music to dominate the scene to the point where at times the voice is lost.

The fault is not so much in the recording but that the performers do not talk clearly and at times muffle their words between almost closed lips. Performers must always realize that they are not talking between themselves but are talking for the entertainment of millions of people.

Also, why continue to use music in highly dramatic scenes? The few dramatic scenes that I have watched without music are very effective. Music can help many scenes in a picture and can be harmful when it detracts from rather than adds to the scene.

I know that performers, producers and directors want to please the very people we managers practically live with day after day, thus this criticism.—*MILTON W. KORACH, Robins Amusement Co., Warren, Ohio.*

OPA to Hold Line On Theatre Seats

The determination of the Office of Price Administration to "hold the line" on theatre seating equipment prices was expressed by officials last week. There was no plan, they said, to eliminate the theatre seat section of the agency because "certain people want to overcharge exhibitors at every opportunity."

Watching seat prices and manufacturing methods closely, OPA reports that very few manufacturers can qualify for an increase in ceiling prices. Many applications have been filed under the 90-day price increase rule, the agency reported, but no increases have been granted.

"Before we grant an increase in the price of theatre seats," says the OPA, "we investigate the case and must see a loss to the manufacturer over a six-month period."

Open DuMont Studios

DuMont's John Wanamaker television studios, New York, will open April 15, with a program emanating from DuMont's Washington station W3XWT, Leonard F. Cramer, executive vice-president of Allen B. DuMont Laboratories, Inc., has announced.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 57—Inside Mukden. . . . . General Motors, strike settled. . . . Pacific island is born. . . . Holiday carnivals. . . . Cougars captured alive. . . . Spring fashions.

MOVIETONE NEWS—Vol. 28, No. 58—Peron elected President of Argentina. . . . Churchill in New York. . . . UNRRA food for Europe.

NEWS OF THE DAY—Vol. 17, No. 255—Red troops leave Manchuria. . . . New Pacific island. . . . Europe revives carnivals. . . . General Motors strike settled. . . . Louis-Conn fight preview.

NEWS OF THE DAY—Vol. 17, No. 256—Police guard Churchill in New York. . . . Marshall reports on situation. . . . Ships in the news. . . . Nylons for free.

PARAMOUNT NEWS—No. 58—New Pacific island. . . . Churchill at Hyde Park. . . . Russians leave Mukden. . . . Connally reports. . . . Ghost ship comes home. . . . Preview of Louis-Conn fight.

PARAMOUNT NEWS—Vol. 59 — World series of bowling. . . . Princess at England's West Point. . . . Headline people: Marshall, Hoover, Montgomery. . . . Aga Khan worth weight in diamonds.

RKO PATHE NEWS—Vol. 17, No. 60—General Motors strike ends. . . . Russians leave Manchuria. . . . Churchill at Hyde Park. . . . Dam brings power to France. . . . Army demobilizes smallest train. . . . Volcanic island rises from the sea.

RKO PATHE NEWS—Vol. 17, No. 61—Churchill and Byrnes in significant speeches. . . . General Marshall home from China. . . . Peron wins in Argentina. . . . Meet Mrs. Attlee.

UNIVERSAL NEWSREEL—Vol. 19, No. 485—Russians withdraw from Mukden. . . . Churchill at F. D. R. grave. . . . New island appears. . . . 21 dead in Italy blast. . . . Navy ship used as barracks.

UNIVERSAL NEWSREEL — Vol. 19, No. 486 — Churchill gets big hand in New York. . . . Blaze sweeps liner. . . . Hoover off to combat famine. . . . Hosiery handicap. . . . Irish honor patron saint.

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was
a woman
like . . .

Gilda

A COLUMBIA PICTURE

World Premiere—RADIO CITY MUSIC HALL

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Cooper, Circuit Head, Dies at 57

J. H. Cooper, 57, head of the theatre circuits, J. H. Cooper Enterprises, Inc., Denver, and Interstate Theatres, Inc., Colorado Springs, was found dead of natural causes in his room at the Essex House in New York, Wednesday morning.

Early in 1936 Mr. Cooper established the Cooper Foundation at Pleasant Valley, N. Y., and at that time it was said that 50 per cent of the income from Mr. Cooper's 50 theatres would be devoted to the aims of the foundation, which were to establish a home and provide educational benefits for homeless and destitute children.

Mr. Cooper entered the industry in 1919 in Topeka, Kan., and during the following years was associated with Paramount in Oklahoma City and Lincoln, Neb. When the Mountain States circuit filed in bankruptcy Mr. Cooper was appointed by the trustees to handle the Paramount interests. At the time of his death he was operating 12 theatres in Colorado and Nebraska.

Philip Merivale, 59, Was Stage and Screen Actor

Philip Merivale, 59, English-born actor, died last Tuesday after a heart attack at the Good Samaritan Hospital, Hollywood. Gladys Cooper, his wife, and his leading lady in many stage performances, was at his bedside. Born in India, educated at Oxford, he went on to become popular on the British and American stage. He first appeared in films in 1932. Among his most recent pictures are "This Land Is Mine," "Crossroads" and "This Above All."

Eugene Chrsytal

Eugene Chrsytal, 60, public relations counsel for Eastman Kodak, died in Rochester, N. Y., last Saturday. He was a member of the executive committee of the Motion Picture Association and the National Fire Protective Association, and was associated with the National Board of Fire Underwriters.

Sol Bernstein

Sol Bernstein, 72, owner of the Ritz theatre, Mansfield, Ohio, died March 15 at the Mansfield Hospital after a brief illness. He had been inactive in the industry since leasing the Ritz to the Skirball Brothers, Cleveland, seven years ago.

Sallie R. Schad

Mrs. Sallie R. Schad, wife of Dr. H. J. Schad, president of Schad Theatres, Inc., owners of the Astor and Strand, Reading, Pa., died there March 9. Besides her husband, she is survived by a daughter, Louise.

Wilella Waldorf

Funeral services for Wilella Waldorf, 46, drama critic and former motion picture critic of the New York *Post,* were held March 14 in New York.

PRODUCT DIGEST

SHOWMEN'S REVIEW
ADVANCE SYNOPSES
SHORT SUBJECTS
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Bride Wore Boots

Paramount—Domestic Comedy

Most memorable of the many funny moments in this film is the finale, a side-splitting steeplechase which, for laughs, tops all similar sequences as Man o' War might outrun Albert, the hero-horse of the aforementioned steeplechase.

Events leading up to the climax, however, are not always as amusing. The basic situation, that of a young couple who, having been married seven years, find matrimony tedious, is not intrinsically a humorous one, even though the cause of the rift between them is the wife's love for horses and her husband's hatred of them.

After battling all over the state of Virginia, the two are divorced, for remarkably trivial reasons. Later, when time and a hilarious horse-race have proved to them that it takes something more than selfishness to make a happy marriage, they are reconciled. With this slim story and script by Dwight Mitchell Wiley, based on a play by Harry Segall, Irving Pichel, director, manages to while away a pleasant hour. Polished production by Seton I. Miller adds much to the value of the whole.

Barbara Stanwyck and Robert Cummings are cast as the couple in question. Both do a top job of acting, although Cummings, whose role is the more sympathetic one, comes off to better advantage. Diana Lynn, as a determined daughter of the Old South, is completely enchanting. Peggy Wood contributes a skilled and scintillating performance, and the late Robert Benchley one of his inimitable comedy characterizations. Willie Best, seen briefly as a stable-boy, is also noteworthy.

Previewed at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, May 31, '46. Running time, 85 min. PCA No. 11076. General audience classification.

Sally Warren	Barbara Stanwyck
Jeff Warren	Robert Cummings

Diana Lynn, Patric Knowles, Peggy Wood, Robert Benchley, Willie Best, Natalie Wood, Gregory Muradian, Mary Young.

Johnny Comes Flying Home

20th Century-Fox—Post-War Drama

Although it's short on story and marquee names, this minor offering can be expected adequately to fill the modest niche for which it was intended. Production by Aubrey Schenck is pleasing; direction by Benjamin Stoloff the most of a worthy script.

Richard Crane, Charles Russell and Henry Morgan portray a trio of war veterans who, discontented with the more prosaic opportunities of civilian life, launch an air express service. Financial difficulties beset the new firm, whose total assets consist of one second-hand airplane, and it takes a particularly heroic feat of flying by one of the members to get the partnership out of the red. What little suspense the screenplay contains comes in the final sequences, during which one of the trio, who has been grounded for physical reasons, takes on the thrill-laden task of testing a new jet plane.

Faye Marlowe and Martha Stewart are cast, respectively, as the wife and sweetheart of two of the flyers. They perform with competence and charm. Tom Dugan is effective in a comedy bit.

The screenplay is by Jack Andrews and George Bricker, based on a story by the former.

Previewed at the studio. Reviewer's Rating: Average.—T. B.

Release date, April, 1946. Running time, 66 min. PCA No. 11425. General audience classification.

Johnny	Richard Crane
Sally	Faye Marlowe
Anne	Martha Stewart

Charles Russell, Roy Roberts, Henry Morgan, Charles Tannen, Elaine Langan, Marietta Canty, Anthony Sydes, Selmer Jackson

The Outlaw

United Artists - Hughes — Deferred Western

This attraction, of course, is the much-discussed effort made by Howard Hughes four or five years ago and delayed in release because of Production Code Administration difficulties and an assortment of particular ideas attributed to its producer, who also directed. It is undoubtedly the fact "The Outlaw" has on its side the advantage of widespread publicity and a measure —conceivably considerable—of audience curiosity. Exibitors can hope for both. They'll need it. Because:

The film is overlength in 111 minutes. It tells a sprawling story of the West in a manner and in a style reminding of an earlier day. It is full of unintentional laughs, dialogue which is frequently outlandish and appallingly bad and because it is loaded with comedy situations which might have been funny on paper, but are not on film.

Jules Furthman wrote the story and script, his subject matter being Billy the Kid—his adventures, his killings without compensating payment and his affair of the heart a la Furthman. Jack Buetel, who hasn't been seen in any other film before or since so far as this reviewer is aware, is the outlaw. Jane Russell is the sultry gal. Walter Huston is the gambler who meets death from the lethal end of his friend's six-shooter, and Thomas Mitchell is the sheriff's friend who presses the fatal trigger. Huston and Mitchell, old hands at the acting business, have occasional moments, but they are only occasional. Directorial handling is so inexperienced, and characterization and dialogue demands so slight that neither one is able to survive the devastating trio of handicaps. What comes out is no slur on their professional standing.

Buetel shows nothing as an actor here. He is wooden practically all the way and springs into life fleetingly on those instances when his guns begin to spout in the heroic tradition of Corse Peyton. Miss Russell's physical furniture of which much has been heard—and seen—is on display according to the advance word. Histrionically, the next paragraph is in order.

Hughes endeavored to make his outlaw-and-girl sequences sexy, and succeeded. When they first meet, Miss Russell is out to avenge the death of her brother at Buetel's hands. They tussle in a dark barn, and then they stop tussling, which prompts whatever conclusions an audience wants to draw. When he is wounded and suffering from the shakes, she applies home cure and gets into bed with him, although this is talked about and clearly indicated without being shown. There is vague and, no doubt, purposely remote talk of a marriage while he was in a delirium, but that isn't shown or conclusively established, either. First, Huston's girl and thereafter Buetel's, womanly vanity gets a solar plexis blow when both men pass her by for a favorite horse until the finish approaches and the script calls for Buetel and Miss Russell to ride off toward the horizon.

Double meanings, however, reach their high in a scene when Buetel returns presumably bent on bumping off the girl. The audience has been let in on his intention. Expecting that, it gets a line of dialogue which suggests something entirely different. It's what is known as a "hot" scene, not for what it unfolds—which is nothing —but for what it so obviously suggests. And what it suggests is very suggestive.

Seen in the projection room. Reviewer's Rating: Poor.—RED KANN.

Release date, February 8, 1946. Running time, 111 min. PCA. 7440. Adult audience classification.

Rio	Jane Russel
Billy	Jack Buetel
Pat Garrett	Thomas Mitchell
Doc Holliday	Walter Huston

Mimi Aguglia, Joe Sawyer, Gene Rizzi

Blonde Alibi

Universal—Familiar Story

Here, again, is the familiar story in which six or seven suspects are sieved through detective quarters in an effort to find a murderer. Naturally enough, the hero is falsely accused and the heroine plays a large part in convincing the dumb detectives that her boy friend is innocent.

A blackmailing doctor is shot. He staggers into the street, where he is promptly run down by a taxicab. This gives the detectives the following people to question: The doctor's girl friend, the girl friend's boy friend, the taxi driver, a sneak thief, a doorman, a gangster and an elderly gentleman patient. The fellow least suspected is the murderer.

What gives this stock story its interesting moments are the performances of John Berkes, as the humorous sneak thief, and Elisha Cook, Jr., as the frightened taxi driver. Both, smartly directed by Will Jason, turn in good performances.

Martha O'Driscoll and Tom Neal, the romantic leads, aren't given much chance to be other than the usual leads in such a picture, but do work well with what they have.

Produced and written by George Bricker, "Blonde Alibi" succeeds in holding interest.

Seen at the home office. Reviewer's Rating: Average.—Ray Lanning.

Release date, April 12, 1946. Running time, 62 min. PCA No. 11470. General audience classification.
Marian Gale .... Martha O'Driscoll
Rick Lavery .... Tom Neal
Inspector Carmichael .... Donald MacBride
Robert Armstrong, Samuel S. Hinds, Elisha Cook, Jr., Peter Whitney, Oliver Blake, John Berkes, Matt Willis

Tiger Woman

Republic (1944-45)—Mystery

Republic has turned out in brief screen time an interesting murder-mystery yarn that should draw the many film fans of this type of screenplay. The leads are played competently by Adele Mara, Kane Richmond and Richard Fraser.

Phil Ford's direction of the plot causes it to move rapidly from origin of the murder-mystery to the successful conclusion. There is enough suspense to hold the interest of the average theatre-goer.

Miss Mara has the role of a woman who seeks a detective to protect her husband from a gang of crooks. Richmond plays the detective. The screenplay is by George Carleton Brown.

Seen at the Crown theatre in Hartford, where an afternoon audience, composed mainly of adults, seemed to enjoy the film. Reviewer's Rating: Good.—A. W.

Release date, November 16, 1945. Running time, 57 min. PCA No. 10854. General audience classification. Adele Mara, Kane Richmond, Richard Fraser, Peggy Stewart, Cy Kendall, Beverly Loyd, Gregory Gay

The Spider Woman Strikes Back

Universal—Thriller

This film, with a fantastic plot concerning the spider woman, is in the horror-thriller category. Gale Sondergaard, in the title role, gives a good performance and is chiefly responsible for maintaining the tone of the picture.

Miss Sondergaard portrays a blind woman who is respected by the villagers. Brenda Joyce plays her companion. An eerie setting, heightened by Rondo Hatton as a deaf-mute, frightens Miss Joyce. She does not realize that her employer is the spider woman, who is slowly killing her by taking her blood to feed plants. From the blossoms of these plants the spider woman makes poison to kill cattle in order to drive away landowners so she will be able to buy all the land. Kirby Grant, as Hal, realizes that Miss Joyce is in danger and saves her.

Produced by Howard Welsch and directed by Arthur Lubing, this film has moments of suspense. The original screenplay, which effectively presents thriller entertainment, was written by Eric Taylor.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 22, 1946. Running time, 59 min. PCA No. 11304. General audience classification.
Jean .... Brenda Joyce
Zenobia .... Gale Sondergaard
Hal .... Kirby Grant
Rondo Hatton, Milburn Stone, Hobart Cavanaugh, Norman Leavitt, Eula Guy, Tom Daly, Lois Austin, Ruth Robinson, Adda Gleason

Throw a Saddle on a Star

Columbia—Western Musical

While below average technically, there is enough entertainment value in this musical to please the average patron, with particular appeal for the small town.

It is photographed almost entirely outdoors, most of the story centering around an annual rodeo event, with vocal numbers generously interspersed throughout the feature.

Busiest of the lot are the Hoosier Hot Shots, who contribute several musical novelties, in addition to comedy situations which are worked into the story. Not far behind are the Dinning Sisters, harmony trio, who have been featured on a number of radio shows, and Foy Willing's Riders of the Purple Sage, musical cowboy outfit.

Ken Curtis, good looking cowboy hero and talented singer, has the job of coming out on top among the rodeo contestants, or his Pop, Andy Clyde, will lose his ranch on a bet made with another rancher in need of that property. Andy thinks his son should stay away from romance until after the contest, so he seeks to interfere with his interest in Adelle Roberts, a rodeo entertainer. It has the wrong effect on Ken, however. Before the final rodeo event, things are patched up and everybody is happy in a song finale.

Plenty of comedy is contributed, in addition to the Hotshots, by Clyde, Jeff Donnell and Guinn Williams. Ray Nazarro directed J. Benton Cheney's original story. Colbert Clark is the producer.

Seen in a Chicago projection room. Reviewer's Rating: Average.

Release date, March 14, 1946. Running time, 65 min. PCA No. 11437. General audience classification.
Curt .... Ken Curtis
Judy .... Jeff Donnell
Barbara .... Adelle Roberts
Pop .... Andy Clyde
Guinn (Big Boy) Williams, Frank Sully, Robert Stevens, Eddie Bruce, Earl Duane, Jack Parker, Emmett Lynn, the Hoosier Hotshots, Foy Willing and the Riders of the Purple Sage, and the Dinning Sisters

Symphonie D'Amour

Andre E. Algazy—Musical Drama

The appeal of this French film with drama, music and romance is limited to sophisticated audiences. Technically the film is not up to Hollywood standards, and shows signs of age.

Fernand Gravet plays a talented composer who is having little success in his musical career. He has an appealing smile and renders songs in the popular French manner. Alerme as the music publisher, Jean Tissier as the film director, and Jeanne Aubert as a musical star are among the veterans who may be known to audiences here. The young composer despairs and is reduced to hiring out as a sandwich man to advertise what proves to be his own show. His girl, played by Jacqueline Francell, interests a marquis in backing the production. The composer and his girl are happily reunited after the successful opening of the operetta.

Robert Siodmak, a native of Tennessee, who has been directing films in Hollywood since 1941, directed. It is an Andre E. Algazy production, with music by Werner Heymann, and the screenplay by Yves Mirande. English titles are by Herman Weinberg.

Seen at the Fifth Avenue Playhouse, New York, where an early evening audience seemed mildly entertained. Reviewer's Rating: Fair.—M. R. Y.

Release date, March 9, 1946. Running time, 90 min. Adult audience classification.
Panard .... Fernand Gravet
His girl .... Jacqueline Francell
Alerme, Jeanne Aubert, Signoret, Aimos, Jean Tissier

Crime of the Century

Republic—Melodrama

In "Crime of the Century," featuring Stephanie Bachelor and Michael Browne, Republic has a melodrama that should stack up well with the current crop of similar films.

The story thread concerns the search by an ex-convict, Michael Browne, for his famous brother, noted newspaper reporter, missing in a big financial story. What happens from the time Browne is released from jail to the time he finally finds his brother and considerable crookedness in the persons of Miss Bachelor and fellow bandits Martin Kosleck and Paul Stonton forms the well-paced screenplay by O'Leta Reinhart, William Hagans and Gertrude Walker, from an original story by the first two.

Director Phil Ford has paced the script nicely, with the result that film followers of this type of film will be more than satisfied. Th cast delivers good performances throughout. Associate producer was Walter H. Goetz.

Seen at Loew's Poli theatre in Hartfora where a mid-afternoon audience showed interest. Reviewer's Rating: Good.—A. W.

Release date, February 28, 1946. Running time, 57 min. PCA No. 11291. General audience classification.
Hank Rogers .... Michael Browne
Audrey Brandon .... Stephanie Bachelor
Paul Stonton, Martin Kosleck, Betty Shaw

Gentlemen with Guns

PRC—Western

Buster Crabbe and Al "Fuzzy" St. John again star in a film whose action centers about fisticuffs and shooting and whose drama arises from "Fuzzy's" predicament of being framed for a murder. Followers of the Crabbe-St. John Westerns produced by Sigmund Neufeld and directed by Sam Newfield will find this film equal to others in the series. Fred Myton wrote the original screenplay.

The film has the requirements for a satisfactory and pleasing action Western. "Fuzzy's" humorous antics are supplemented by Patricia Knox, as a young woman with whom he had been corresponding through a Lonely Hearts Club.

"Fuzzy" refuses to sell valuable water rights and thus wins the disfavor of Steve Darrell, as the chief bad man. They frame "Fuzzy" with a murder charge and have him jailed. Crabbe, tireless in his fight against the swindlers, finally clears "Fuzzy."

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 27, 1946. Running time, 52 min. PCA No. 11433. General audience classification.
Billy .... Buster Crabbe
Fuzzy .... Al "Fuzzy" St. John
Patricia Knox, Steve Darrell, George Chesebro, Karl Hackett, Budd Buster, Frank Ellis.

Gun Town

Universal—Western

The first and final sequences of Wallace Fox's latest production, which he also directed, are considerably more exciting than the middle passages, which tend to bog down in dialogue. Kirby Grant, who is being groomed to take Rod Cameron's place as the law-abiding Lancelot of the western plains, does an acceptable job, though he lacks some of the verve of his predecessor.

William Lively's screenplay, which isn't all his name implies, is standard stuff about a girl who owns a stage-coach line and the efforts, instigated by her fiancee, of a group of cutthroats to wrest it from her. Louise Currie lends charm to this role, while Claire Carleton, as a lady less virtuous but considerably more spectacular, contributes an amusing characterization, which includes two songs. Fuzzy Knight is given less footage than usual.

The most spectacular sequence is the final one, an Indian raid complete with torchlight and sound effects.

Seen at the Hitching Post theatre, Hollywood, where the audience was non-committal. Reviewer's Rating: Average.—T. B.

Release date, January 18, 1946. Running time, 57 min. PCA No. 11217. General audience classification.
Kip .... Kirby Grant
Ivory .... Fuzzy Knight
Lyle Talbot, Claire Carleton, Louise Currie, Gene Garrick, Dan White

Dark Is the Night

Artkino—Ravages of War

The plight of civilians in enemy territory and their struggle for freedom are shown in this sordid and gloomy Russian drama. The chief character is a young schoolgirl terrorized by the cruelties of war. She is portrayed by Irina Radchenko, making her debut in this part. The story is interesting and arouses sympathy. The girl shelters Russian fliers shot down by the

Germans. At the end the girl and the flier she loves are reunited and the Germans are driven from the town.

Noted Russian actors including Ivan Kuznetsov, Boris Andreyev and Vladimir Leonov are in supporting roles. The dialogue is in Russian; there are English titles by Charles Clement.

Boris Barnet directed and Fedor Knorre wrote the screenplay. The film was produced at the Erevan Motion Picture Studios in the Armenian S.S.R.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 16, 1946. Running time, 70 min. General audience classification.

Varya ....Irina Radchenko
Artankin ....Ivan Kuznetsov
Boris Andreyev, Vladimir Leonov, Alexei Yudin, Boris Barnet, Nikolai Viazemsky, Olga Goreva

The Strange Love of Martha Ivers

Paramount-Wallis—

Murder Incorporated

Van Heflin, big-time gambler, reveals many right instincts and much shoddy deportment. Lizabeth Scott is made out to be more sinned against than sinning although, together, they are provided their moments via bedrooms with an always unlocked door. Judith Anderson, austere and disagreeable, is not a nice person either. But the rest of the principals in "The Strange Love of Martha Ivers" are an unprincipled lot. Take a look:

Anderson, by a sock on the head with a heavy cane. Mickey Kuhn sees it done. Roman Bohnen, his father, is hep and uses the information to make the rest of his life cushy. Darryl Hickman, presumably, saw the murder done. Janis grows up to be Barbara Stanwyck, Mickey to be Kirk Douglas while Darryl reaches his majority as Heflin. By this time, Miss Stanwyck and Douglas are married and the latter is district attorney of the Pennsylvania town whose economic life she controls.

After 18 years, Heflin returns by accident, picks up Miss Scott, who is just out of prison. They strike a romance, temporarily interrupted by the vice squad. This takes Heflin to Douglas' office in search of her release, but Miss Stanwyck and Douglas think it's a shakedown. Thereafter, individually they launch maneuvers to ward off exposure and are prepared to pay for protection. At that point, Heflin, not having witnessed the killing, had no such idea in mind. But when he reads old newspaper accounts and learns how an innocent man was railroaded to the gallows through perjured testimony, he begins to piece the situation together and is prepared to become party to blackmail. Miss Stanwyck tries rekindling the flame of their juvenile days. He falls, despite a detailed account of a long parade of lovers, walks out on Miss Scott and also listens to a Stanwyck plea to bump off Douglas. He refuses, but in the finale Miss Stanwyck chooses self-extermination by pressing the trigger of a revolver held against her by Douglas. Once she's gone, Douglas does ditto. Heflin returns to Miss Scott.

Not a pretty story by any approach. In fact, it is a disagreeable story about essentially disagreeable people with criminal tendencies and above-the-law attitudes. But, undeniably, it is strong melodrama of the raw-meat school which Robert Rossen has incorporated in his script based on an original by Jack Patrick. And Lewis Milestone, noted director in the realism school, certainly has caught the mood. Within the boundaries of the material given him, he has done a highly effective job for producer Hal B. Wallis. Performance by all principals are well up on the professional register with Heflin and Douglas leading all. The attraction is strictly for adult patronage.

Seen at the Normandie theatre, New York, at a trade showing composed chiefly of women whose interest was tightly held. Reviewer's Rating: Good.—RED KANN.

Release date, not set. Running time, 117 min. PCA No. 11254. Adult audience classification.

Martha Ivers ....Barbara Stanwyck
Sam Masterson ....Van Heflin
Toni Marachek................................Lizabeth Scott
Walter O'Neil ....Kirk Douglas
Mrs. Ivers ....Judith Anderson
Roman Bohnen, Darryl Hickman, Janis Wilson, Mickey Kuhn, Frank Orth, Ann Doran, James Flavin, Charles D. Brown.

(*Review reprinted from last week's* HERALD)

Gilda

Columbia—Melodrama in Argentina

Rita Hayworth, brilliantly effective as a siren in satin, and Glenn Ford, firmly competent as a minor cardsharp, swept into big league intrigue by force of association, turn in tip-top performances in this Virginia Van Upp production of a sumptuously sordid story about crime, major and minor, in Buenos Aires. Magnificent mounting, superb craftsmanship and the masterly direction of Charles Vidor combine to give the picture strong audience appeal, although the principal characters are not of a kind to solicit sympathy and the happy ending is contrived with difficulty.

Clearly an attraction aimed at the plush showcases, it appears destined to give a good commercial account of itself in the first runs and continue on the profit side from there on.

Marion Parsonnet's screenplay derived from a Jo Bisinger adaptation of a story by E. A. Ellington, is strictly melodramatic, but it provides three occasions for Miss Hayworth to entertain with song of the blues variety, and with a variety of dance which may be described as provocative if not quite downright hot. "Put the Blame on Me," one of the Allan Roberts-Doris Fischer songs written for her, could turn out to be hit parade timber.

The story opens with Ford, a gambler who uses his own dice, coming under the influence of George Macready, excellent as the operator of a gambling casino in Buenos Aires, who makes him his first aide in the affairs of a business which, as becomes manifest, has to do not only with gambling but with administering the affairs of a cartel seeking control of the world's tungsten supply.

They get along all right until Macready marries Miss Hayworth who has had previous association with Ford; and from there on it's a struggle between her and Ford to see whether she will remain faithful to her husband as Ford insists or resume her relationship with Ford. After a murder Macready flees and is believed dead whereupon the other two marry for purposes of estate but find no happiness until the papers in the cartel matter have been surrendered to the police. Then Macready returns and is slain in a melodramatic ending by a philosophical maniac.

The picture contains many passages of passion both romantic and violent, and the dialogue is at pains to mark hate in their emotional impact upon the individual. There is virtually no incidental humor in the picture, emphasis being concentrated upon the melodramatic throughout.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, April 25, 1946. Running time, 107 min. PCA No. 11425. General audience classification.

Gilda................................Rita Hayworth
Johnny Farrell................................Glenn Ford
George Macready................................Ballin Mundson
Obregon. ....Joseph Calleia
Steven Geray, Joe Sawyer, Gerald Mohre, Robert Scott, Ludwig Donath, Don Douglas, Lionel Royce, S. Z. Martel, George J. Lewis, Rosa Ray

(*Review reprinted from last week's* HERALD)

ADVANCE SYNOPSES

MYSTERIOUS INTRUDER
(Columbia)

PRODUCER: Rudolph Flothow. DIRECTOR: William Castle. PLAYERS: Richard Dix, Barton MacLane, Regis Toomey, Mike Mazurki, Pamela Blake.

MELODRAMA. The owner of a music store employs a private detective to trace a missing girl. The detective hires a girl to impersonate her, and thereby discovers that the missing girl knew the whereabouts of a valuable antique. The music store owner is murdered, and the girl impostor is kidnapped, but later released. Eventually both she and the detective are killed, the latter having been guilty of the murder of the music store owner. The missing girl turns up in a sanitarium.

THREE LITTLE GIRLS IN BLUE
(20th Century-Fox)

PRODUCER: Mack Gordon. DIRECTOR: John Brahm. PLAYERS: June Haver, Vivian Blaine, Victor Mature, Cesar Romero, Celeste Holm, Vera-Ellen.

MUSICAL COMEDY. Three country girls, having been left a legacy, decide to spend it on a husband-hunting expedition to Atlantic City. Since there is only enough money to outfit one of them, the other two go along as her maids. Two of the girls find wealthy husbands; the other falls in love with the wine-waiter at the hotel where they stay.

THREE WISE FOOLS
(MGM)

PRODUCER: William H. Wright. DIRECTOR: Eddie Buzzell. PLAYERS: Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold, Cyd Charisse, Thomas Mitchell.

COMEDY-DRAMA. Three old men are appointed the guardians of a little Irish girl. She owns some property which the guardians had planned to deed to a university. The child, however, does not want to part with the property because she believes that fairies live there. The three guardians are finally won over to her way of thinking, and the property remains in the child's possession.

ANNA AND THE KING OF SIAM
(20th Century-Fox)

PRODUCER: Louis D. Lighton. DIRECTOR: John Cromwell. PLAYERS: Irene Dunne, Rex Harrison, Linda Darnell, Gale Sondergaard, Lee J. Cobb, Mikhail Rasumny.

BIOGRAPHICAL DRAMA. Based on Margaret Landon's best-seller, this is the story of a young Englishwoman of the late 19th Century who accepts a post as governess at the court of the King of Siam. She instructs members of the royal family, and through her influence overcomes the customs and superstitions of the time, and instills in her young pupils the principles of democracy.

BLONDIE'S LUCKY DAY
(Columbia)

PRODUCER: Burt Kelly. DIRECTOR: Abby Berlin. PLAYERS: Penny Singleton, Arthur Lake, Robert Stanton, Angelyn Orr.

COMEDY-DRAMA. The Bumstead family start a construction company. They run into many difficulties, and are all but bankrupt when the firm is finally put back on its feet through the good offices of "Dagwood's" employer.

SISTER KENNY
(RKO Radio)

PRODUCER - DIRECTOR: Dudley Nichols. PLAYERS: Rosalind Russell, Alexander Knox, Dean Jagger.

BIOGRAPHICAL DRAMA. This is the life story of Sister Kenny, opening with her graduation from nursing-school. She becomes an itinerant nurse in the Australian bush. An epidemic of infantile paralysis challenges her ingenuity, and she devises a new technique for treating it, which subsequently wins her international renown. There are two men in her life: a doctor who wants to marry her, and another who urges her to devote herself to the world. She follows the advice of the latter.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2896-2897.

Running times are those furnished by the distributor.

QUIET, PLEASE (MGM)
Technicolor Cartoons (W-733)

This Technicolor cartoon features, again, a battle between Tom, the cat, and Jerry, the mouse. The family bulldog resents the fight because it disturbs his nap, but Tom feeds the dog knockout drops and the fight continues.

Release date, December 22, 1945 7 *minutes*

TIME OUT FOR PLAY (20th-Fox)
Sports Reviews (6352)

This is strictly a "cheesecake" short starring a group of Florida bathing beauties who hunt on the beach for seashells, play baseball, indulge in an aquaballet and in other manner show off their charms.

Release date, November 6, 1945 8 *minutes*

GLIMPSES OF GUATEMALA (MGM)
FitzPatrick Traveltalk (T-714)

The airplane and modern civilization are encroaching upon the lives of the natives of Guatemala. But there are still patches of lush vegetation, still colorful native costumes. In Technicolor.

Release date, February 9, 1946 8 *minutes*

GREAT LAKES (RKO)
This Is America (63,103)

Industry and agriculture in the Great Lakes district are considered here. Scenes have been filmed at ore furnaces, in the grain, coal and steel regions. Produced in cooperation with the Coast Guard, the short demonstrates how the lake area was protected during the war.

Release date, January 11, 1946 16 *minutes*

TROUBLE OR NOTHING (RKO)
Edgar Kennedy (63,403)

Edgar's brother-in-law persuades Edgar to indulge in a little horse racing. Edgar does and loses $900. To pay off the debt, he tries to swing a loan from a banker. But while entertaining the banker, Edgar is interrupted by the bookies' gunman, demanding the money.

Release date, January 25, 1946 18 *minutes*

FASHIONS FOR TOMORROW (WB)
Technicolor Adventures (2801)

This Technicolor short stars Jean Parker and a group of Conover models. Miss Parker and the models try on a series of gowns by the country's leading dress designers. The film ends with a show of newly designed furs.

Release date, November 17, 1945 10 *minutes*

MY MAN JASPER (Para.)
George Pal Puppetoons (U5-2)

The Scarecrow and the Crow trick Jasper into parting with his various possessions. The Crow reads to the Scarecrow from Jasper's book. Then the Scarecrow falls asleep and has a nightmare in which he dreams he is on trial for the theft of Jasper's property. In Technicolor.

Release date, October 19, 1945 8 *minutes*

UNUSUAL OCCUPATIONS (Para.)
No. 3 *(L5-3)*

The Bridgeport Consumer's Institute tests cookery. Cleveland industrialists have recreated a typical city street of 1895. A professional beachcomber operates his business near San Pedro, Calif. Others considered in this short are a sculptress, and a mailman who delivers mail by boat. In Magnacolor.

Release date, February 22, 1946 10 *minutes*

HOLIDAY FOR SHOESTRINGS (WB)
Merrie Melodies Cartoons (1714)

A shoe cobbler, too lazy to finish up his work, recalls the folk-tale of the "Shoemaker and the Elves." Then, just as in the fairy story, elves enter his shop and complete the shoemaker's work. In Technicolor.

Release date, February 23, 1946 7 *minutes*

DAYS OF '76 (WB)
Sports Parade (1512)

In the heart of Black Hills of South Dakota lies Deadwood, earlier home of Wild Bill Hickock, Calamity Jane and Poker Alice. In a celebration called the "Days of '76" the citizens of the town each year revive the past. This gala event is caught in Technicolor by the camera.

Release date, December 22, 1945 10 *minutes*

RHYTHM ON BLADES (Para.)
Sportlights (R5-6)

Ice skating, as this national survey of the sport proves, is the nation's number two sport. A group of champion skaters, in various fields, demonstrate figure, ballet and jump skating.

Release date, March 1, 1946 9 *minutes*

SO YOU THINK YOU'RE ALLERGIC? (WB)
Vitaphone Varieties (2404)

This a comedy version of the scientist's search for a cure for an allergy. Our hero uses a special spray in his bedroom, anti-sneeze powders on his food, then finds he's allergic to his wife's dandruff. He promptly wraps his wife's head and shoulders in a special breathing apparatus.

Release date, December 1, 1945 10 *minutes*

POPULAR SCIENCE (Para.)
No. 3 *(J5-3)*

A machine which pits and prepares fruit for the markets, the new type sleeping cars which will soon be in operation on the railroads and how science ended the menace of blackouts are discussed in this latest edition. In Magnacolor.

Release date, February 8, 1946 10 *minutes*

CUBAN MADNESS (Univ.)
Name Band Musicals (1304)

Carlos Molina's Latin American rhythms are featured here. Complete with maraccos, the orchestra plays "Bim Bam Bum," "You Never Say Yes," "Rhumbatella," and a number of other typical musical products from south of the border.

Release date, January 2, 1946 15 *minutes*

QUARTER HORSES (RKO)
Sportscopes (64,307)

Cow-ponies are used as race horses in the southwest cattle country, as this Sportscope explains. The horses are shown being trained and in actual races.

Release date, February 22, 1946 8 *minutes*

SWING HIGH, SWING SWEET (Univ.)
Name Band Musicals (1307)

Jan Savitt and his orchestra offer jazz and sweet musical numbers and feature Ella Mae Morse singing her famous "Cow Cow Boogie." Additionally, the Delta Rhythm Boys sing "What a Difference a Day Makes" and Savitt plays "Caprice" for a violin solo.

Release date, February 20, 1946 15 *minutes*

HOUSE TRICKS (Para.)
Popeye the Sailor (E5-1)

Olive Oyl is building a house when Popeye and Pluto step in to help her. Each tries to outdo the other and resort to various forms of sabotage in order to make the other appear ridiculous. In Technicolor.

Release date, March 15, 1946 8 *minutes*

MAID TROUBLE (RKO)
Leon Errol Comedies (63,702)

Leon's beautiful blonde maid threatens to quit on the eve of a big house party. To persuade her to stay, Leon gives the maid his wife's fur coat. Then the trouble begins.

Release date, February 2, 1946 18 *minutes*

GOOD DOG (Para.)
Sportlights (R5-4)

Dogs go to school in this short to learn obedience. Larry Trimble, a Hollywood trainer of dogs, shows an attractive girl how to make her Collie behave and to perform simple tricks.

Release date, December 21, 1945 10 *minutes*

IN THE POST-WAR ERA (Para.)
Speaking of Animals (Y5-3)

Animals, like men, face reconversion problems. Here they speak up for themselves and tell their post-war plans. A trio of goats sings a one-minute commercial extolling the goodness of goat's milk.

Release date, February 8, 1946 9 *minutes*

UNUSUAL OCCUPATIONS (Para.)
No. 2 *(L5-2)*

This film discusses the invention of a typewriter for the blind; Sherman Woodward who carves driftwood into ornamental birds and animals, and Sterling Holloway, the film comedian, whose hobby is baking cakes. In Magnacolor.

Release date, December 21, 1945 10 *minutes*

THE PURPLE MONSTER STRIKES (Rep.)
Serial

Dr. Cyrus Layton a celebrated astronomer and inventor of airships which can fly to the moon, is murdered by the mysterious Purple Monster who arrives from Mars in a rocket. The Monster then takes over the personality of the doctor. The doctor's nephew and the nephew's girl friend begin to suspect the worst when they find the supposed doctor's mental make-up radically changed. Together they risk death by poison darts, acid fumes, traps and explosions and finally capture the Monster just as he is about to board another rocket for Mars. The serial features Dennis Moore and Linda Stirling.

Release date, October 6, 1945 15 *episodes*

FEDERAL OPERATOR 99 (Rep.)
Serial

Jerry Blake is assigned to break up a powerful criminal organization headed by Jim Belmont who, with his various aids, is adept at stealing the crown jewels of a European princess and at kidnapping. During the chase, Blake, accompanied by his pretty secretary, is sent crashing over a cliff in an automobile, locked in a building filled with dynamite and tormented with whirling airplane propellors. The gun-battle climax is staged high in the rafters of a deserted theatre. The serial features Martin Lamont and Helen Talbot.

Release date, July 7, 1945 12 *episodes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2911. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945 issue.

COLUMBIA

SPECIAL

Prod. No.	Title	Release Date
....	Kiss and Tell	Oct. 18,'45

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Prod. No.	Title	Release Date
7022	The Crime Doctor's Warning	Oct. 4,'45
....	The True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing the Western Trail	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
7010	Snafu	Nov. 22,'45
7023	My Name Is Julia Ross	Nov. 27,'45
7018	Hit the Hay	Nov. 29,'45
6005	She Wouldn't Say Yes (1944-45)	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
7012	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
7005	Pardon My Past	Dec. 25,'45
7035	Out of the Depths	Dec. 27,'45
7014	Meet Me on Broadway	Jan. 3,'46
....	Tars and Spars	Jan. 10,'46
....	A Close Call for Boston Blackie	Jan. 24,'46
....	Frontier Gunlaw	Jan. 31,'46
....	The Notorious Lone Wolf	Feb. 14,'46
....	Roaring Rangers	Feb. 14,'46
....	The Bandit of Sherwood Forest	Feb. 21,'46
....	The Gentleman Misbehaves	Feb. 28,'46
....	Just Before Dawn	Mar. 7,'46
....	Throw a Saddle on a Star	Mar. 14,'46
....	Gunning for Vengeance	Mar. 21,'46
....	Perilous Holiday	Mar. 21,'46
....	Talk About a Lady	Mar. 28,'46
....	So Dark the Night	Apr. 2,'46
....	Blondie's Lucky Day	Apr. 4,'46
....	Mysterious Intruder	Apr. 11,'46
....	Night Editor	Apr. 18,'46
....	Gilda	Apr. 25,'46
....	Devil's Mask	Not Set
....	Heading West	Not Set
....	Galloping Thunder	Not Set
....	Landrush	Not Set
....	The Man Who Dared	Not Set
....	Phantom of the Desert	Not Set
....	The Phantom Thief	Not Set
....	Renegades	Not Set
....	Terror Trail	Not Set
....	That Texas Jamboree	Not Set
....	Two Fisted Stranger	Not Set
....	Walls Came Tumbling Down	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	The Story of Jolson	
....	The Great Highway	
....	Pwer of Attorney	
....	Return of Rusty	

FILM CLASSICS

(Reissues)

Prod. No.	Title	Release Date
....	Kid Millions	Nov. 1,'45
....	Lady of Fortune	Dec. 15,'45
....	Adventures of Marco Polo	Dec. 29,'45
....	Hurricane	Jan. 15,'46
....	These Three	Feb. 15,'46
....	Condemned to Devil's Island	Mar. 15,'46
....	Beloved Enemy	Apr. 15,'46
....	Come and Get It	May 15,'46
....	Strike Me Pink	May 15,'46

MGM

SPECIAL

Prod. No.	Title	Release Date
605	Weekend at the Waldorf	Oct.,'45
616	Adventure	Mar.,'46
617	Ziegfeld Follies of 1946	Mar.,'46

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BLOCK 13

Prod. No.	Title	Release Date
600	Our Vines Have Tender Grapes	Sep.,'45
601	The Hidden Eye	Sep.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

BLOCK 14

Prod. No.	Title	Release Date
606	What Next, Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage	Nov.-Dec.
610	Yolanda and the Thief	Nov.-Dec.
609	They Were Expendable	Nov.-Dec.

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BLOCK 15

Prod. No.	Title	Release Date
611	The Harvey Girls	Jan.-Feb.
612	Portrait of Maria	Jan.-Feb.
618	Up Goes Maisie	Jan.-Feb.
614	A Letter for Evie	Jan.-Feb.
615	Sailor Takes a Wife	Jan.-Feb.

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BLOCK 16

Prod. No.	Title	Release Date
618	The Hoodlum Saint	Apr.-May
619	Bad Bascomb	Apr.-May
620	Postman Always Ring Twice	Apr.-May
621	The Last Chance	Apr.-May
622	Two Sisters from Boston	Apr.-May

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Prod. No.	Title	Release Date
....	Boys' Ranch	Not Set
....	But Not Goodbye	Not Set
....	Easy to Wed	Not Set
....	Faithful in My Fashion	Not Set
....	The Green Years	Not Set
....	Hold High the Torch	Not Set
....	Holiday in Mexico	Not Set
..	It Happened at the Inn	Not Set
....	Little Mr. Jim	Not Set
....	No Leave, No Love	Not Set
....	Star from Heaven	Not Set
....	Three Wise Fools	Not Set
....	Two Smart People	Not Set
....	The Yearling	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Fiesta	
....	My Brother Who Talked to Horses	
....	The Show-Off	
....	Tenth Avenue Angel	
....	Till the Clouds Roll By	
....	You Were There	

MONOGRAM

Prod. No.	Title	Release Date
407	Sensation Hunters (1944-45)	Oct. 13,'45
457	The Lost Trail (1944-45)	Oct. 20,'45
464	Riders of the Dawn (1944-45)	Nov. 3,'45
458	Frontier Feud (1944-45)	Nov. 24,'45
571	Lonesome Trail	Dec. 8,'45
501	Sunbonnet Sue	Dec. 8,'45
505	Allotment Wives, Inc.	Dec. 29,'45
504	Black Market Babies	Jan. 5,'46
509	Live Wires	Jan. 12,'46
516	Strange Mr. Gregory	Jan. 12,'46
565	Border Bandits	Jan. 12,'46
452	Drifting Along (1944-45)	Jan. 26,'46
513	Red Dragon	Feb. 2,'46
528	Face of Marble	Feb. 2,'46
527	The Shadow Returns	Feb. 16,'46
572	Moon Over Montana	Feb. 23,'46
507	Fear	Mar. 2,'46
566	The Haunted Mine	Mar. 2,'46
503	Swing Parade of 1946	Mar. 16,'46
573	West of the Alamo	Apr. 6,'46
567	Under Arizona Skies	Apr. 13,'46
526	Behind the Mask	Not Set
519	Dark Alibi	Not Set
529	Gay Cavalier	Not Set
....	Joe Palooka, Champ	Not Set
514	Junior Prom	Not Set
....	Strange Voyage	Not Set
....	Suspense	Not Set
....	Trail of the Yukon	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Don't Gamble With Strangers	
....	Fighting Texan	
....	Freddie Steps Out	
....	In Fast Company	

PARAMOUNT

BLOCK 1

Prod. No.	Title	Release Date
4501	Duffy's Tavern	Sep. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

Prod. No.	Title	Release Date
4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

BLOCK 3

Prod. No.	Title	Release Date
4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46
4631	Road to Utopia (Special)	Mar. 22,'46

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BLOCK 4

Prod. No.	Title	Release Date
4516	The Virginian	Apr. 5,'46
4517	The Blue Dahlia	Apr. 19,'46
4518	They Made Me a Killer	May 3,'46
4519	The Well-Groomed Bride	May 17,'46

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BLOCK 5

Prod. No.	Title	Release Date
4521	The Bride Wore Boots	May 31,'46
4522	Our Hearts Were Growing Up	June 14,'46
4523	Hot Cargo	June 28,'46
4524	To Each His Own	July 5,'46

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Prod. No.	Title	Release Date
....	Big Town	Not Set
....	Blue Skies	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Danger Street	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	Monsieur Beaucaire	Not Set
....	The Perfect Marriage	Not Set
....	Searching Wind	Not Set
....	Strange Love of Martha Ivers	Not Set
....	Swamp Fire	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	O. S. S.	
....	Perils of Pauline	
....	Suddenly It's Spring	
....	Welcome Stranger	

PRC PICTURES

Prod. No.	Title	Release Date
....	Why Girls Leave Home	Oct. 9,'45
....	Club Havana	Oct. 23,'46
....	White Pongo	Nov. 2,'45
...	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Romance of the West	Mar. 20,'46
....	Gentlemen with Guns	Mar. 27,'46
....	Mask of Diijon	Apr. 9,'46
....	Murder Is My Business	Apr. 10,'46
....	Thunder Town	Apr. 12,'46
....	Devil Bat's Daughter	Apr. 15,'46
....	The Caravan Trail	Apr. 20,'46
....	Wife of Monte Cristo	Apr. 23,'46
....	Terrors on Horseback	May 1,'46
....	Avalanche	Not Set
....	Bombshell from Brazil	Not Set
....	Crime in the Night	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
....	Heritage	Not Set
....	I'm From Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Sorority Girl	Not Set
....	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set

RKO

SPECIAL

Prod. No.	Title	Release Date
582	Woman in the Window	
681	Along Came Jones	
651	Wonder Man	
691	Pinocchio (R.)	
661	Bells of St. Mary's	
682	Tomorrow Is Forever	

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BLOCK 1

Prod. No.	Title	Release Date
601	Mama Loves Papa	
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	

BLOCK 2

Prod. No.	Title	Release Date
606	Man Alive	
607	First Yank Into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	

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BLOCK 3

Prod. No.	Title	Release Date
611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

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BLOCK 4

Prod. No.	Title	Release Date
616	From This Day Forward	
617	Deadline at Dawn	
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	

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Prod. No.	Title	Release Date
.....	Badman's Territory	Not Set
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	The Bishop's Wife	Not Set
....	Crack-Up	Not Set
....	Ding Dong Williams	Not Set
....	Double Trouble	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Alibi	Not Set
....	Galveston	Not Set
....	Genius at Work	Not Set
....	The Great Day	Not Set
....	Heartbeat	Not Set
....	It's a Wonderful Life	Not Set
....	Lady Luck	Not Set
....	Make Mine Music	Not Set
....	Notorious	Not Set
....	Partners In Time	Not Set
....	The Robe	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
...	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Till the End of Time	Not Set
....	The Truth About Murder	Not Set
....	Up Front with Mauldin	Not Set
....	A Very Remarkable Fellow	Not Set
....	Without Reservations	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Child of Divorce	
....	Criminal Court	
....	Desirable Woman	
....	A Likely Story	
...	Manhattan Miracle	
....	Sinbad the Sailor	
...	What Nancy Wanted	

REPUBLIC

Prod. No.	Title	Release Date
561	Phantom of the Plains	Sep. 7,'45
551	Bandits of the Badlands	Sep. 14,'45
501	Scotland Yard Investigator	Sep. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
504	Captain Tugboat Annie	Nov. 17,'45
430	Tiger Woman (1944-45)	Nov. 16,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the Navajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
509	Gay Blades	Jan. 25,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
447	Song of Arizona	Mar. 9,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
....	Alias Billy the Kid	Not Set

Prod. No.	Title	Release Date
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	Catman of Paris	Not Set
....	Conquest of Cheyenne	Not Set
....	Down Tahiti Way	Not Set
....	El Paso Kid	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	The Gentlemen from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home on the Range	Not Set
....	The Inner Circle	Not Set
....	In Old Sacramento	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	The Man from Rainbow Valley	Not Set
....	My Pal Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	One Exciting Week	Not Set
....	Passkey to Danger	Not Set
....	Plainsman and the Lady	Not Set
....	Rainbow Over Texas	Not Set
....	Red River Renegades	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Santa Fe Uprising	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic In Crime	Not Set
....	The Twisted Circle	Not Set
....	Undercover Woman	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Earl Carroll Sketchbook	
....	Fabulous Suzanne	
....	Rendezvous With Annie	

20TH-FOX

SPECIAL

Prod. No.	Title	Release Date
402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

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Prod. No.	Title	Release Date
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonial Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk In the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank In London	Mar.,'46
623	Dragowyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
....	Cluny Brown	May,'46
....	Somewhere in the Night	May,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Centennial Summer	Not Set
....	Chicken Every Sunday	Not Set
....	The Dark Corner	Not Set
....	Do You Love Me?	Not Set
....	It Should't Happen to a Dog	Not Set
....	Rendezvous 24	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Strange Triangle	Not Set
....	Three Little Girls In Blue	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Claudia and David	
....	Deadline for Murder	
....	Forever Amber	
....	Home Sweet Homicide	
....	Margie	

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
.. .	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny In the Clouds	Mar. 15,'46
....	Rebecca (R)	Apr. 22,'46
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V	Not Set
....	A Night in Casablanca	Not Set
....	A Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Angel on My Shoulder	
....	Mr. Ace	
....	Strange Woman	

UNIVERSAL

Prod. No.	Title	Release Date
501	Shady Lady	Sep. 7,'45
502	Men In Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	That Night With You	Sep. 28,'45
1101	Bad Men of the Border	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
.533	Cheating Cheaters	May 24,'46
534	Love Takes a Holiday	May 31,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	Down by the Border	Not Set
....	Dressed to Kill	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Inside Job	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Little Miss Big	Not Set
....	That's My Baby	Not Set
. ..	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Adventure for Two	
....	Fandango	
....	The Ghost Steps Out	
....	Kelly Is My Name	
....	Lessons in Love	
....	The Runaround	

WARNER BROTHERS

Prod. No.	Title	Release Date
502	Rhapsody in Blue	Sep. 22,'45
503	It All Came True (R.)	Oct. 6,'45
504	Born for Trouble (R.)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment In Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Escape Me Never	Not Set
....	Her Kind of Man	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
....	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Cheyenne	
....	Cloak and Dagger	
....	Humoresque	
....	The Sentence	
....	A Very Rich Man	

BRITISH

(Distribution In U. S. Not Set)

Prod. No.	Title	Release Date
	The Rake's Progress (Eagle-Lion)	Dec. 7,'45
	The Agitator (Natl.-Anglo)	Not Set
	Brief Encounter (Eagle-Lion)	Not Set
	I Know Where I'm Going (GFD)	Not Set
	I'll Be Your Sweetheart (GFD)	Not Set
	Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
	Lisbon Story (Natl.-Anglo)	Not Set
	Loyal Heart (Strand-Anglo)	Not Set
	Night Boat to Dublin (ABPC-Pathe)	Not Set
	Pink String and Sealing Wax (Eagle-Lion)	Not Set
	Strange Holiday (Elite)	Not Set
	They Were Sisters (Gains.-GFD)	Not Set
	2,000 Women (Gains.-GFD)	Not Set
	Waltz Time (Natl.-Anglo)	Not Set
	The Wicked Lady (Eagle Lion)	Not Set

MISCELLANEOUS

Prod. No.	Title	Release Date
	Girl No. 217 (Artkino)	Sept. 1,'45
	The Barge-Keeper's Daughter (Famous-Intl.)	Sept. 4,'45
	Love on the Dole (Four Continents)	Oct. 12,'45
	Battle for Music (Four Continents)	Oct. 13,'45
	Marie Louise (Mayer-Burstyn)	Nov. 12,'45
	Once There Was a Girl (Artkino)	Dec. 22,'45
	Fedora (Variety)	Jan. 14,'46
	Amami Alfredo (Grand)	Jan. 18,'46
	Six P.M. (Artkino)	Jan. 26,'46
	Whirlwind of Paris (Hoffberg)	Feb. 9,'46
	Four Hearts (Artkino)	Feb. 23,'46
	Turn of the Century (Scandia)	Feb. 23,'46
	Journey Together (English)	Mar. 2,'46
	Symphonie D'Amour (Algazy)	Mar. 9,'46
	Dark Is the Night (Artkino)	Mar. 16,'46
	A Boy, A Girl and a Dog (Frank)	Not Set
	Dark Mirror (Intl.)	Not Set
	Dear Octopus (English)	Not Set
	The Fall of Berlin (Artkino)	Not Set
	It Happened One Sunday (English)	Not Set
	On Approval (English)	Not Set
	Open City (Mayer Burstyn)	Not Set
	Secret Mission (English)	Not Set
	Sheepdog of the Hills (English)	Not Set
	They Met in the Dark (English)	Not Set
	Thunder Rock (English)	Not Set
	Thursday's Child (English)	Not Set
	Warn That Man (English)	Not Set
	Western Approaches (English)	Not Set
	You Will Remember (English)	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2898, issue of March 16, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2896 and 2897, issue of March 16, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2909 and 2910, issue of March 23, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	..
Abilene Town (formerly Abilene)	UA		Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2898
Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2862
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO		Bonita Granville-Morgan Conway	Not Set	....	....	....	2776	.
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	..
Amami Alfredo	Grandi	...	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	...	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	
†And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27 '45	70m	Dec. 8,'45	2745	2384	
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	....	Irene Dunne-Rex Harrison	Not Set		...	....	2907	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	...
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	....	....	2655	....
Bamboo Blonde	RKO	...	Frances Langford-Russell Wade	Not Set			..	2784	
Bandit of Sherwood Forest (color)	Col.		Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2898
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents		London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701		
Beast with Five Fingers, The	WB		Robert Alda-Andrea King	Not Set	....	....	....	2786	...
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	.
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2898
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	...	....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	..	....	...	2776	....
Black Beauty	20th-Fox		Mona Freeman-Richard Denning	Not Set	....	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	..	.
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blondie's Lucky Day	Col.	....	Penny Singleton-Arthur Lake	Apr. 4,'46				2907	...
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	...
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	54m	May 6,'39			.
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bon Voyage	20th-Fox		Jeanne Crain-Sir Aubrey Smith	Not Set				[illegible]	
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	..
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set				2230	
Breakfast in Hollywood	UA		Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2862
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757		..
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718		...
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	....	....	2883	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	— REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra (Color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	.
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	...
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feo. 4,'46	....	....	....	2818	.
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	....	....	2883	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	....	....	....	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	....	....	....	2884	....
Catman of Paris, The	Rep.	....	Carl Esmond-Lenore Aubert	Not Set	65m	Feb. 23,'46	2858	....	....
Centennial Summer	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	....	....	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	...
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Close Call for Boston Blackie, A	Col.	....	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	...	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	May,'46	....	....	....	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	2898
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2898
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	..	..
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	.
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC		Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	.
Dark Alibi (formerly Fatal Fingerprints)	Mono.	519	Sidney Toler-Benson Fong	Not Set	....	....	....	2809	....
Dark Corner, The	2oth-Fox	....	Lucille Ball-William Bendix	Not Set	....	....	....	2859	....
Dark Is the Night	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Intl.	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	..
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	....	....	....	2756	
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	....	....	....	....	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	..
Ding Dong Williams	RKO		Glenn Vernon-Marcia Maguire	Not Set	....	....	....	2695	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2898
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
● Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	...	Maureen O'Hara-Dick Haymes	Not Set	....	....	....	2499	
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
● Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA		Jennifer Jones-Joseph Cotten	Not Set				2366	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	...	2366	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
† Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	.
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	.
Fandango	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	...
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
● Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
● Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC		George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	..
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
From This Day Forward	RKO	616	Joan Fontain-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
● Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2898
Frontier Gunlaw (formerly Prairie Raiders)	Col.	....	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	....	....	2778	..
Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810

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Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	..	.. ..	....	2784	....
Gentleman Misbehaves, The	Col.	....	Osa Massen-Robert Stanton	Feb. 28 '46				2792	....
Gentlemen with Guns (formerly Colorado Serenade)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2898
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	....	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	..
Girl No. 217	Artkino	..	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646		...
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	...
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	...	...	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445		....
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46		..		2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
HARVEY Girls, The (color) (Block 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2898
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	....	....	....	2792	...
Heartbeat	RKO	....	Ginger Rogers-Jean Pierre Aumont	Not Set	....	....	....	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	....	Zachary Scott-Janis Paige	Not Set	...	.. ..	....	2838	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov 29 '45		....	....	2662	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	..	...	....	2216	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set		.	.	2764	....
Hoodlum Saint (Block 16)	MGM	618	William Powel-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	....
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	...	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	...	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	...	....	...	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	....	Joe Kirkwood-Elyse Knox	Not Set	....	....	....	2809	..
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Brit.) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	Not Set	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	....	Warner Baxter-Mona Barrie	Mar. 7,'46	....	....	....	2756	....
KID from Brooklyn, The (color)	RKO	..	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2628	....
Kid from Spain, The (Reissue)	Film Classics	....	Eddie Cantor-Lydia Roberti	Sept. 1,'44	90m	Nov. 5,'32	....	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	... .	.
†Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	..
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set		.	. .	2756	
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	...	...
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	.
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13 '45	70m	Dec. 1,'45	2734	2686	
Lightning Raiders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....

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Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	...
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	...
●Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	..
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	..
●Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2898
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Love Takes a Holiday	Univ.	534	Joan Davis-Jack Oakie	May 31,'46	....	....	....	2870	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	...
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	..	Ida Lupino-Robert Alda	Not Set	...	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746		
Margie	20th-Fox	....	Jeanne Carin-Alan Young	Not Set	....	....	....	2884	....
Marie Louise	Mayer-Burnstyn		Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726		
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	.
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	...
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22 '45	2653	2467	
●Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15 '45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Not Set	....	....	....	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	....	....	....	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	...
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2898
Mysterious Intruder	Col.	....	Richard Dix-Barton MacLane	Apr. 11,'46	....	....	....	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	...
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	....	William Gargan-Janis Carter	Apr. 18,'46	....	....	....	2895	....
Night in Casablanca	UA	....	Marx Brothers-Lois Collier	Not Set	....	....	....	2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	....	....	....	2278	....
Night Train to Memphis	Rep.	.	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2731
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	...	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	....	....	2870	...
Notorious Lone Wolf	Col.	....	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
On Approval (British)	English	...	Clive Brook-Beatrice Lillie	Not Set	80m	May 27 '44	1910		..
Once There Was a Girl	Artkino	....	Nina Ivanava—Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	...
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	..
One More Tomorrow (formerly Animal Kingdom)	WB		Ann Sheridan-Alexis Smith	Not Set	....	....	....	2838	...
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
Our Hearts Were Growing Up (Block 5)	Para.	....	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA		Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths (formerly Strange Voyage)	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19 '45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	..
Perilous Holiday	Col.	.	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	....		2776	
Phantom of the Plains (formerly Texas Manhunt)	Rep	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	..
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	.
Pink String and Sealing Wax	Eagle-Lion	.	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757		
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40			
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	...	
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27 '45	2693	2628	...
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	.	.
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	....		
Rainbow Over Texas	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2883	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777		

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Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 22,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22 '45	139m	June 30,'45	2626	1530	2810
• Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	...
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	..
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	..
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
†San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29 '45	112m	Nov. 24,'45	2725	2216	2898
Saratoga Trunk	WB	...	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2898
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28 '45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The	Para.	....	Robert Young-Ann Richards	Not Set	....	....	....	2884	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
• Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	....	....	2543	....
• Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	.	
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	....	....	....	2809	....
• She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	....	....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	....	....	2907	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox		Fred MacMurray-Anne Baxter	Not Set				2628	
Smooth as Silk (formerly Notorious Gentleman)	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22 '45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Apr. 2,'46	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	....	....	....	2809	....
Somewhere in the Night	20th-Fox	....	John Hodiak-Nancy Guild	May,'46	....	....	....	2859	....
Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45		....	....	2628	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC		Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	..
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	....	....	2776	
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2898
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2898
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	....	....	2756	
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28 '45	98m	Oct. 13,'45	2679	2555	2898
Story of Jolson, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Strang Conquest	Univ.	530	JaneWyatt-Lowell Gilmore	May 10,'46	....	....	....	2883	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Not Set	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO		Edw. G. Robinson-Loretta Young	Not Set	..	....	....	2756	....
Strange Voyage	Mono.	....	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	....	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
• Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....

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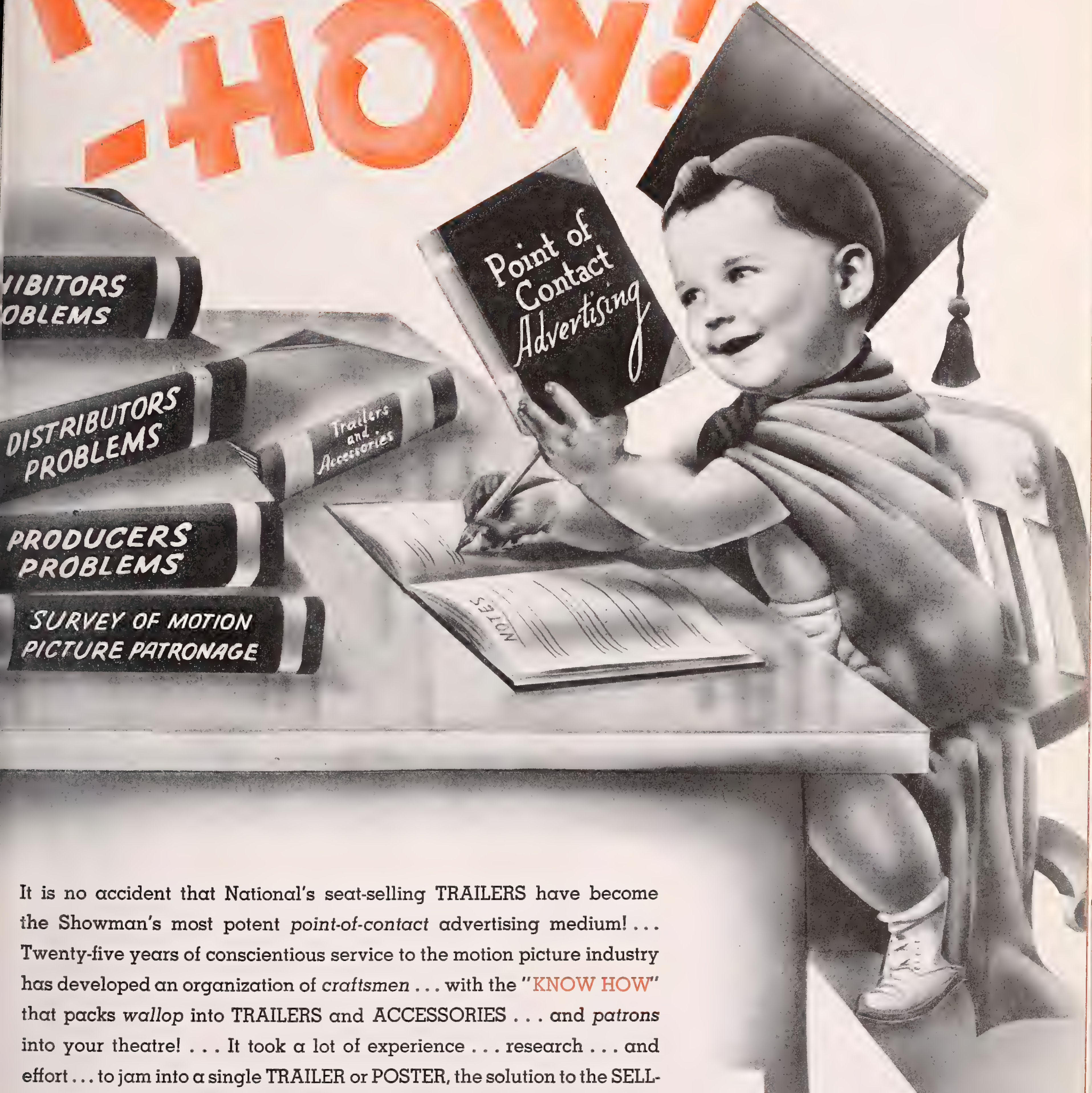
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	...
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	...
Tars and Spars	Col.		Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2862
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	....	....	....	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	....	....	2786	....
These Three (Reissue)	Film Classics		Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	...
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	..
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2862
They Were Sisters (Brit.)	Gains.-G.F.D.		James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	..	
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
Three Little Girls in Blue	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	..
Three Wise Fools	MGM	....	Margaret O'Brien-Lionel Barrymore	Not Set	....	....	....	2907	....
Throw a Saddle on a Star	Col.	....	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	....	....	....	....	....
● Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the End of Time	RKO	.	Dorothy McGuire-Guy Madison	Not Set	..	....	..	2784	
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	....
Too Good to Be True	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
(formerly Easy Come, Easy Go)									
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	....	....	2748	....
Trouble with Women	Para.	.	Ray Milland-Teresa Wright	Not Set				2776	
True Glory, The	OWI-WAC-Col.	.	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	....	....	....	2748	....
(formerly Time for Two)									
2,000 Women (British)	Gains. G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	...
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	......	....	1923	....
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 13,'46	....	....	....	2870	....
Undercover Woman	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set	....	....	....	2748	
(formerly Passkey to Danger)									
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2898
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	.	Sydney Greenstreet-Peter Lorre	Not Set	....	....	...	2764	..
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	...
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 6,'46	....	....	....	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	..	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA		George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2898
White Pongo	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
(formerly Congo Pongo)									
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	...	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		...
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	....	....	....	2895	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Reservations	RKO	....	Claudette Colbert-John Wayne	Not Set	....	....	....	2884	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
(formerly I Live in Grosvenor Square)									
Yearling, The (color)	MGM	....	Gregory Peck-Jaceuline White	Not Set	....	....	....	2883	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2663

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2909 and 2910.

"KNOW-HOW!"


IBITORS
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Point of Contact Advertising
PRODUCERS PROBLEMS
SURVEY OF MOTION PICTURE PATRONAGE
NOTES

It is no accident that National's seat-selling TRAILERS have become the Showman's most potent *point-of-contact* advertising medium! . . . Twenty-five years of conscientious service to the motion picture industry has developed an organization of *craftsmen* . . . with the "KNOW HOW" that packs *wallop* into TRAILERS and ACCESSORIES . . . and *patrons* into your theatre! . . . It took a lot of experience . . . research . . . and effort . . . to jam into a single TRAILER or POSTER, the solution to the SELLING PROBLEMS of the *Exhibitor* . . . the *Distributor* . . . and the *Producer* . . . but . . . that's the PRIZE BABY'S formula for *selling seats* . . . and it's been ringing the bell at the Box Offices of more than Fifteen Thousand theatres, for many years! . . . Of course, those problems are ever-changing . . . and the PRIZE BABY keeps his gang of *show-wise* craftsmen ON THEIR TOES . . . acquiring the *added* "KNOW HOW" . . . to anticipate the changing times! . . . The kind of *skill* that turns PICTURES into PROFITS . . . for showmen everywhere!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

The Sinkiller's Sermon

as played by

JENNIFER JONES · WALTER HUSTON

in

DUEL in the SUN

A Memorable Moment in the SELZNICK INTERNATIONAL
All-Star Technicolor Production

MOTION PICTURE
ASSOCIATION OF
28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

MOTION PICTURE INDUSTRY
"COLLECT TO CURE CANCER"
DRIVE — APRIL 21-28

JOHNSTON ASKS UNITY AND ACTION ON: EDUCATION FOR PEACE, LABOR, STATISTICS

TAC THEATRE GROUP MAKES BID TO FIELD IN ST. LOUIS

GEORGIA EXHIBITOR WARNS OF LOCAL TAX THREATS

MGM INTERNATIONAL PLANS NEWSREEL FOR EUROPE

THE BOXOFFICE CHAMPIONS

VOL. 162, NO. 13; MARCH 30, 1946

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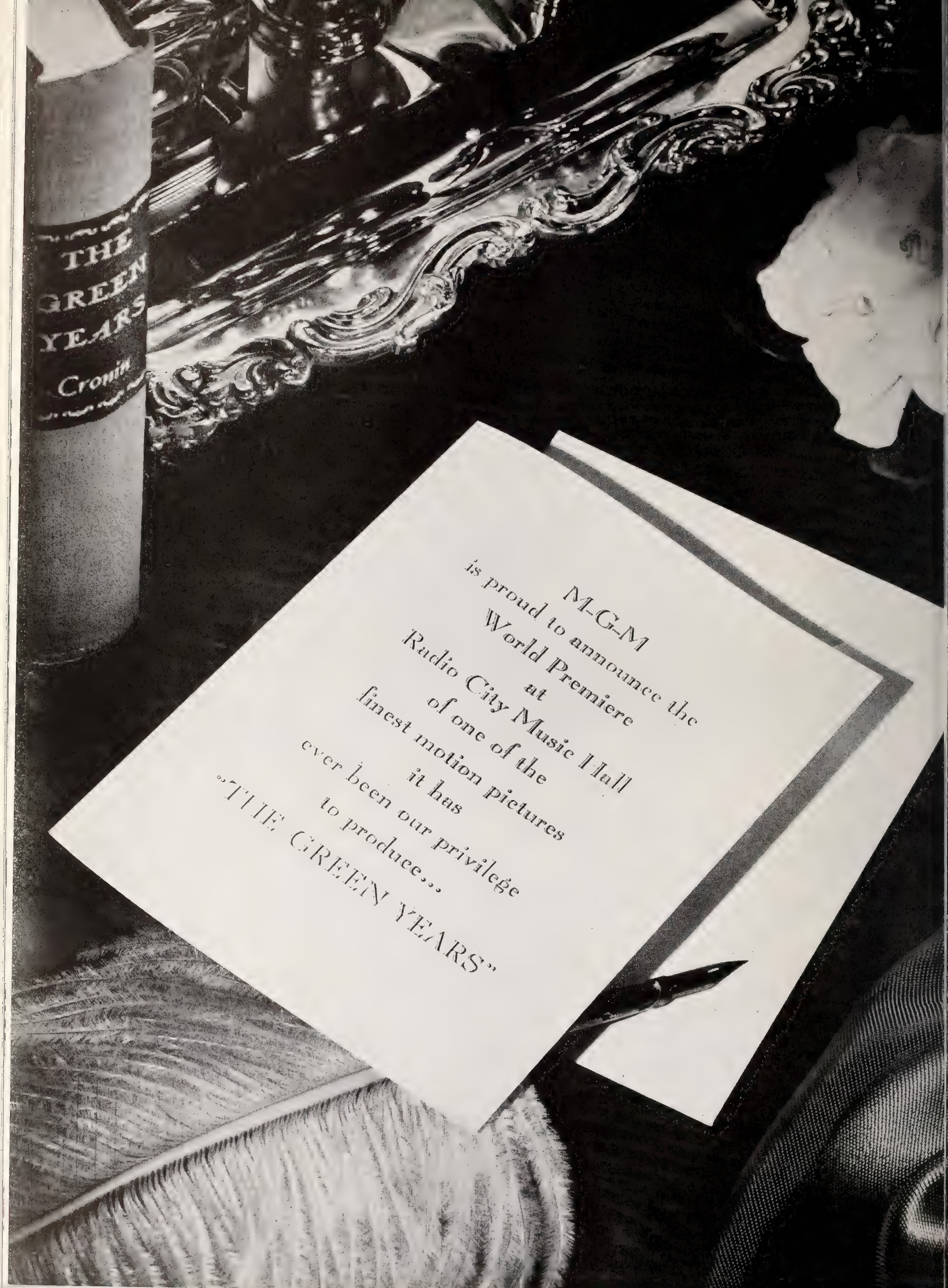
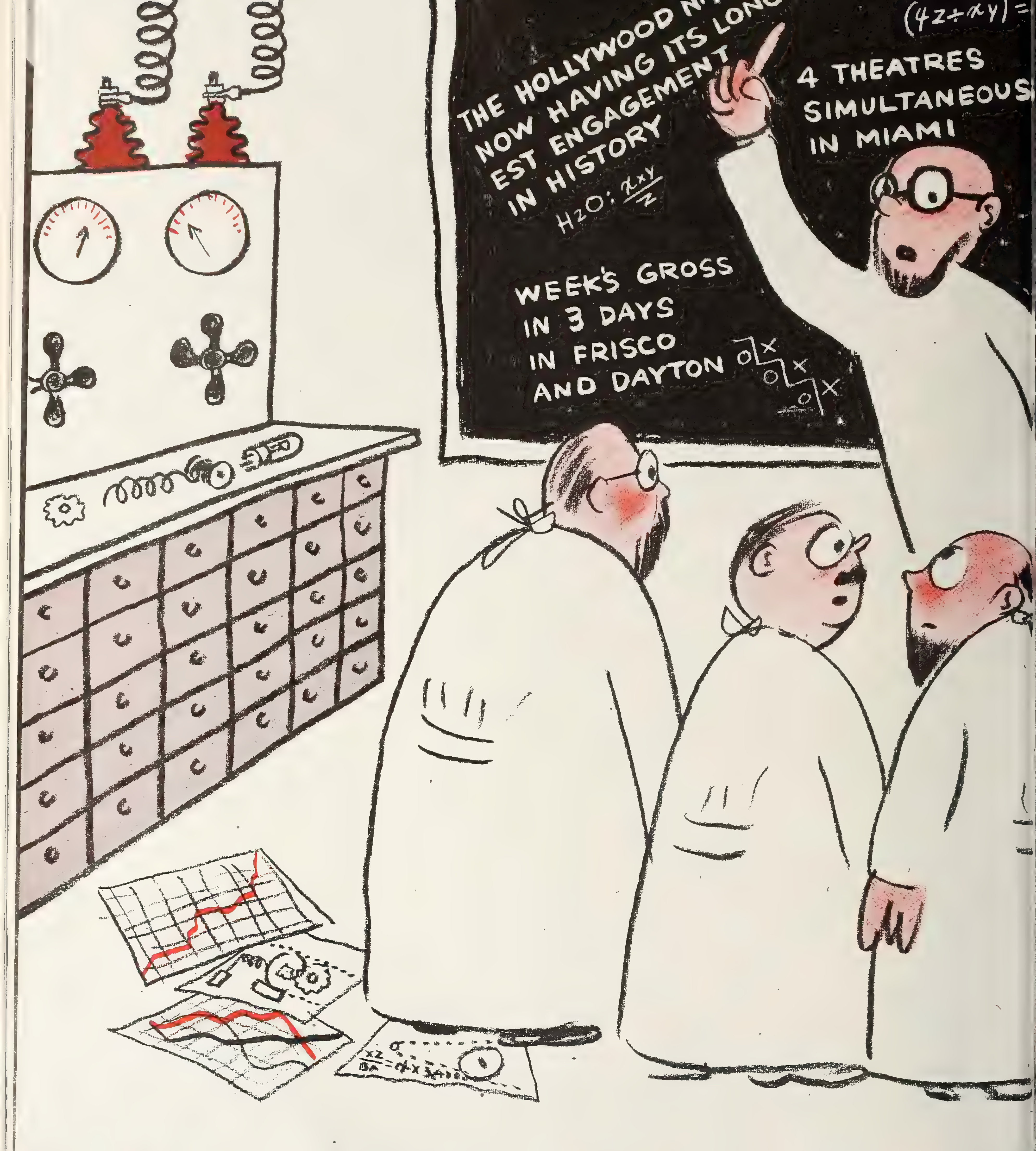

THE GREEN YEARS
Cronin

M-G-M
is proud to announce the
World Premiere
at
Radio City Music Hall
of one of the
finest motion pictures
it has
ever been our privilege
to produce...
"THE GREEN YEARS"

"Devotion" WILL BE TRADE-SHOWN THIS WEEK. YOU WILL FIND IT A GIANT OF AN ACHIEVEMENT. YOU WILL PLACE IT AMONG THE EFFORTS THAT BRING RARE DISTINCTION TO THE INDUSTRY. LOOK FORWARD TO GREATNESS—"Devotion"

IDA LUPINO
PAUL HENREID
OLIVIA de HAVILLAND
SYDNEY GREENSTREET in "Devotion"
with NANCY COLEMAN • ARTHUR KENNEDY • DAME MAY WHITTY • VICTOR FRANCEN • Directed by CURTIS BERNHARDT • Produced by ROBERT BUCKNER
Screen Play by Keith Winter • Original Story by Theodore Reeves • Music by Erich Wolfgang Korngold

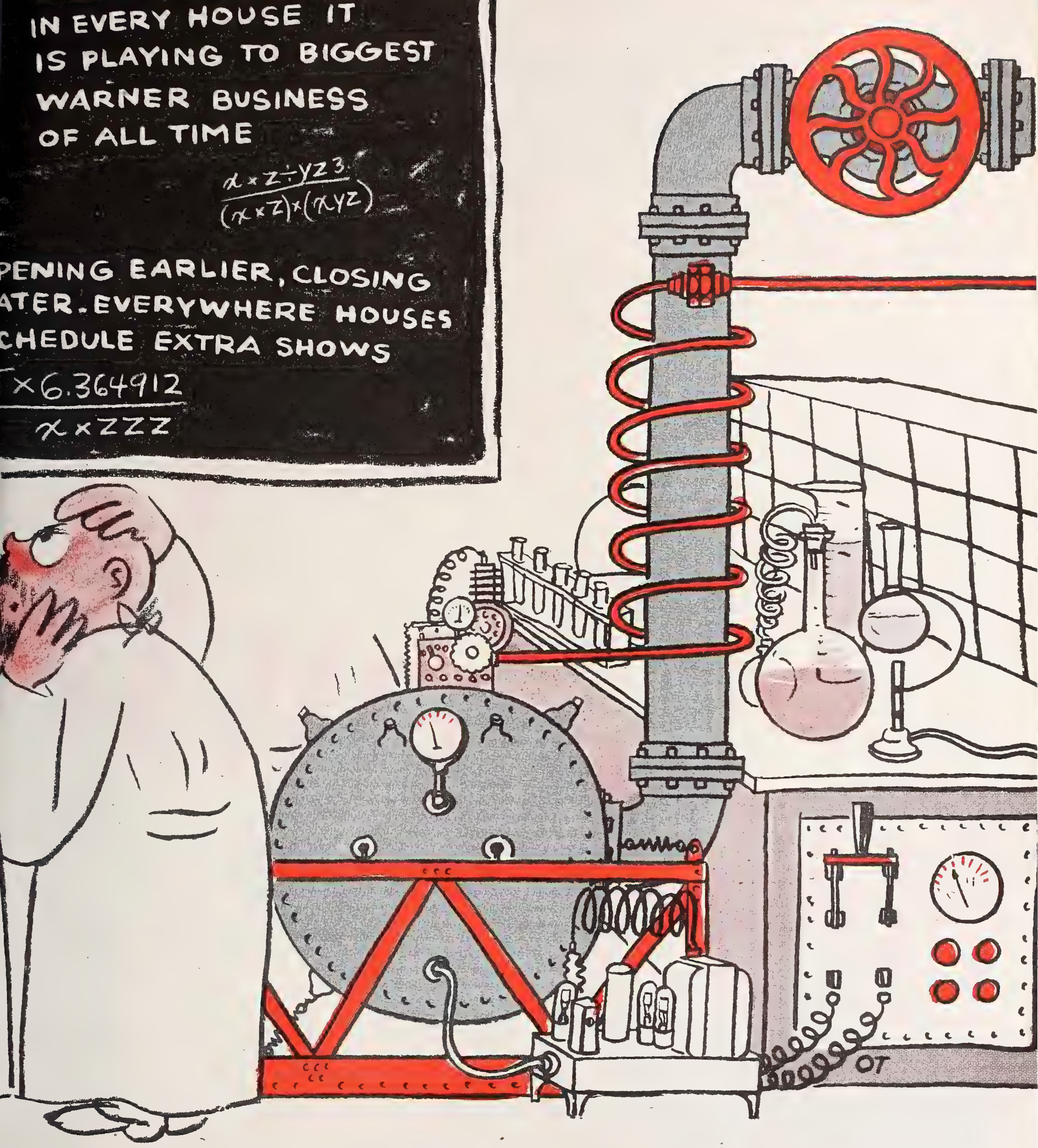
arner Picture



THE HOLLYWOOD N
NOW HAVING ITS LONG
EST ENGAGEMENT
IN HISTORY
H2O: xy/z
(4z÷xy)=
4 THEATRES
SIMULTANEOUS
IN MIAMI
WEEK'S GROSS
IN 3 DAYS
IN FRISCO
AND DAYTON

"WE'VE GOT TO DEVELOP PERM
THEY SAY 'SARATOGA

GARY COOPER and INGRID BERGMAN in EDNA FERBER'S 'SARATOG


IN EVERY HOUSE IT
IS PLAYING TO BIGGEST
WARNER BUSINESS
OF ALL TIME
$\frac{x \times z \div yz3}{(x \times z) \times (xyz)}$
PENING EARLIER, CLOSING
ATER. EVERYWHERE HOUSES
CHEDULE EXTRA SHOWS
$\frac{\times 6.364912}{x \times zzz}$
OT

NENT FILM FOR WARNERS.
UNK' WILL RUN FOREVER!"

TRUNK' with FLORA ROBSON · A HAL B. WALLIS Production · Directed by SAM WOOD

Screen play by Casey Robinson · Music by Max Steiner

with the same
GREATNESS

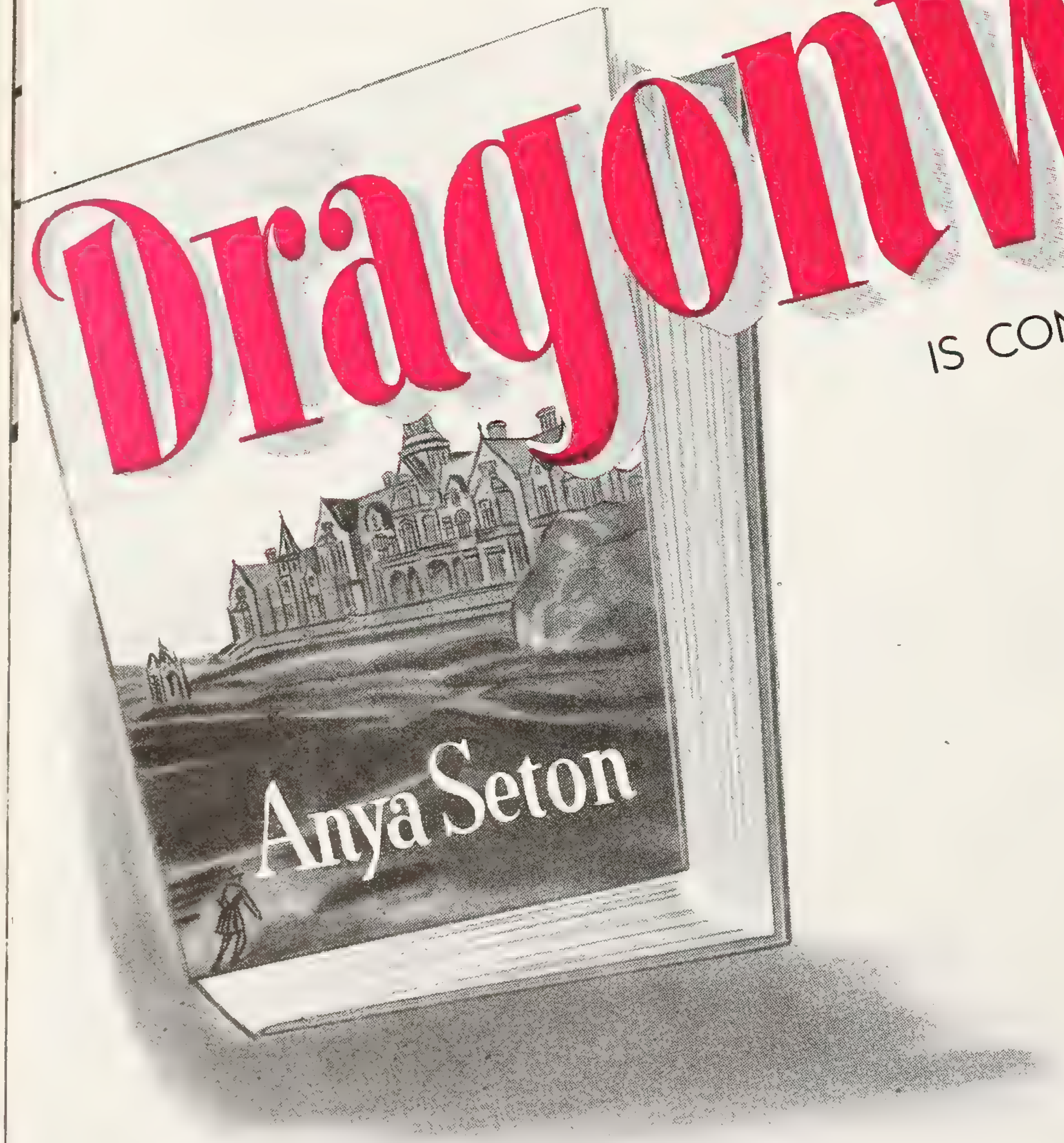
with the same
STAR

from the same
COMPANY

that gave you
"LEAVE HER
TO HEAVEN"!

Dragonwyck

IS COMING FROM 20th CENTURY-FOX



Presented by DARRYL F. ZANUCK • *Written for the Screen and Directed by* JOSEPH L. MANKIEWICZ

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 162, No. 13 March 30, 1946

WORLD PROBLEMS

COINCIDENTALLY on Monday in New York the United Nations Security Council went into session in the Bronx to set about the problems of a changing world, while down in midtown Mr. Eric Johnston made his first annual report to the Motion Picture Association of America, Inc., with a declaration "for the common welfare . . . in this critical period of transition from war to peace".

An aggressive address is made to the market and its many problems of politics and finance when Mr. Johnston observes: "A world market for American motion pictures spells the difference between profit and loss. I am told that at least one-third of the negative cost must be recovered from foreign revenue. Substantial reduction in this revenue will either restrict expenditure to the artistic detriment of the product or throw heavier burdens on American exhibitors and consumers."

There is a word for Washington when he says he expects the Government's policy of free exchange of media of expression "to be vigorously prosecuted and implemented in numerous treaties".

Mr. Johnston sees the motion picture as "one instrument of many services", and indicates that all of them are the proper concern of the industry. "The time has come to mobilize the resources and know-how of Hollywood."

That, however, is accompanied by the observation that: "The members of this Association are still primarily producers and distributors of theatrical entertainment." There is also cognizance of problems involved—the 16mm situation, perhaps—when he remarks upon expanding functions and quickly adds: "We must do this without injustice to existing investments in production, distribution and exhibition, because we know that films made for theatres yield the bulk of the revenue which enables the industry to pioneer in these new fields."

On the subject of internal regulation the Association's new president says: "The three voluntarily-adopted Codes, governing film content, titles and advertising, represent an enlightened policy of self-discipline." There's an answer, too, for the unrecorded but recognized tendency in some quarters to view Code regulation as censorship, in the observation: "I see no liberty lost in this process. True freedom is always liberty under law." And there is a word for those who "confuse the privileges of liberty with the indulgences of license".

■ ■ ■

PEACE and LUXURY

THEATRE operators will find interest in the fact that the railroads, recovering from the strains of war, are engaged in various movements, involving both new equipment and training of personnel, to woo the favour of customers.

The New York Central has been putting thirty thousand employees through a public relations training course. The Pennsylvania has started a refresher and retraining course for dining car employees, who are presumed to have forgotten something under the duress of wartime service.

The railways see demand for more grace and decor, more luxury, at a price. To make it pay it must be done for a big volume patronage. The motion picture theatre showmen learned that many a year ago—and will be remembering it now. An hour of grandeur and luxury is part of the entertainment purchase. They want it served with politeness and a smile.

■ ■ ■

ABOUT COLOUR

THE observation of Mr. Arnold Pressburger that "at least fifty per cent of all films made next year will be in colour" brings to mind the fact that all of the evolutions of the art have tended to more and more plain realism. Wherever the influences of mass tastes prevail, the process is evident, notably in the increasing pseudo-realisms in colour and photography in the magazines. The rise of the cartoon strip and the cartoon book relates to the same development. The arts of the classes, of erudition and culture, succeed within their accepted, orthodox limitations. But the multitudes require their imaginative interpretations supplied along with the product, so all they have to do is look and listen. They do not readily translate words into pictures. That has ordained the way of the motion picture — tending always toward a complete re-creation of the event to be enjoyed.

In many instances a sound picture can be inferior to a "silent" rendition, as art, but it is obvious enough that the sound picture is better popular merchandise. That is also true of the colour picture versus the black-and-white, or monochrome. The customers, generally, like "chromos".

It is of interest, incidentally, to observe that it is the general experience of exhibitors that they find colour of no important help to a weak picture, but that it is of material value to a strong one.

Both sound and colour are still in the process of being brought under discipline as components of the medium. It is this observer's opinion that the screen is today much more the master of sound than of colour. That is in part because the screen is the direct inheritor of the ancient skills of the stage in dialogue and music. In the realm of colour the stage has had no adequate implements of colour comparable with those that have been evolved for the screen. Colour on the screen, in consequence, must acquire its own experience.

■ ■ ■

WE are pleasantly informed by an article in *Editor & Publisher* that Mr. J. Webb Helm, personal service chief for the *Chicago Daily News*, responsible for answering all the questions the readers can ask, has a row of reference books in which Motion Picture Almanac stands alongside Roget's Thesaurus, Who's Who, the Congressional Directory, Hotel Red Book and Adventures in Good Eating. The Almanac will be found in equally authoritative company in reference libraries around the world. *—Terry Ramsaye*

THIS WEEK IN THE NEWS

One World

AN influential group of Americans, watching the UNO meeting in New York this week, have decided it can be converted now from "a league of sovereign states" into a world government, replete with laws especially to control weapons such as the atomic bomb, with a police force, and with tribunals and an administrative force. These men and women call their group "Americans United for World Government" and are appealing for members and contributions through personal solicitation and large newspaper advertisements. They number among them personalities of the film industry in its executive and creative branches. Listed in an advertisement in the New York *Times* of Sunday, March 24, are Spyros Skouras, president of Twentieth Century-Fox; Walter Wanger, producer; Isador Lubin, president of Confidential Reports, Inc. Raymond Swing is chairman of the organization's board.

ERIC JOHNSTON reports on the state of the film world Page 12

TAC in bid for support at convention next week in St. Louis Page 14

North Central Allied to discuss revision of buying at meeting Page 14

DUTCH industry reacts sharply to news of MPEA fight on Bond Page 19

EXHIBITORS of the nation rally for Cancer Fund drive Page 20

ON THE MARCH—Red Kann discusses the St. Louis meeting Page 22

GEORGIA exhibitor warns admission levy will compel closing Page 22

BOX OFFICE Champions for the month of February Page 31

SUPREME COURT refuses rehearing in Jackson Park trust case Page 31

MGM to produce international newsreel for release abroad Page 32

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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Irate Citizens

IT "will besmirch the civic dignity" of Paris, Texas, the mayor of the city, the Kiwanis Club, the Rotary Club, the Lions Club and the Chamber of Commerce pointed out, if the title "A Scandal in Paris" is used for the Arnold Pressburger production for United Artists release. The citizens presented a resolution calling for the defining geographically of the Paris intended to eliminate further unwarranted embarrassment to the citizenry of Paris, Texas. Meanwhile, Erskine Johnson, Hollywood radio commentator and columnist, in replying to protests lodged with him by the irate Paris citizens, reported that the public could hardly confuse Paris, France, with the city of the same name in Texas. Mr. Johnson said, "What Paris, Texas, needs to put it on the map is a good scandal. . . . After all, you need something to put Paris on the map." The United Artists publicity staff says the fight positively was not instigated by them.

Proving Grounds

WARNER BROTHERS have set aside $250,000 to finance Broadway productions to develop and "encourage new playwrights and acting talent that will later be brought to the screen," the company announced in New York this week.

Various scripts are now being scrutinized for late spring presentation, according to Jacob Wilk, eastern production manager, who is in charge of the company's stage activities. At the same time, Warners are understood to be looking for a second Broadway legitimate theatre to add to the Biltmore which they now operate in association with George Abbott.

New York film circles also pointed out this week that 20th Century-Fox has an investment of some $300,000 in "Annie Get Your Gun," an Irving Berlin—Herbert and Dorothy Fields musical starring Ethel Merman which is expected soon on Broadway.

Lend Lease

SYDNEY BOX'S current production "Daybreak," with Ann Todd and Eric Portman, was threatened with an indefinite holdup. Box couldn't find a camera anywhere. The United States Army Film Unit heard of the difficulty; lent the British producer a brand-new Mitchell.

Ear Appeal

STORY PRODUCTIONS, INC., announced in New York, Wednesday, that their recent purchase of Taylor Caldwell's "This Side of Innocence" will be produced as a recorded version of the screenplay and marketed to the public as a ten platter phonograph record album. The same cast and musical score which will be used in the picture will be utilized, and the adaptation from the motion picture scenario to the recording script will be made jointly by Miss Caldwell, the authoress, and Don Ettlinger, scenarist, who is now doing the screenplay. "This Side of Innocence" is to be published in April by Scribner's. It is the Literary Guild choice for May.

Daylight Saving Again

WITH local Daylight Saving Time left to the decision of the civic leaders, officials of 35 Memphis motion picture theatres Monday joined leaders of the Memphis Open Air theatre in a unanimous condemnation of Daylight Saving for the city this summer. With J. A. West, president of the Motion Picture Theatre Owners of Arkansas, Tennessee and Mississippi, presiding, the theatre men met at the Hotel Gayoso and voted to circulate petitions against the change in hours and send them to Mayor Chandler.

Meanwhile, in Cleveland, it was announced that the city for the first time in four years would stay on Eastern Standard time.

For the Documentary

"DOCUMENTARY films can educate people to live democratically because their material is contemporary life," Helen Grayson, former director of the Office of War Information documentary film branch, told a meeting of the Society of Experimental Study of Education one night recently at the Museum of Modern Art in New York. The meeting's general topic of discussion was "The role of the film in education for democracy," and other guest speakers included Dr. V. C. Arnspiger, executive vice-president of Encyclopedia Britannica Films, Inc., and Julien H. Bryan, executive director of the International Film Foundation. Four pictures were shown—"The Cummington Story" by Miss Grayson, "Democracy" and "Despotism" by Dr. Arnspiger; "County Agent," Mr. Bryan.

On the House

THE DEVIOUS mind of the Japanese has now hit upon a unique way to settle a labor dispute. According to an Associated Press dispatch, 5,000 employees of the Toho Motion Picture and Stage Company started the whole thing when they demanded a five-fold wage increase and retirement pay. The Toho directors, managers of Japan's largest theatre circuit, agreed to all the demands but one: a high-cost-of-living bonus. Did the Japanese strike? No. Instead they opened the doors of four of Tokyo's largest theatres and invited the public in for free shows to win public sympathy.

Russian Audience

SOME 525,000,000 Russians attended the 15,425 motion picture theatres operating in the Soviet Union in 1945, according to a report received this week by Russian Relief, Inc., in New York. According to present plans the Russians plan to put another 5,000 film installations into operation within the months to come. At present there are 16 studios producing films, along with numerous other studios specializing in educational, documentary and newsreel films.

Biography

MARKING the first aniversary of Franklin D. Roosevelt's death, Universal on April 12 will release "Roosevelt—Man of Destiny," an 18-minute newsreel biography of the late president from the time he first took the oath of office in 1933 to his death in 1945. Produced by Thomas Mead, the picture includes scenes from some of his historic speeches, as well as appearances with Winston Churchill and Joseph Stalin and other world leaders, and the various conferences he attended. The Atlantic Charter conference, the declarations of war against Japan, Germany and Italy, scenes of his four inaugurals and of his funeral are highlights of the picture.

Decision

OUT of television's ranks, much characterized by discord, has come a note of tranquillity . . . or so it seemed at first. Recently, after granting three commercial television channels in Washington, the Federal Communications Commission summoned all its Solomonic wisdom, but still couldn't decide who was to get the fourth channel, wanted by the Philco Corporation and the Allen B. Du Mont Laboratories. A hearing was to be set for oral arguments, but before that date, Philco withdrew its application in the interest of getting "television under way in Washington at the earliest date."

From Du Mont came an expression of praise for the selfless action, with a slight, although incidental, plug for black-and-white pictures thrown in.

Philco, in its stern, but tactful letter of withdrawal, reminded the FCC of its contribution to television; said it was "deeply shocked" at the commission's inability to make a choice.

As Time Goes By

TWENTY-SEVEN years ago "Bronco Billy" Anderson, producer and star of early-day Westerns, was brought into the San Francisco court by the music publishing firm of Shapiro, Bernstein & Company, and a judgment of $1,500 was returned against Mr. Anderson. Last Friday the Creditors Adjustment Company, a collection agency which has taken over the judgment, again brought Mr. Anderson into court, this time to collect nearly $7,000, which is the original judgment plus 27 years' interest. "I have only a very vague recollection of the litigation," Mr. Anderson told the court. "It had something to do with the publication of music, but that's all I recall." Elliott Shapiro of the music publishing company, however, had a somewhat fresher memory Monday when questioned in New York. He said the firm of Shapiro-Bernstein had advanced Mr. Anderson $1,500 in 1919 to produce a Broadway stage show which never materialized. "The original contract had a warrantee clause," Mr. Shapiro said, "which meant that the money was to be returned if the show didn't go into production." Mr. Anderson claimed Friday that he had no funds to pay the judgment.

JUST slightly, and indirectly, Joseph P. Kennedy, former Ambassador to Britain, and one time motion picture investor and executive, is about to return to cinema. The real estate columns of the daily press record that he has purchased a lot in Pelham Manor, suburb of New York, to be improved with store buildings and a 1,200-seat theatre. Since his return to private life, Mr. Kennedy has been making extensive investments in real estate, including the world's biggest business structure, the Merchandise Mart in Chicago. That one is so big it costs a quarter of a million dollars to wash its face.

PEOPLE

Harry Kosiner, New York representative of Edward Small Productions, leaves for a month's visit to Europe this weekend for distribution conferences.

Jean Hersholt, actor, observed his 40th screen anniversary this week. He began his screen career in Denmark in 1906, in the first picture produced there.

Claude Morris, recently head of exploitation for Samuel Goldwyn Productions, will join the exploitation staff of Vanguard Films, Inc., April 1 in New York.

Barney Oldfield, recently released from the Army and prior to that a newspaper writer and radio commentator in Nebraska, last week joined the publicity staff of Warner Brothers studio.

Thomas Aspell, with MGM for 16 years, Monday was appointed branch manager in Seattle, succeeding Maurice Saffle.

Paul Homer, recently released after 38 months in the service, last week joined the public relations and advertising staff of Essaness Theatres in Chicago.

Eric Lifner, recently released from the Army and prior to that an account executive of Young & Rubicam in Detroit and Chicago, Monday was named advertising manager for Walt Disney Productions in Burbank, Cal.

Ted R. Gamble, Portland, Ore., circuit operator and formerly director of the Treasury Department's War Finance Committee, was guest of honor at a dinner at the Metropolitan Club in New York Wednesday night tendered by his Treasury Department associates.

Phil Reisman, vice-president in charge of foreign distribution for RKO, and William H. Clark, treasurer of the company, were elected to the board of directors of RKO Radio Pictures in New York last Thursday.

William S. Canning, manager of the Empire theatre in Fall River, Mass., has been made a director in the city's Music Association.

Edgar Moss, until recently 20th Century-Fox district manager in Philadelphia, will be the guest of honor at the Philadelphia Variety Club dinner April 1, celebrating completion of 30 years in the business.

Luigi Luraschi, manager of Paramount's foreign department on the West Coast, will leave New York in about two weeks to survey market conditions in Europe.

Jack Goldhar, Moe Dodelson and Syd Bowman, United Artists' eastern division manager, district manager and exchange manager, were guests at a Detroit Variety Club dinner last week.

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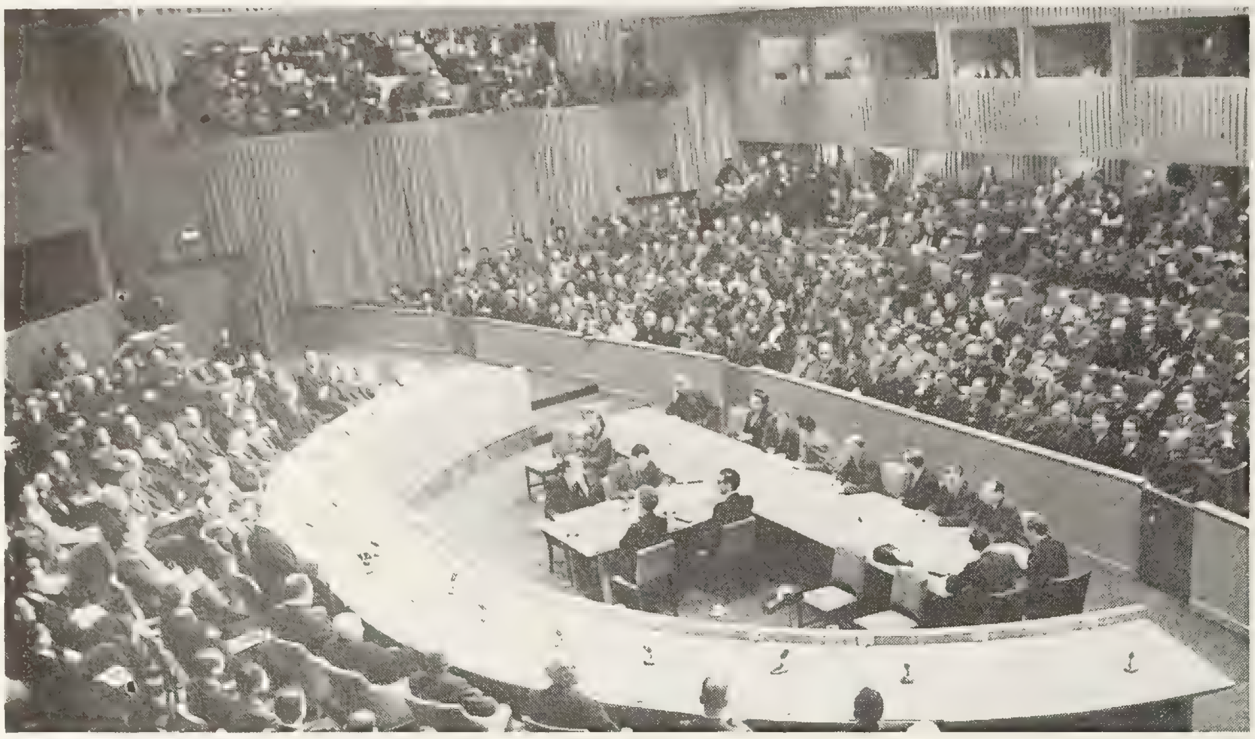
THIS WEEK the Camera reports:



News of the Day

THE BOOTHS from which the newsreels gave the world coverage of the United Nations Organization meeting in New York this week appear in the upper right hand corner of the picture above. The coverage is by rotation in a pool agreement by Paramount, News of the Day, Universal, Pathe, and Fox Movietone. Closed-circuit television coverage is by NBC, with the new RCA Orthicon tube. The sessions opened Monday at Hunter College, the Bronx.

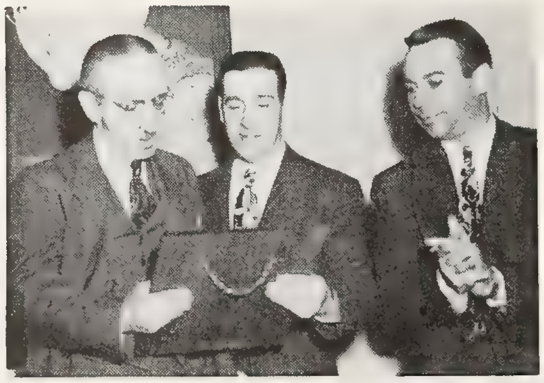
CITATION. Clark Eichelberger, left, director of the American Association for the United Nations, presents a scroll to A. J. Richard, Paramount News editor, for accurate and dramatic UNO coverage.

By the Herald

APPOINTMENT, (left): Cresson E. Smith, who last week was appointed personal representative to Phil Reisman, RKO Radio foreign vice-president, right, maps the new job with his chief, at the New York office. Mr. Smith will leave shortly for South Africa and Europe.

By the Herald

ANDRE ULLMAN, Paramount Theatres France and Belgium manager, is in New York on a business vacation, after years as a French underground leader.

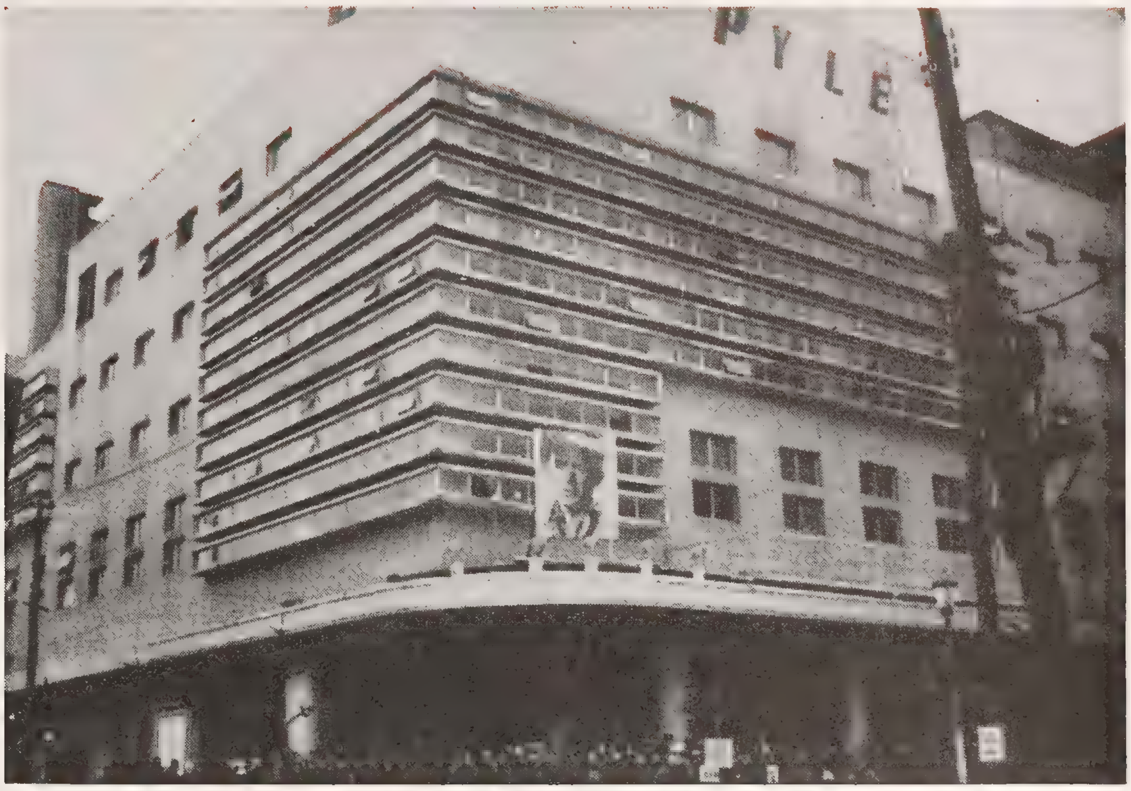


AT THE Century Circuit, New York, testimonial to general manager Joseph Springer: Mr. Springer, Mike Nicholas and Fred Schwartz.

By the Herald

AT THE PRC Pictures' New York luncheon-trade screening of "The Wife of Monte Cristo": Jack Birnbaum, Jack Bellman, Aaron Shusterman, Henry Brown, David Sohmers and Jack Gelber.

IN NEW YORK, at the DuMont television studio during an SMPE meeting: Dave Sholtz, Florida ex-Governor; Dr. Allen B. DuMont and John Eberson, theatre architect.



Pathe News

THE ERNIE PYLE Theatre in Tokyo. Named for the doughboy's historian, killed in the war against Japan, it is open to all Allied soldiers and stands in the heart of the city, symbol of victorious occupation.

STIRLING SILLIPHANT, standing, has been named assistant to Charles Schlaifer, seated, head of 20th-Fox advertising and publicity.

By the Herald

HARVEY DAY, SR., who last week became eastern representative for producer Jules Levey.

CEREMONY. A. E. Lichtman, right, shakes the hand of Harry Freedman, who succeeds him as Lichtman circuit head. The ceremony, in Washington, D. C., included presentation of a 22-foot pleasure cruiser to Mr. Lichtman by his employees.

CAMPAIGN CONFERENCES, in New York: William Ferguson, left, MGM exploitation director, talks with southern sales manager Rudy Berger, center, and Dallas district manager Burtus Bishop, Jr.

By the Herald

FROM LONDON: Louis Lewis, United Artists British secretary-director, is conferring at the New York home office on new product plans.

ERIC JOHNSTON REPORTS STATE OF FILM WORLD

ERIC JOHNSTON, president of the Motion Picture Association of America, will devote his full time to that post, after May 3, following the 34th annual meeting of the U. S. Chamber of Commerce at Atlantic City, April 30-May 3. He retires after two two-year terms as president of that body. He is clearing his desk at the Chamber offices in Washington, preparatory to moving to the new MPAA offices in the capital.

Photos by the Herald

AT the meeting as Eric Johnston, president of the Motion Picture Association of America, Inc., presented his first annual report. Above, left to right: Jack Cohn, Columbia; Francis S. Harmon, MPAA vice-president; Mr. Johnston; Carl E. Milliken, MPAA. At right: Barney Balaban, Paramount; W. C. Michel, 20th-Fox; Spyros Skouras, 20th-Fox. Below: Ned E. Depinet, RKO; Robert W. Perkins, Warners; J. Robert Rubin, Loew's, and J. J. O'Connor, Universal.

Eric Johnston, in his first annual report as president of the Motion Picture Association of America, Inc., told his board of directors in New York this week that the motion picture must stand ready to take its vital place in the affairs of a world in transition. It must realize, he said, its full potentiality as a medium of world interchange of ideas for the good of all.

Presenting his report to the board in session Monday at the New York headquarters of the Association at 28 West 44th Street, Mr. Johnston stressed the necessity of the industry acquiring and holding a strong position in the world market, the better to implement its potential.

"The free interchange of ideas," he said, "is even more important than the free interchange of goods."

The directors, representative of the major production and distribution companies, meeting in their first plenary session since Mr. Johnston was elected to the presidency last November, found much in the report to ponder and debate. The meeting, called for 11 A.M., was delayed for photographs and finally was called to order a half-hour late. With time out for a catered lunch of sandwiches and milk, served on the long, antique-finished directors' table, it lasted until late afternoon and then was adjourned until Friday.

Mr. Johnston emphasized:

1. **Industrial unity, "the paramount objective in this critical period of transition from war to peace."**
2. **The expanding world market.**
3. **A permanent formula for handling labor disputes in the industry.**
4. **The value of the industry's voluntarily adopted codes.**
5. **The need for technological and statistical research.**

In order to obtain the unity necessary to realize its potentialities, the industry "must concentrate upon what is common to all uses of film and screen," said Mr. Johnston.

"I look upon the medium of motion pictures," he observed, "as one source of many values, one instrument of many services."

The recent change of the Association's name, Mr. Johnston made a point of mentioning, indicates that "our interests extend to every phase and function of the industry."

The value of all film types, Mr. Johnston insists, is so great that not to use the motion picture for world trade in ideas would be "to squander one of the best resources for world peace. . . . There may be as yet no satisfactory monetary medium for world trade in goods, but the motion picture does provide an adequate medium for world trade in ideas."

"There cannot," says Mr. Johnston, "be one world as long as there are any foreigners in it. The very meaning of the word must disappear." To bring this about, to bring the knowledge of one people to another, "is a mission which the motion picture is peculiarly fitted to perform. It is the only medium of communication in which all the peoples of the world can speak to one another. . . ."

Asserting that "a world market for American pictures spells the difference between profit and loss for the American industry," Mr. Johnston said that "the American picture seeks no subsidy or special privileges, but only free access to foreign markets.

"We shall want, of course, a fair share

'Seek only free access to markets"

—ERIC JOHNSTON

of the world's market. America has no artificial barriers against motion pictures from abroad. We gladly welcome free competition with the productive talents and skills of other nations. I believe that film production in other nations would also thrive on the same diet of free competition with American films."

Films Should Give No Offense To Foreign Nationals

However, he continues, "we must see to it that the films we export give no reasonable offense to the nationals of foreign countries. We must make certain that the American way of life is faithfully portrayed upon the world's screens."

Since at least 21 foreign countries have put obstacles in the way of the industry in the form of government regulations, import duties, quota laws and monopolies, the industry is having no easy time regaining its markets. The Association, seeking governmental help, has prepared briefs on the situation in the 21 countries and has forwarded these to the State Department.

"I think," Mr. Johnston said, "we would be wise to decide voluntarily to limit our exports to a reasonable number of pictures" for reopened markets.

In order to extend these markets, the industry, Mr. Johnston said, should be increasingly concerned with those "dynamic markets" which are in process of rapid industrialization and economic expansion. The industry, he contends, must use 16mm film and equipment to adapt itself to certain situations and must continue to experiment with dubbing.

In a summarization of the governmental obstacles placed in the way of the American industry, Mr. Johnston lists these eight points, which occur in varying combinations in 21 foreign countries:

Excessive import duties, as in Spain; internal tax measures assessed against foreign films after they have been imported; quota laws requiring a certain percentage of theatre playing time; discriminatory theatre taxes; remittance taxes upon varying percentages of amounts due American distributors.

Cites Government Monopoly As Obstacle Abroad

Also, government monopolies, part of a trend towards nationalization as in Czechoslovakia and Yugoslavia; theatre combines which have the effect of monopolies, as Holland's Bioscoop Bond, Norway's Municipal Exhibitors' Association and the China Film Society; and censorship by foreign governments, as in countries within the sphere of Soviet influence.

But before the industry can get to work on these problems and achieve unity there are two large problems with which it must concern itself: The industry's ignorance of its own workings; a long-range labor relations program.

Mr. Johnston believes that the industry "probably knows less about itself than any other major industry. . . . It possesses only a smattering of information about its own operations."

Most statistical questions, in Mr. Johnston's term, can be answered only by "guesstimates."

However, the Association has now taken steps to improve this situation and its research program should, according to Mr. Johnston, "first, attempt to correct the probable misinformation already existing in the public domain."

When Mr. Johnston accepted the presidency of the Association he was confronted with a situation in Hollywood "which seemed to me the very antithesis of industrial good order." A studio strike was then in its 28th week and another 15 weeks elapsed before the matter was solved.

Workers All Must Accept Responsibility, He Says

Referring to this, he said: "Workers at all levels of the industrial hierarchy must have a voice in the government of their industry and must accept commensurate responsibilities."

He believes that the industry must be totally re-oriented on a new plane "based upon cooperation between all its working factors."

Mr. Johnston reaffirmed the loyalty of the organized industry to the principles of its codes to assure high moral standards in film entertainment. The report made clear that there is no place for indecency on the American screen.

The three voluntarily adopted codes, governing film content, titles and advertising, represent "an enlightened policy of self-discipline," which is based, Mr. Johnston said, "on the solid foundation of respect for common principles of morality and decency."

"Freedom of expression," he declared, "must serve the public welfare, not violate it."

Although he admits that the Code is at times misunderstood and criticised, Mr. Johnston believes that critics "can learn to question a particular decision under the Code without unjustifiably exaggerating that criticism into an attack on the Code itself."

In listing the Association's activities, Mr. Johnston reported that 68 domestic and foreign producers utilized the Production Code Administration during 1945. A total of 5,807 features were approved during the past 11 years, an average of 528 new productions a year.

No feature picture or short subject produced in 1945 and submitted to the PCA failed to receive the Association's certificate.

Theatre audiences and industry personnel, he reported, contributed $36,874,436 during the war years to 11 charity drives, including Red Cross, March of Dimes and USO drives.

The industry's gift film program for the entertainment of the armed forces was valued at $51,313,213, he reported. The program utilized 160,977,613 feet of 16mm raw stock, of which approximately 60,000,000 feet were contributed by Eastman Kodak Company and the DuPont Company.

THE LIGHTER SIDE

Mr. Johnston's annual report says:

An hour after King Edward VIII's speech, in which he used the phrase, "the woman I love", several telegrams were dispatched minutes apart to the Title Bureau, applying for registration of the phrase. The message filing time determined the priority.

The Bureau has a file of 350 titles which contain the word "man". The last "man" card in the file is "The Last Man on Earth".

Thirty titles were rejected in 1945 for failure to meet the standards of good taste, among them "Killing Is Convenient" and "The Hell You Say".

JOHNSTON REELECTED PRESIDENT OF MPAA

Eric Johnston Monday was reelected president and chairman of the board of directors of the Motion Picture Association of America, Inc.

Ned Depinet, president of RKO Radio Pictures, Inc., was elected to the board to succeed N. Peter Rathvon, RKO board chairman, now in Hollywood.

Directors reelected were Barney Balaban, Nate J. Blumberg, George Borthwick, Jack Cohn, Cecil B. DeMille, E. W. Hammons, E. B. Hatrick, Joseph H. Hazen, Robert W. Perkins, Hal E. Roach, Nicholas M. Schenck, Spyros P. Skouras and Albert Warner.

Officers reelected were Joseph I. Breen, Francis S. Harmon, Byron Price, Carl E. Milliken, George Borthwick, F. W. Du Vall and James S. Howie.

The newly elected board, which met briefly following the annual meeting of members of the Association, was to hold another session on Friday, March 29.

Present at Monday's meetings were Mr. Balaban, Mr. Borthwick, Mr. Cohn, Mr. Depinet, Mr. Hammons, Mr. Harmon, Mr. Johnston, W. C. Michel, Mr. Milliken, J. J. O'Connor, Joyce O'Hara, Mr. Perkins, J. Robert Rubin and Mr. Skouras.

TAC CONVENTION BIDS FOR SUPPORT

Permanent Setup Aim of New Theatre Group in St. Louis Meeting

Exhibitors from most of the 48 states were gathering over the weekend at the Chase and Park Plaza hotels in St. Louis, where in its first annual convention Monday and Tuesday the Theatre Activities Committee will open up its prospectus and make its bid for exhibitor support as the third national theatre association.

Reservations already confirmed and those being processed convinced officials at TAC headquarters in New York at midweek that approximately 200 delegates, observers and visitors would attend the meeting. A special car left New York Friday carrying eastern members of the Interim Committee, TAC officials and eastern delegates to St. Louis. The advance group flew out Thursday to complete final details.

Monday and Tuesday were shaping up early as busy days in St. Louis. Top objectives included:

1. Formalization of the Theatre Activities Committee as a permanent national exhibitor association to deal primarily with developments originating outside the industry.

2. Selection of a president, a board chairman and other officials for the ensuing year.

3. Determination of operating scope and the drafting of a program for future activity.

Bulking large in interest was discussion of voting procedure. It was originally intended to allow votes only to a delegate from each exchange center on a state basis. This was revised to the extent of authorizing the former theatre chairmen of WAC to invite as many exhibitors as he desired from his area. The decision on whether to throw the meeting open to votes by all in attendance will be reached at the meeting Sunday afternoon of the Interim Committee at the Chase Hotel in St. Louis.

Delicate Policy Matters

Matters of policy to be established include Government motion pictures and exhibitor participation in national drives for funds. It was the announced aim of TAC at the first meeting last December in Washington to develop a method of controlling screen time devoted to films from Federal agencies and other extra-industry sources, and to assure screen appearance of "worthy" subjects. There have been instances of regional opposition to any national approach to the subject since the war ended.

Admittedly one of the most ticklish situations confronting the convention will be development of a policy concerning the drives.

NO PCCITO DELEGATE TO ST. LOUIS MEETING

Open opposition to the formation of the Theatre Activities Committee was registered Monday in Los Angeles in an announcement that the Pacific Coast Conference of Independent Theatre Owners, an organization of four exhibitor units on the West Coast, would not send a representative to the St. Louis convention.

The announcement charged that the six-point program adopted by TAC last December in Washington was "designed to take away from them (the exhibitors) all right to individually represent themselves to all departments of the United States Government".

A number of regional exhibitor associations have gone on record recently as opposed to audience collections for these campaigns. It is known that sentiment among those who will attend the meeting is sharply divided.

A series of committee meetings, to which delegates will be invited, will be held Monday afternoon to develop matters of policy and procedure. They will report Tuesday morning on constitution and by-laws being drafted by a committee headed by William F. Crockett, of Virginia, credentials, nominations, and relations with other associations.

Fabian Opens Sessions

The sessions will open Monday morning at 10:00 o'clock in the Regency Room at the Chase, with S. H. Fabian, chairman of the Interim Committee, in charge. After his exposition of the aims and purposes of the new association he will turn the chair over to Ted R. Gamble, convention chairman.

The St. Louis Variety Club will be host at a dinner-dance Sunday night. The proceeds at $10 per ticket will go to the club's charity fund. A group of St. Louis exhibitors will be host Monday at a luncheon to which city and state officials will be invited. An all-industry banquet Tuesday night will feature addresses by the president and board chairman to be elected that day.

Fred Wehrenberg, head of the Wehrenberg Theatres, and Louis K. Ansell, of Ansell Bros. Theatres, are co-chairmen of a committee of 14 St. Louis exhibitors who will be hosts to the convention. The others, named by Harry C. Arthur, Jr., president of Fanchon & Marco and convention chairman of TAC, are:

Edward B. Arthur, James H. Arthur, Harry C. Arthur, III, Albert Stetson and M. L. Plessner, of Fanchon & Marco; Martin Burnett, Loew's State and Orpheum theatres; Fred Souttar, Fox-Midwest Theatres; Sam Schuchart and Sam Levine, of Levine-Schuchart Theatres; Sam Komm, Komm circuit; Tommy James, Comet theatre; I. S. Weinschank, Publix-Great States, and Joseph C. Ansell, Ansell circuit.

Leaving New York by plane Thursday to complete advance details were Walter Brown, TAC secretary; Henry Ferber, financial secretary; Irma Florea, secretary to Mr. Brown; Sally Meiselman, secretary to Mr. Fabian, and Phil Harling, assistant to Mr. Fabian in the operation of his theatre circuit.

The special car out of New York Friday carried the following members of the Interim Committee and eastern delegates:

Harry Brandt, Malcolm Kingsberg, Arthur Mayer, Fred Schwartz, J. J. Vogel, Mr. Fabian, Leonard Goldenson, A. A. Hovell, Mr. Gamble, Samuel Pinanski, Martin J. Mullin, Connie Russell, of Portland, Ore., and Max A. Cohen.

Allied to Study Buying Revision

A discussion of plans to revise buying methods in the area and a re-examination of the association's attitude against further theatre construction are scheduled for consideration at the annual convention April 1 and 2 of the North Central Allied Theatres in the Nicollet Hotel in Minneapolis.

With exhibitors accepting from Minnesota, North and South Dakota and northern Wisconsin, association officials said that approximately 200 people would attend the two-day affair.

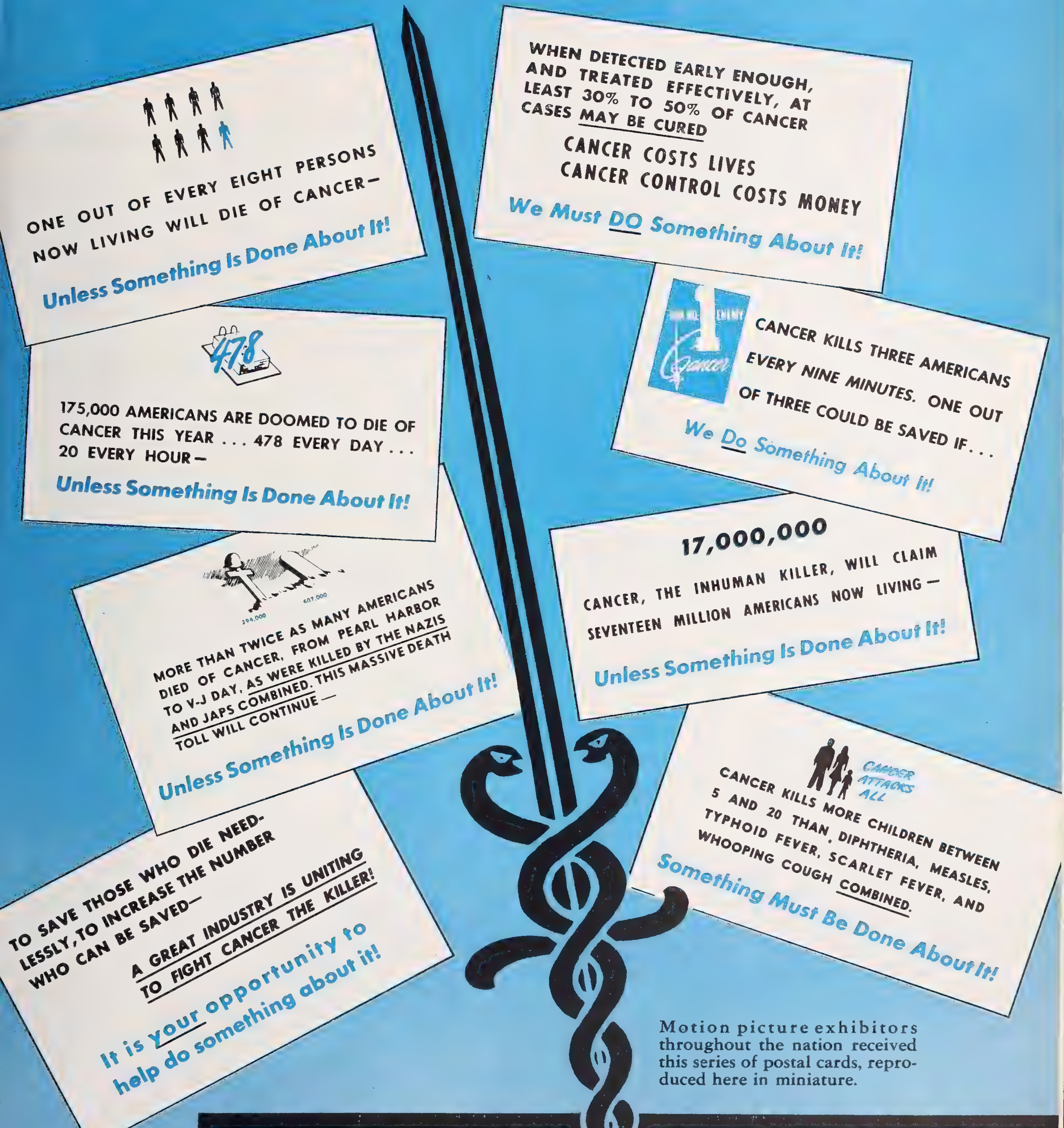
Although no announcement was made by organization officials as to what plans of buying might be considered, it is known there has been a renewal of discussion recently for the establishment of a booking combine. The discussion on expansion, heretofore opposed by the unit, may be complicated by the fact that Theodore Bolnick, a business associate of Benjamin Berger, president of North Central, has announced plans for the erection of a new neighborhood theatre in Minneapolis.

Another independent exhibitor unit was active during the fortnight. Allied Theatre Owners of New Jersey, in convention in Trenton, served notice on the distributors they would fight any attempt to obtain a share of the candy and popcorn receipts on percentage engagements.

Attacking what the association described as continuing changes in contract terms over a period of years without consultation with exhibitors, the convention resolution declared that steps would be taken to test the legality of certain unidentified contracts.

Three conventions will be held annually hereafter in New Jersey. Two of the statewide meetings are scheduled for Trenton and one for Atlantic City. The latter city is the locale for the 27th annual convention to be held June 19-21.

Something IS being done about it!



ONE OUT OF EVERY EIGHT PERSONS NOW LIVING WILL DIE OF CANCER—

Unless Something Is Done About It!

175,000 AMERICANS ARE DOOMED TO DIE OF CANCER THIS YEAR . . . 478 EVERY DAY . . . 20 EVERY HOUR—

Unless Something Is Done About It!

MORE THAN TWICE AS MANY AMERICANS DIED OF CANCER, FROM PEARL HARBOR TO V-J DAY, AS WERE KILLED BY THE NAZIS AND JAPS COMBINED. THIS MASSIVE DEATH TOLL WILL CONTINUE—

Unless Something Is Done About It!

TO SAVE THOSE WHO DIE NEEDLESSLY, TO INCREASE THE NUMBER WHO CAN BE SAVED—

A GREAT INDUSTRY IS UNITING TO FIGHT CANCER THE KILLER!

It is your opportunity to help do something about it!

WHEN DETECTED EARLY ENOUGH, AND TREATED EFFECTIVELY, AT LEAST 30% TO 50% OF CANCER CASES MAY BE CURED

CANCER COSTS LIVES
CANCER CONTROL COSTS MONEY

We Must DO Something About It!

CANCER KILLS THREE AMERICANS EVERY NINE MINUTES. ONE OUT OF THREE COULD BE SAVED IF . . .

We Do Something About It!

17,000,000

CANCER, THE INHUMAN KILLER, WILL CLAIM SEVENTEEN MILLION AMERICANS NOW LIVING—

Unless Something Is Done About It!

CANCER KILLS MORE CHILDREN BETWEEN 5 AND 20 THAN, DIPHTHERIA, MEASLES, TYPHOID FEVER, SCARLET FEVER, AND WHOOPING COUGH COMBINED.

Something Must Be Done About It!

Motion picture exhibitors throughout the nation received this series of postal cards, reproduced here in miniature.

EASTER WEEK • April 21st —April 28th IS CANCER COLLECTION WEEK

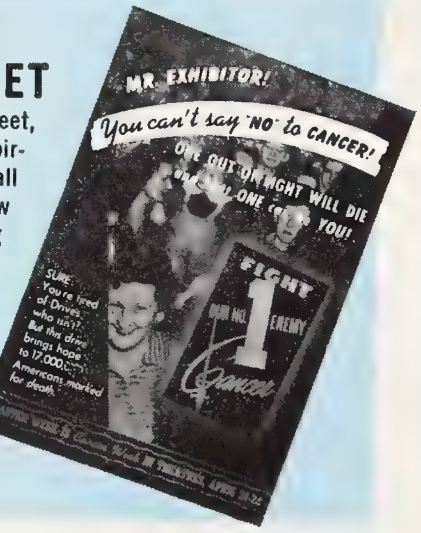
"Easter Week ca
Americans no

FREE SOCK TRAILER

Metro-Goldwyn-Mayer, with Spencer Tracy as star, has produced a short, dramatic trailer, available Free to every exhibitor. Frank Whitbeck, ace of trailer makers, did the job...and your audiences will laud you for showing it. National Screen will distribute.

PRESS SHEET

A thoro-going press sheet, practical and idea-inspiring, is being mailed to all theatremen, telling how the campaign is being conducted and how funds are to be remitted. National Screen will stock a supply for those who need more than one.



MR. EXHIBITOR!

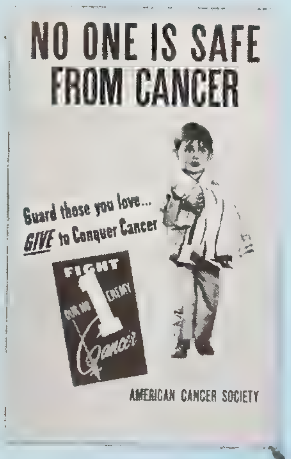
You can't say "NO" to CANCER!

O[illegible] OUT OF EIGHT WILL DIE [illegible] ONE [illegible] YOU!

SURE: You're tired of Drives who isn't? But this drive brings hope to 17,000,[illegible] Americans marked for death.

FIGHT OUR NO. 1 ENEMY Cancer

[illegible]



NO ONE IS SAFE FROM CANCER

Guard those you love... GIVE to Conquer Cancer

FIGHT OUR NO. 1 ENEMY Cancer

AMERICAN CANCER SOCIETY

ONE SHEET

Free, colorful one-sheets will be included in the press-book sent to all exhibitors. Put it up in your lobby or foyer.

An inhuman enemy will kill 17,000,000 Americans now living unless we do something about it. It is absolutely vital that we avert this massive tragedy.

The enemy is cancer.

Cancer is a personal threat to every single one of us. There is *one chance in eight* that you yourself will be its victim—yes, one chance in six, if you are past 45. Many you know and love will develop this dread disease and, unless helped in time, die of it.

Our Vital Hope

At present three people die every 10 minutes of cancer. Did you know that one of these three *can be saved?* When detected early enough, and treated effectively, at least 30 to 50% of cancer cases CAN BE CURED. That is a wonderful message of hope.

To save those who now die needlessly, and to increase the number who can be saved, we must do these three vital things:

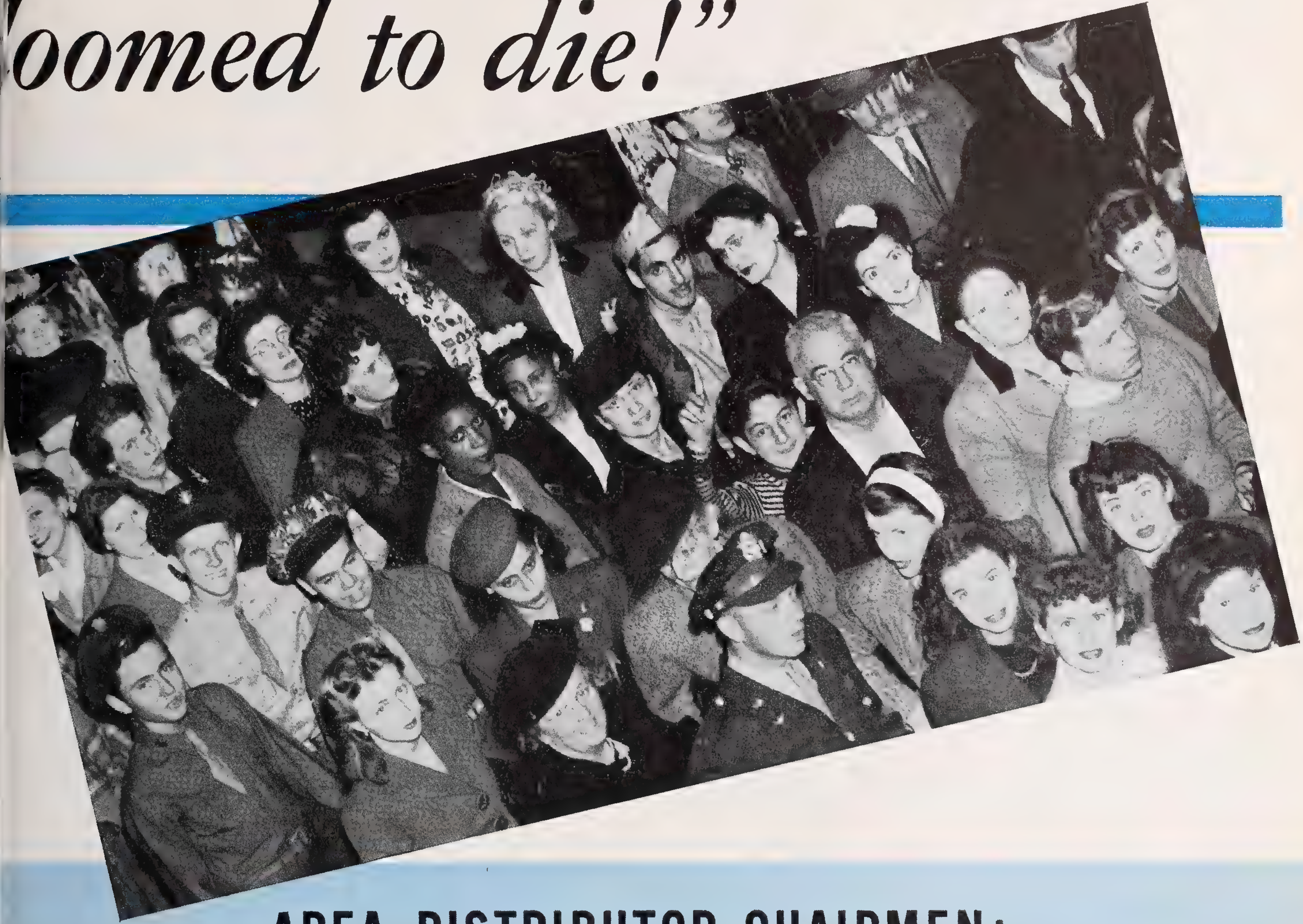
1. Spread knowledge everywhere of the danger signals of cancer and urge people to consult a doctor in time to be saved.
2. Provide far more and much better hospital facilities for prevention, diagnosis and treatment of cancer.
3. Expand widely the scientific research attack which will lead to more effective treatment and possibly even the elimination of cancer.

We must organize to do these three things as thoroughly and effectively as scientists were organized to solve the problem of the atomic bomb. The American Cancer Society has developed a program to do this.

APRIL 21st – 28th

IS CANCER COLLECTION WEEK IN MOTION PICTURE THEATRES

ring hope to 17,000,000
oomed to die!"



AREA DISTRIBUTOR CHAIRMEN:

Albany, H. C. Bissell, Columbia Pictures Corp.
Atlanta, N. Lamantia, Universal Film Exchanges, Inc.
Boston, T. J. Donaldson, Metro-Goldwyn-Mayer Pictures
Buffalo, E. Lux, RKO
Charlotte, H. H. Haas, Paramount Film Distributing Corp.
Chicago, S. Gorelick, RKO
Cincinnati, E. M. Booth, Metro-Goldwyn-Mayer
Cleveland, Wm. S. Shartin, United Artists Corp.
Dallas, F. Larned, Paramount Film Distributing Corp.
Denver, R. C. Hill, Columbia
Des Moines, S. J. Mayer, Twentieth Century-Fox
Detroit, M. E. Cohen, RKO
Indianapolis, F. B. Gauker, Metro-Goldwyn-Mayer
Kansas City, R. C. Borg, Warner Bros.
Los Angeles, J. J. O'Loughlin, United Artists
Memphis, J. A. Prichard, Universal Film Exchanges, Inc.
Milwaukee, O. J. Ruby, Columbia Pictures Corp.
Minneapolis, A. W. Anderson, Warner Bros.
New Haven, B. A. Simon, Twentieth Century-Fox
New Orleans, E. L. O'Neill, Universal Film Exch., Inc.
New York, R. E. Moon, Twentieth Century-Fox
Oklahoma City, J. B. Sokley, Warner Bros.
Omaha, J. T. McBride, Paramount
Philadelphia, M. Magill, United Artists Corp.
Pittsburgh, D. Kimelman, Paramount
Portland, J. R. Beale, Columbia Pictures Corp.
Salt Lake City, C. P. Nedley, Metro-Goldwyn-Mayer
San Francisco, B. Rose, Universal Film Exchange, Inc.
Seattle, F. Drew, Twentieth Century-Fox
St. Louis, T. B. Williamson, RKO
Washington, D.C., F. W. Beiersdorf, Warner Bros.

* Watch tradepapers for complete list of Exhibitor State Chairmen.

THE AMERICAN CANCER SOCIETY, Motion Picture Division, 444 West 56th Street, New York 19, N. Y.: CHARLES P. SKOURAS, National Chairman; TED R. GAMBLE, National Co-Chairman; FRANK H. RICKETSON, JR., National Campaign Director; ROBERT W. SELIG, Executive Campaign Manager; CHARLES M. REAGAN, National Distributor Chairman; LEON BAMBERGER, National Distributor Co-Chairman and Special Consultant; SENN LAWLER, THORNTON SARGENT, Assistant National Campaign Directors, MAURICE (RED) KANN, Trade Paper Relations Chairman; HERMAN ROBBINS, DON VELDE, Trailer and Accessories Committee; FRANK WHITBECK, Hollywood Production Chairman; GEORGE JOSEPH, Distribution Organization; MONROE GREENTHAL, National Publicity and Advertising Director.

How Money Will Be Spent

40% will be spent nationally on a great coordinated program of research under the guidance of The National Research Council, the nation's foremost scientific advisory body which developed the atomic bomb, and for educational and service programs to supplement those of the states.

60% of the money collected in each state will be retained within that state for preventive education, and to assist in providing you and your neighbors with more and better hospital facilities in order to save thousands from death by cancer, such as:

Examination centers where you can go to make sure you are free of cancer.

Modern X-ray equipment and more radium.

More hospital provision for cancer patients, many of whom cannot now be accommodated for long term treatment.

Education of the public as to cancer's danger signals and necessity of early diagnosis and treatment.

Visiting nurse service for cancer patients.

YOU CAN'T SAY NO TO CANCER

I Accept THE INVITATION TO FIGHT *Cancer!*

I HEREBY VOLUNTEER the services of myself and my staff in the Motion Picture Industry Campaign in the fight against Cancer, by taking up audience collections in my theatre at all performances during Easter Week, April 21-28, or on approximate dates in keeping with program policy.

Signed ------------------------------

------------------------------ Theatre

------------------------------ Town

------------------------------ State

My National Screen Service Exchange Is Located At:

MAIL THIS ACCEPTANCE COUPON **TODAY**

MAIL TO: MOTION PICTURE DIVISION • AMERICAN CANCER SOCIETY, 1946 CAMPAIGN • 444 WEST 56th STREET • NEW YORK 19, N. Y.

This Advertisement Contributed by:

COLUMBIA PICTURES • METRO-GOLDWYN-MAYER • PARAMOUNT PICTURES • RKO RADIO PICTURES
20th CENTURY-FOX • UNITED ARTISTS • UNIVERSAL PICTURES • WARNER BROS. PICTURES

Printed in U.S.A.

United World to Build Exchanges In 31 Key Cities

Plans have been drawn and bids advertised for the construction of United World Pictures exchanges in 31 key cities, William J. Heineman, general sales manager, reported this week prior to his departure for London.

Although at least 20 sites already have been purchased, construction of the exchanges will depend upon Government regulations. The construction curtailment order which the Civilian Production Administration issued Tuesday halts almost all construction except housing. Office space will be rented in the cities if the building program cannot be followed.

Actual distribution will begin "towards the end of the year," according to Monroe Greenthal, director of advertising and publicity. The first picture to be released by the new company may be "The Dark Mirror," which International is producing, or may be a Rank production.

United World will have its own district and branch managers, salesmen, bookers and exchange personnel, but none of this personnel has been decided upon, according to Mr. Heineman, although he expects all hiring will probably be completed by mid-November. United World's shipping and inspection will be handled by Universal.

United World acquired no theatres. "We have not tried for any theatres yet," said Mr. Heineman.

Mr. Heinamn, Mr. Greenthau, Matthew Fox, president of United World; Robert Benjamin, president of the J. Arthur Rank Organization, Inc., and Joseph Seidelman, president of Universal International, will leave New York Sunday for London to confer with Mr. Rank.

Rank Gets Interest in 100 New Zealand Theatres

The expanding Rank Group has obtained an interest in 100 New Zealand theatres.

The Arthur Rank Organization has announced formally in New York that Mr. Rank and Robert J. Kerridge of New Zealand have completed negotiations whereby the Rank and Kerridge interests have entered into partnership for the operation and development of approximately 100 theatres formerly controlled by Mr. Kerridge.

No change will be made in the management of the theatres but representatives of the Rank Group will join the boards of the New Zealand companies.

The arrangement will insure British films adequate playing time in New Zealand and will enable the Rank Group, says the official release, "to proceed still further with their policy of concentrating on the production of films of a quality which will enable them to compete on equal terms in the world markets."

ITALY ACCEPTS U. S. COMPANIES' QUOTA

The Italian Government has accepted a U. S. film quota plan voluntarily decided upon by the American producers, it was learned from the State Department in Washington this week. Under this plan the eight major companies each will release 16 features in Italy during the remainder of the year. George R. Canty of the Department of State emphasized that the U. S. interests did not "agree to restrictions made by the Italian Government". Rather, they are adopting a self-imposed rule due to the dire economic situation in Italy. An undisclosed number of American films are reported in Italian ports where they have been held pending the outcome of the long quota discussions.

Benton Stresses Film Cooperation

A cooperative effort by which the industry can further the cause of cultural relations abroad for the State Department, and how the Government can aid the expansion of the industry abroad, were discussed by William Benton, Assistant Secretary of State, on his recent trip to Hollywood, he said in Washington Wednesday.

Citing the points by which the industry can further the aims of the State Department abroad, Mr. Benton expressed interest in aiding the industry in "its legitimate aims to expand abroad." He called for industry help in the formulation of foreign policy, on a worldwide basis similar to the Latin American information program. Further, Mr. Benton urged industry support of the Government on a voluntary basis.

Second, he asserted that producers should offer more pictures on American life, customs, habits and democratic principles, as well as entertainment pictures.

Mr. Benton said Col. Jason Joy's committee in the Eric Johnston office is working out a plan to set up a representative of the industry as a whole and the Motion Picture Society for the Americas.

Monogram, Eagle-Lion To Be Separate Units in Canada

Separate organizations are being set up in Canada for Monogram Pictures of Canada and Eagle-Lion Films of Canada, it has been decided following the recent visit to Toronto of John Davis of London in behalf of J. Arthur Rank. Originally the product of both companies was distributed through one organization. I. H. Allen will continue as Toronto branch manager of Eagle-Lion, while Joe Plottel has transferred from management of Foto-Nite to become Toronto manager of Canadian Monogram.

Dutch Reaction To MPEA Plans Presages Fight

by PHILIP DE SCHAAP

in Amsterdam

The Motion Picture Export Association's announcement of last week that it would fight the Holland trade organization, the Bioscoop Bond, and set up its own distribution organization in Holland has aroused sharp reaction. The Export Association surely will have a fight on its hands.

First of all, the Dutch Government, in a special communique, has denied that it will cooperate with the MPEA and so contradicts a statement that the Government would cooperate, made last week by Henry W. Kahn, the Association's manager in Holland. The Government had charged the Bond with administering the Association's exchange quota.

But because of the difficulties between the Americans and the Bond, the trade organization refused to handle the quota and pushed the job back to the Government. Thus the only cooperation the MPEA will get from the Government will be import and exchange quota control and censorship.

The Bond's reaction to the Kahn statement came in a series of meetings of local departments organized to confirm the 100 per cent loyalty of the members to their executive board. In Amsterdam, as well as in other key cities, votes of confidence in the Bond have been passed.

The press in general published the Association's intentions without any special comment because nobody knows how the Association will act to release its product. However, a few papers leveled blasts at the Americans. One Dutch tradepaper refused to accept advertisement from the Association, and a title printing factory at The Hague has refused to print Dutch subtitles on American films.

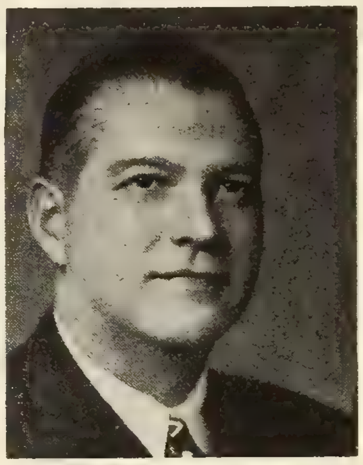
Dutch exhibitors, although anxious for good American pictures, remain loyal to the Bond because if they contract for the Association's pictures they will be unable to run any other films but still will be responsible for fulfilling their financial obligations to the Bond.

Korda Forms Tricolore Films To Handle French Product

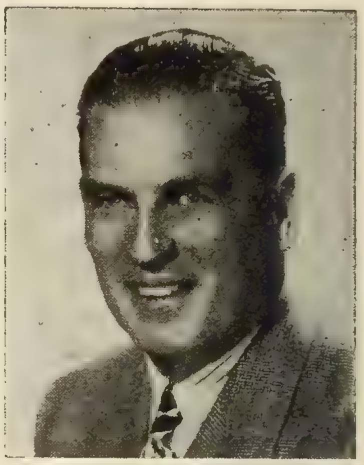
Sir Alexander Korda has formed Tricolore Films, Inc., a company which will distribute French films. This organization will complement Sir Alexander's London Film Productions, Inc., New York, which handles British product. Laudy Lawrence, president of London Films, also will head Tricolore with Jean Desbrosses of France as vice-president. General Eduord Corniglion-Molinier is chairman of the board. The first film acquired by Tricolore is "Les Enfants du Paradis," directed by Marcel Carne.

Exhibitors of the Nation Rally for Cancer Drive

Charles P. Skouras, national chairman.



Charles M. Reagan, distributor chairman.



Frank H. Ricketson, Jr., campaign director.

DURING the week of April 21-28, when 3,400 Americans will die of cancer, the showmen of the nation, once again giving fully of their time and effort in a worthy cause, will cooperate with the American Cancer Society in its drive to collect $12,000,000.

The Motion Picture Division of the drive, of which Charles P. Skouras is national chairman, has pointed out that the need for the drive and for the industry's cooperation is urgent, to save the lives of those who now must die needlessly.

Program Is Prepared And Funds Needed

There is a program designed to promote the scientific research necessary, to provide the hospitalization required for the prevention and treatment of the disease. That program, as outlined by the Cancer Society to attack the problem of the disease, requires money. Theatre audience collections are relied upon to supply a portion of that money as showmen rally to "Collect to Cure Cancer."

Mr. Skouras has said: "The campaign must be considered by all of us as a personal weapon to aid us in the war on one of the most merciless scourges in human history."

Working with Mr. Skouras are Ted R. Gamble, national co-chairman; Frank H. Ricketson, Jr., national campaign director; Robert W. Selig, executive campaign manager; Leon J. Bamberger, national distributor co-chairman; Thomas J. Connors, corporate gifts chairman, and Charles M. Reagan, national distributor chairman, who is head of the newly-established permanent National Committee of Distribution Chairmen whose first job is the handling of the cancer campaign.

Eric Johnston National Campaign Chairman

Eric A. Johnston, president of the Motion Picture Association, is national campaign chairman for the Cancer Society.

Also many exhibitors throughout the country, not content with lending only their theatres to the drive, are also mailing their personal checks to support the campaign. Two of the first checks received were from Mark L. Finklestein, secretary-treasurer of Cinema Circuit Corporation in New York.

Forty per cent of the money collected in the theatres will be spent nationally on a coordinated program of research under the guidance of the National Research Council. The remaining 60 per cent will be spent within the state in which it is collected for preventive education and hospital facilities, including examination centers, X-ray equipment and visiting nurse services.

The industry will receive aid in its collection program from a number of sources. Union leaders of the American Federation of Labor, Congress of Industrial Organizations and the United Mine Workers have issued statements calling upon their members to support the drive. Representatives of all religious faiths have done the same. Mayors of every American city have backed President Truman's designation of April as Cancer Control Month.

Special Trailer Will Be Shown to Aid Drive

National magazines and house organs will carry feature articles on cancer. Over 900 radio stations will devote numerous spot announcements and 15 to 30-minute programs to the cause. Newspapers will carry the message in full-page advertisements. Mail trucks will carry banners.

Before each collection, the special cancer appeal trailer will be shown. The trailer is a dramatic film starring Spencer Tracy and titled, "We Can Do It." It is now available for free distribution at all National Screen Service branches, according to Herman Robbins, trailer and accessories chairman.

To handle the actual collections, several hundred thousand Girl Scouts have volunteered their services and will report at all theatres to work at each performance. Details of this plan have already been worked out between the Scouts and the industry.

Inaugurating the drive, the National Campaign Committee has arranged a huge stage and national network radio show to be held in Carnegie Hall, New York, Friday evening, April 19. Participating from coast to coast, it is promised, will be one of the largest aggregations of star talent ever brought together.

All Theatres to Get Campaign Book

To aid exhibitors in the drive, the industry is preparing a campaign press book which will be supplied to all theatres. More than 100 local chapters of the Cancer Society will use this press book as a guide for cooperating with the exhibitors, according to Monroe Greenthal, publicity director. The local chapters have, in turn, supplied exhibitors with a pamphlet giving facts and figures on the need for the drive.

All local cancer chapters have been notified by their national headquarters to provide aid to theatres participating in the collection drive.

All of this means that the exhibitor will have more assistance in this drive than he has ever had before.

After six years of wartime service in his theatre, no showman needs to be told how to make a theatre collection. There are ways, however, of getting better results by utilizing to the utmost the five minutes or so it requires at each performance to make the collection.

Here are some suggestions, based on successful operation in the past:

1. Run the Spencer Tracy cancer appeal trailer at every performance.
2. Do not try to speed up the collection period by bringing up the lights or starting the collectors up the aisle while the trailer is still on the screen.
3. Put everybody on your staff to work on the job. Start the attendants up and down the aisles, from the front and back of the house, at the same time. Thus, if the audience starts to move, you will catch them all.
4. Put the trailer in your show where it will get its message over to the most people—ahead of the main feature.
5. Do not use collection containers with a slot in the top. Use wide-mouthed lightweight containers. Four local cancer society committees have special collection cans for this campaign. Get some of these, but take the top out.

Cancer Society Will Aid In Theatre Drive

6. Protect the money you collect. Report and remit promptly at the close of the campaign.
7. Many showmen who operate with small house staffs can call on outside help during a collection campaign. Members of the Women's Field Army of the American Cancer Society will doubtless offer their services. Girl Scouts and Boy Scouts are usually always available to aid a worthy cause.
8. Some showmen in neighborhood situations, where they are familiar with the majority of patrons, call for volunteers in the audience. Other neighborhood theatre managers watch for friends as they come into the show and press them into service, giving free admission in appreciation of their help.

In 1945, in a campaign which Mr. Johnston described as the "establishment of a beachhead," the Cancer Society succeeded in raising $4,000,000. The previous best collection of any year had been $800,000.

This year the objective is $12,000,000—a challenge to the motion picture industry. The beachhead was established last year. With the help of all exhibitors, the drive this year is expected to go over the top.

Industry Closely Knit For Worthwhile Drive

In accepting the post as national distributor chairman, Mr. Reagan indicated he was "more than happy to serve in an all-out attack against cancer. . . . Every branch manager who was asked to serve as district chairman for his area accepted his assignment gladly, proving once again how closely knit our industry is when we are called upon to support a worthwhiel cause. Certainly we can offer our services in no greater humanitarian effort than the fight to conquer cancer."

THE GIRL SCOUTS will assist theatremen in the collections. Above are three volunteers.

No one, as Mr. Skouras points out in his statement to exhibitors, can be disinterested in this fight. "It affects us all," he said, "personally and collectively. It is therefore for our own personal protection as well as the welfare of the people who make up our vast audiences that we serve unstintingly, unselfishly and wholeheartedly in this campaign to help wipe out cancer—the frightful scourge of millions."

Radio to Aid Exhibitors During Cancer Drive

Exhibitors will be given plenty of assistance from the country's leading radio stars to make their collections easier during the cancer control collections, April 21-28. Among those who will speak in behalf of the drive during the month of April are Clifton Fadiman, Red Barber, Drew Pearson, Lowell Thomas, Ginny Simms, Just Plain Bill, Orson Welles, Hazel Scott, Kenny Delmar, Hildegarde, John Kieran, Deems Taylor, Tommy Dorsey, Guy Lombardo, Paul Whiteman and Fibber McGee and Molly.

10,000 Theatres To Back Drive

Operators of more than 10,000 theatres had, by midweek, pledged their support to the industry's drive to fight cancer.

Charles P. Skouras, the industry's national chairman of the drive, has reported that his office has been flooded with telegrams and letters from exhibitors all over the country.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, wired in part: "I hereby agree to aid and abet in every way possible in the drive on cancer."

Dave Davis, Atlas Theatre Corporation of Denver, telegraphed: "Personally feel this is a very worthy campaign and want to assure you that Atlas Theatres will devote all efforts toward making it a complete success."

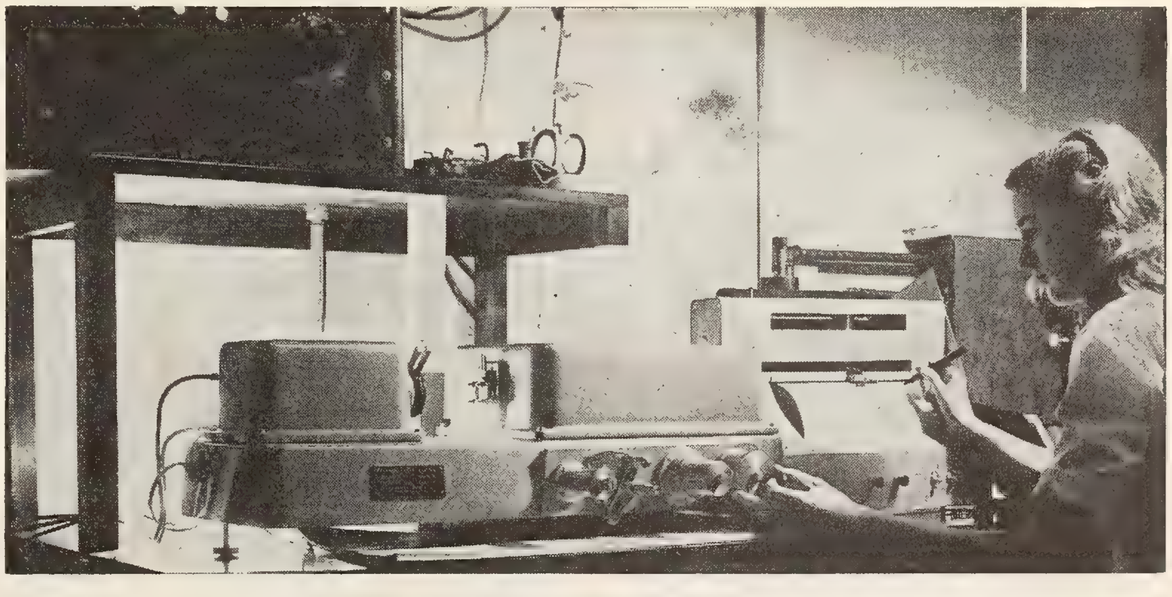
Edward Fay, Rhode Island chairman, said: "The fight against the inroads of cancer is in my opinion the most important and vital issue before the American people today."

Sidney Meyer, Wometco Theatres of Miami, said: "I feel that the motion picture industry has never attempted a more humanitarian objective than enlisting in the fight against cancer. Count on our complete and enthusiastic cooperation."

Fred Wehrenberg of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, said: "Will be very happy and I know all other theatre owners will be glad to help that humanitarian cause—the fight against cancer."

Buzz Briggs, State Theatre Company in Denver, said in a telegram: "I assure you of our wholehearted support."

T. W. Edwards, president of the Kansas-Missouri Theatre Association, wrote: "We want you to know that we are heartily in accord with this campaign and shall do everything in our power to make it a success in our territory."



WEAPON against cancer: the infra-red spectrometer, capable of identifying minute quantities of chemicals. The process is said to be a great advance in cancer research.

ON THE MARCH

THAT ST. LOUIS MEETING

by **RED KANN**

EYES, many of them anxious, some of them hopeful—now turn to St. Louis, where well-known exhibitors and exhibitor interests meet Monday and Tuesday to weld into permanent being their long-discussed Theatre Activities Committee.

All hands, of course, are aware that the announced objective is the creation of an association dedicated to the purpose of meeting outside-the-industry problems as they arise to confront exhibition. For example, a sort of guardian body to determine what humanitarian or patriotic drives ought to be supported, what and how many films from Government agencies ought to be accorded gratis screen time, how to ward off unfair or discriminatory legislation and taxation.

Intra-industry affairs—trade practices, the right to buy and for how much or how little, greater or fewer percentage attractions and all of the etceteras which are part of the straight commercial relationship between theatreman and distributor—are to be outlawed from the very outset.

Despite the fact proper emphasis has been laid on complete lack of intention to replace any existing exhibitor organization, it is natural that open opposition and lukewarm reception stand in the way of the contemplated move. Therefore, it is up to TAC to establish itself on a basis which will reduce suspicion if it cannot hope to eliminate it completely. The question there is: "What can that basis be and who will determine it?"

Handmaiden to this are other ponderables, all calling for light and air which St. Louis may furnish.

There must be lived down, for instance, the sharp undercurrent of criticism directed toward the theatre division of WAC by those many exhibitors who complained their voice was ignored or drowned when decisions were made during the war period. Since the principal figures of WAC are the principal figures of TAC, the issue cannot be dismissed.

Cooperation in war was one thing. Cooperation in peace is equally as desirable.

Affiliated circuits do not dominate.

Policy is not geared to any single theatre group, whether affiliated or independent, but to policy which represents the greatest good for the greatest number. Thus, an unfair seating tax threatening a community where no chain is concerned must be contested as vigorously as if controlled first run houses alone were in jeopardy. If the purpose is to protect exhibition, it is the issue—not its size—which becomes vital.

TAC must be democratic if it is to enjoy a chance at success. TAC faces the requirement of working out a voting formula truly representative of the whole exhibition family. Mere numerical count of voting noses won't do. There are too many combinations of polling strength which can be mustered for express purposes of policy control.

TAC must make positive that:

Its committees are not loaded.

It is influenced by platform, not by channels of financial support.

It does not set up, nor does it permit, pressure groups within its own ranks.

Its championship of exhibition does not remove it entirely from the industry of which exhibition is only one part; that, consequently, it must be prepared to cooperate where the *entire* industry faces danger.

In view of the sprawling complexion of this business and the diversified approaches to its common issues, workable safeguards such as these are asking a whale of a lot from any single association or group—more so than the exciting history of the industry thus far has been successfully able to encompass. Therefore, TAC may or may not make the grade.

But, if the need which is undeniably present is recognized and if that need is acknowledged as urgent enough, the chance which St. Louis is about to offer then can be transplanted into a bright and new chapter in theatre relations.

Facts and Finders

ERIC JOHNSTON'S first report as president of the Motion Picture Association is full of substance. One of its meatiest passages deals with a subject discussed here recently: the need for statistical and market research, accurate enough and authoritative enough to remove this industry from the realm of guesswork. Or, as Johnston chooses to describe it, in the Winchell manner, as "guesstimates."

He reports MPA "has taken steps to improve the situation," referring obliquely to the fact-finding jobs under way by Robert W. Chambers and Michael Linden who recently joined his association. Rather than excuse the present lack of information, Johnston deplores it in pertinent language:

"The motion picture industry probably knows less about itself than any other major industry in the United States. . . . We have hardly a single answer which has statistical accuracy and scientific precision. . . .

"We should also engage in research projects designed to furnish the industry with scientific data as a basis for the formation of policies. And we should undertake special studies concerning the value of the motion picture not only as a medium of entertainment, but in all its other important functions. . . . There is, finally, the whole field of consumer or audience research."

Here is a final barb: "Our aim in the field of statistical research can be accomplished only with the full cooperation of all parties and only if it is unhampered by preconceptions or unjustified fears."

That's a crack, son, at some of the lawyers who have been resisting on the ground the information was privileged.

Will Shut Houses If Winder, Ga., Imposes Tax

A proposed three cent city admission tax on theatres in Winder, Ga., provoked a letter of objection to all Atlanta film exchanges from R. E. Martin, circuit operator in that territory, and a meeting of the Winder City Council last week.

"Realizing we are partners in business with you," Mr. Martin's letter to the exchanges said, "I have come to the conclusion that on April 1, when this ordinance becomes effective, we will close our (two) theatres in Winder. If we accept this tax and try to operate under it with the loss it places upon us, no doubt it will spread throughout the country."

Mr. Martin estimates that the city tax in addition to the Government tax will average about 32 per cent of the theatres' gross income. "This will spread to all parts of Georgia unless a desperate stand is taken," he warned. "The city clerk told me they have other towns calling and asking for copies of the ordinance."

Mr. Martin also told the film exchanges, "It has come to our attention that local checkers at Winder have furnished information to the city in regard to our receipts."

Last Thursday, at a meeting of the Winder City Council, Mr. Martin offered to pay a business license as high as $500—five times the present license fee—but pleaded with the council not to tax admissions.

J. H. Thompson, exhibitor in Hawkinsville, Ga., told the council that he would say nothing if a sales tax were proposed on all luxuries, and added that a special tax would increase bookkeeping and accounting costs. "We are ready and willing to pay our part," he said. "We only ask that you treat us like any other business."

No action was taken by the council, however, since Winder's Mayor, M. R. Lay, was not present.

Korda Acquires Control Of Sound City Studio

A controlling interest in Sound City, England's third largest studio, has been acquired by Sir Alexander Korda, his representatives in New York announced Wednesday. The $4,000,000 Sound City plant, together with Worton Hall Studios, give him the second largest studio space in England. Daphne DuMaurier's "The King's General," just acquired by the producer, will be filmed at Sound City. The studio occupies 200 acres on the Thames. Sir Alexander will occupy five stages beginning May 1. Sir Alexander left Hollywood Wednesday for London.

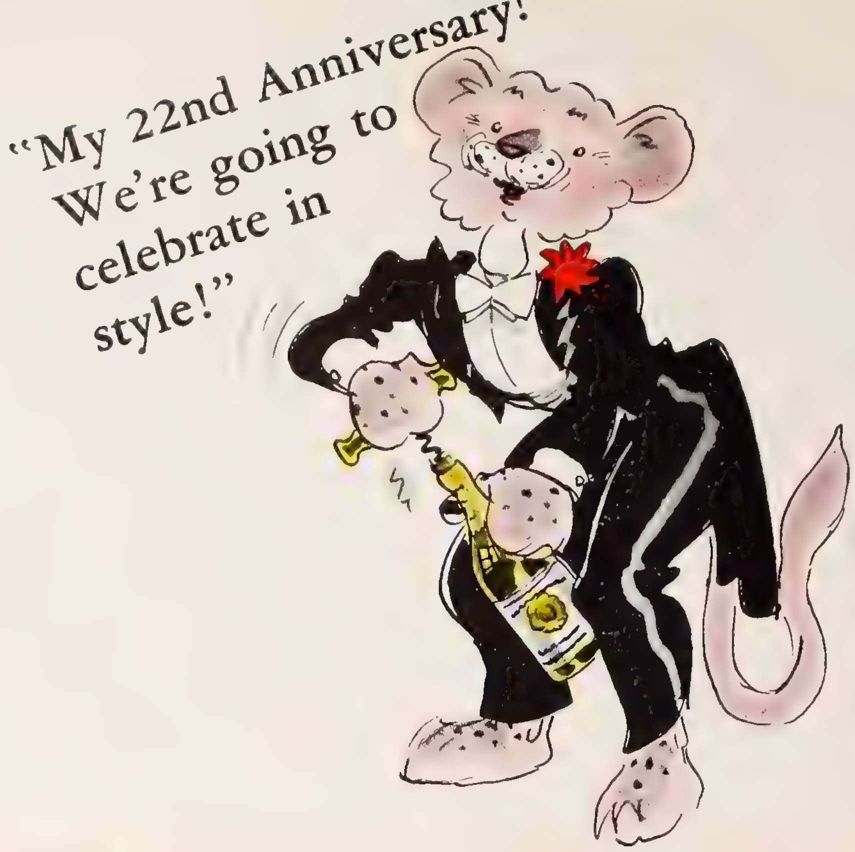
Yorke Filming UNO

Emerson Yorke Studio in New York has been retained by the American Broadcasting Company to film the current United Nations Security Council meetings.

IF YOU WERE GIVING NYLONS AWAY—

You couldn't attract
bigger crowds than
you'll have for M-G-M's
sensational New Group...

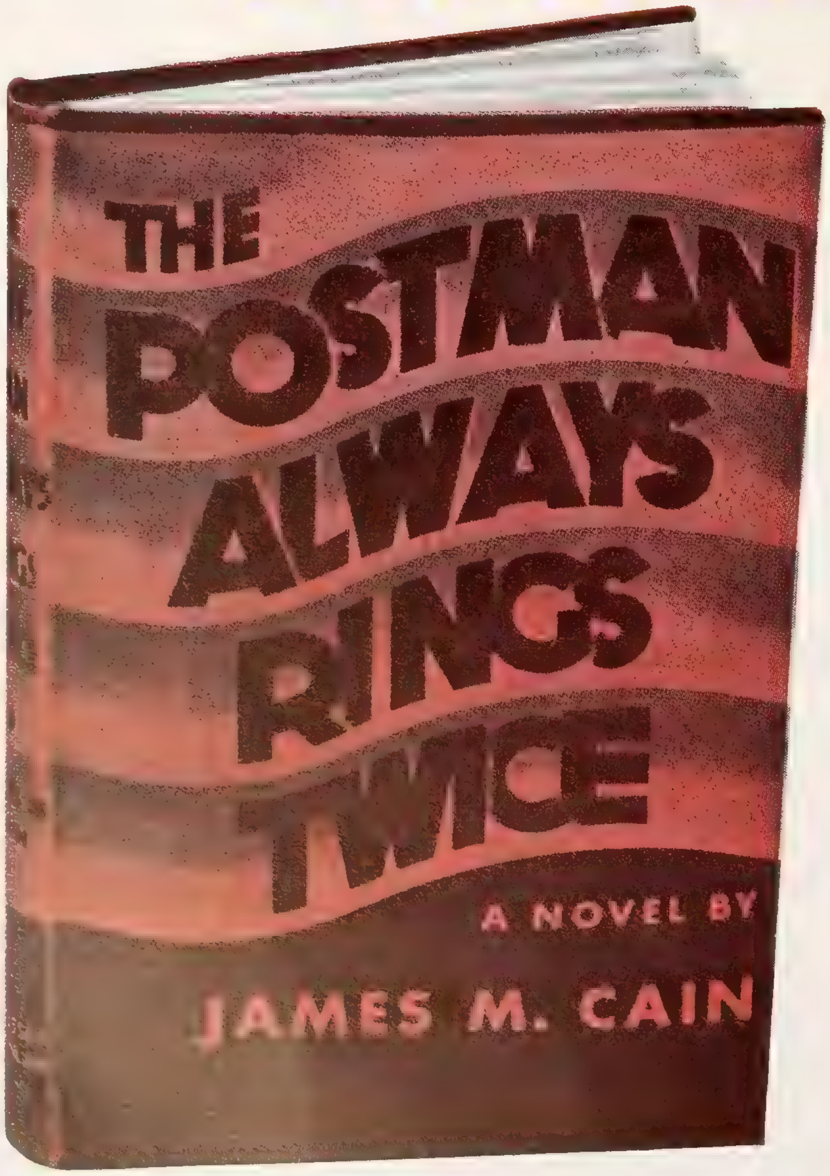
ANNIVERSARY FIVE


"My 22nd Anniversary! We're going to celebrate in style!"

WE OPENED UP THE BEST STUFF FOR THE PARTY!

For instance, here's the First of M-G-M's

ANNIVERSARY FIVE


THE POSTMAN ALWAYS RINGS TWICE
A NOVEL BY
JAMES M. CAIN

Yes, it's the book that blazed to best-seller fame and it's a BIG M-G-M production now!

PREVIEWED!
★ WEST
EAST ★

LOS ANGELES *(By Wire)*

A whale of a picture. Everything they expected from the famed best-seller is on the screen. It's sure-fire for long S.R.O. runs.

NEW YORK *(Survey)*

Audience at Loew's Lexington Theatre, typical neighborhood house, acclaimed picture at sneak preview. Gripped audience throughout.

GARFIELD
TURNER
COMBUSTIBLE!
IT'S JUST PLAIN CHEMISTRY!

LANA TURNER · JOHN GARFIELD

"The Postman Always Rings Twice"

CECIL KELLAWAY · HUME CRONYN · LEON AMES · AUDREY TOTTER
ALAN REED · Screen Play by HARRY RUSKIN and NIVEN BUSCH · Based on the Novel by JAMES M. CAIN
Directed by TAY GARNETT · Produced by CAREY WILSON · A METRO-GOLDWYN-MAYER PICTURE

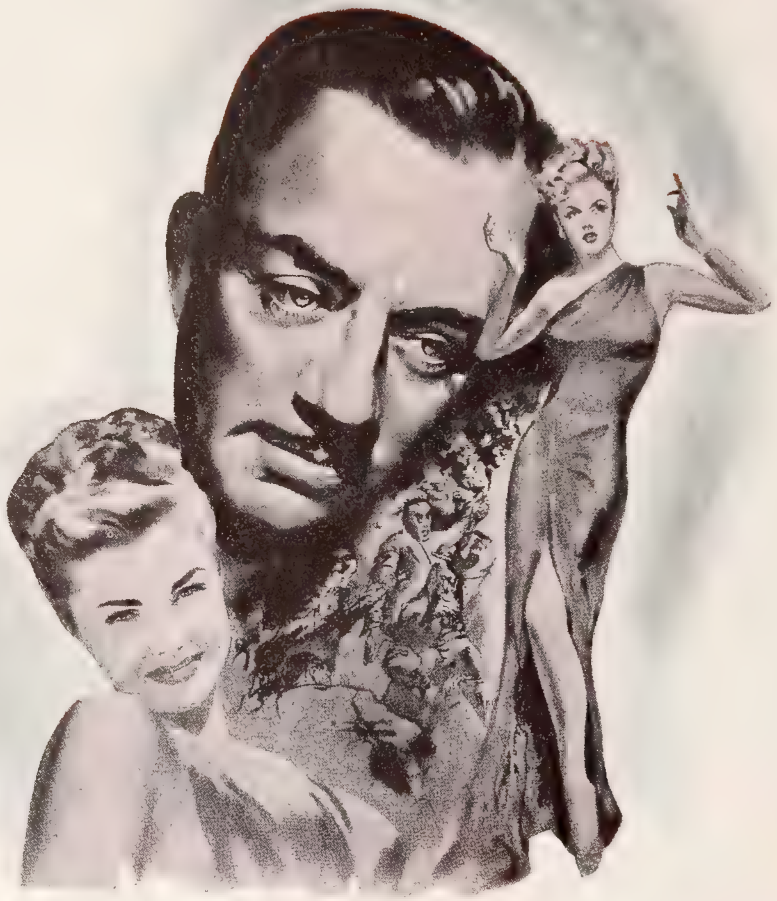
WHEN LANA TURNER AND JOHN GARFIELD MEET—THE SCREEN SIZZLES!

Prediction! It will be one of the Greatest audience hits of the year!

Showmanship! We're giving it a Giant advertising campaign in the M-G-M manner. That means the works, newspapers, magazines, radio, everything!

(And now more of our "Anniversary Five")

FACTS ABOUT
"THE HOODLUM SAINT"



←This is Angela Lansbury as the Night Club Singer. Her new role tops her triumph in "Harvey Girls"

This is Esther Williams as the Society Beauty. Another Big role for the gorgeous star of "Thrill of a Romance" →

1 – WILLIAM POWELL

Gangland called him sucker. Women called him Saint.
A smoothie in love, tough in action—a perfect part for Bill.

2 – ESTHER WILLIAMS · Angela Lansbury

Two beautiful gals—fighting for love—and no holds barred!

3 – BIG SUPPORTING CAST

James Gleason, Lewis Stone, "Rags" Ragland, Frank McHugh

4 – GREAT STORY

Action, suspense, danger! A thriller to delight the fans!

"It's one of the Anniversary Five"

WILLIAM POWELL · ESTHER WILLIAMS in "THE HOODLUM SAINT" with Angela Lansbury and James Gleason · Lewis Stone · "Rags" Ragland Frank McHugh · Slim Summerville · Original Screen Play by Frank Wead and James Hill · Directed by NORMAN TAUROG · Produced by CLIFF REID

FACTS ABOUT
"BAD BASCOMB"

FLASH!
Audience Preview
at Loew's Yonkers
Theatre was
Sensational!
The fans cheered
and applauded
throughout!

When you see it you'll agree
was an inspiration to team
e Bad Man with the screen's
ggest little star!)

COVERED WAGONS

INDIAN FIGHTS

HEART-THROBS

1—WALLACE BEERY MARGARET O'BRIEN

They are simply grand together.

2—SPECTACULAR!

One of the biggest outdoor adventure pictures M-G-M has ever made!

3—THE STORY

A thrill-a-minute and plenty of laughs from Wally and Margaret.

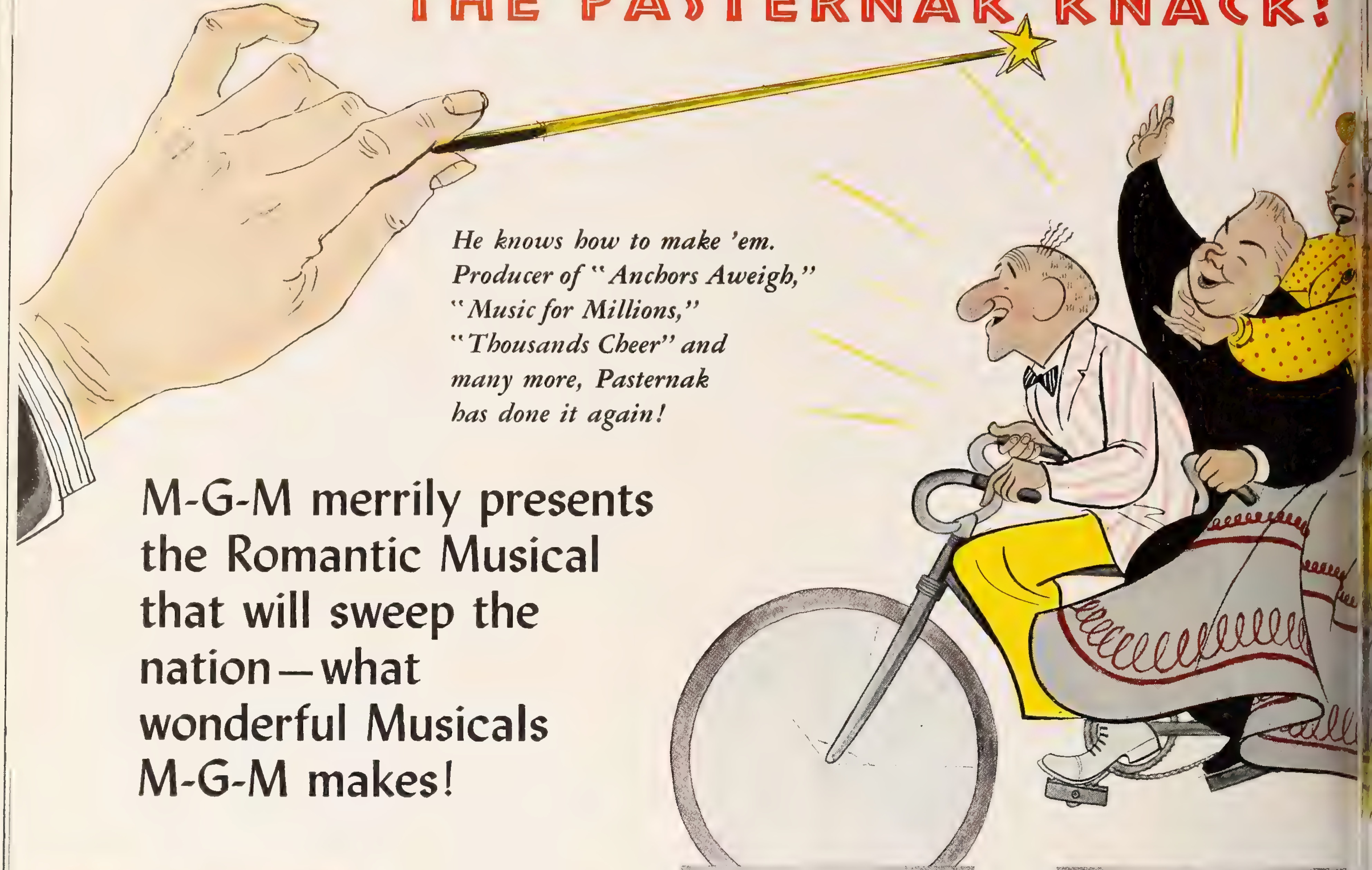
4—CAST SUPPORT

Marjorie Main, J. Carrol Naish, and all are swell!

WALLACE BEERY • MARGARET O'BRIEN in "BAD BASCOMB" • Marjorie Main • J. Carrol Naish • Frances Rafferty • Marshall Thompson • Screen Play by William Lipman and Grant Garrett • Original Story by D. A. Loxley Directed by S. SYLVAN SIMON • Produced by ORVILLE O. DULL

"More of the Anniversary Five on next pages"

THE PASTERNAK KNACK!

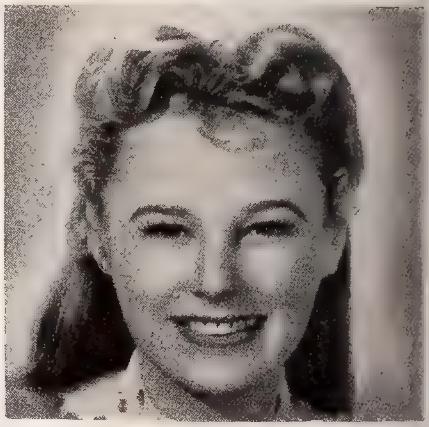


He knows how to make 'em. Producer of "Anchors Aweigh," "Music for Millions," "Thousands Cheer" and many more, Pasternak has done it again!

M-G-M merrily presents the Romantic Musical that will sweep the nation—what wonderful Musicals M-G-M makes!

"TWO SISTERS FROM BOSTON"

KATHRYN GRAYSON
darling song-bird of "Anchors Aweigh" is better than ever!



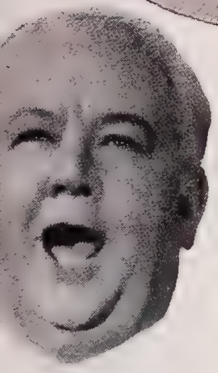
JUNE ALLYSON
more popular than ever—("Highness and Bellboy," "Sailor Takes A Wife")

The Audience-Preview was sensational! They raved about the rollicking fun, the love story, the spectacular numbers. A hit of hits!

KATHRYN **GRAYSON** · JUNE **ALLYSON**

Lauritz **MELCHIOR** · Jimmy **DURANTE** · Peter **LAWFORD**

A HENRY KOSTER Production · Original Screen Play by Myles Connolly · Additional Dialogue by James O'Hanlon and Harry Crane
Directed by HENRY KOSTER · Produced by JOE PASTERNAK · A Metro-Goldwyn-Mayer Picture



MELCHIOR SINGS!

The gay hit of "Thrill of a Romance."

DURANTE NEVER FUNNIER!

WATCH PETER LAWFORD!

Star of "Son of Lassie" is star stuff!

FLASH!

M-G-M's

"THE LAST CHANCE"

is Socko!

200% – CHICAGO

(Second and Third Weeks outgrossed the First)

300% – LOS ANGELES

(Extended Run!)

TERRIFIC EVERYWHERE!

Extended Runs in Washington, San Francisco, etc. Syracuse (2 weeks) and many more!

•

PRAISED EVERYWHERE!

"One of the 10 best of the year . . ." —*New York Times and others*

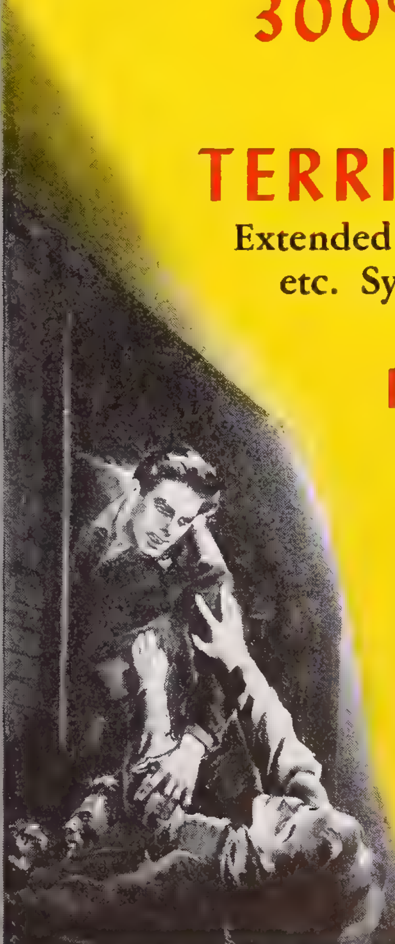
"Finest film we've seen in five years." —*Chicago Daily News*

"One of the best I have ever seen." —*Pittsburgh Sun-Telegraph*

"A picture of great power . . . a picture in which there is much to admire . . . powerful entertainment." —*Toledo Times*

"Terrific in dramatic intensity. A great picture! You will be grateful to have seen it." —*Post-Standard, Syracuse*

"A must for everyone looking for the unusual in film fare. A tremendously exciting picture." —*Columbus Dispatch*



Produced by Lazar Wechsler • Directed by Leopold Lindtberg • Story and Screen Play by Richard Schweizer

(*Turn*)

M-G-MAGNET!

QUICK ON THE DRAW!

Electrify Your Patrons with M-G-M's

ANNIVERSARY FIVE

And Keep Them Tingling with:

GABLE's back and
GARSON's got him
in "ADVENTURE"

M-G-M's TECHNICOLORIOUS
"ZIEGFELD FOLLIES
OF 1946"

And Big Ones Coming!

"EASY TO WED"
Technicolor
Van Johnson • Esther Williams
Lucille Ball • Keenan Wynn

"HOLIDAY IN MEXICO"
Technicolor
Walter Pidgeon • Jose Iturbi
Roddy McDowall • Jane Powell
Ilona Massey • Xavier Cugat

A. J. Cronin's
"THE GREEN YEARS"
Charles Coburn • Tom Drake
Beverly Tyler • Hume Cronyn

"NO LEAVE, NO LOVE"
Van Johnson • Pat Kirkwood
Keenan Wynn • Xavier Cugat
Guy Lombardo

"THE YEARLING"
Technicolor
Gregory Peck • Jane Wyman

"TILL THE CLOUDS ROLL BY"
Technicolor
Judy Garland • Robert Walker
June Allyson • Lucille Bremer
Van Heflin • Angela Lansbury

PRINTED IN U.S.A.

Court Refuses Jackson Park Case Rehearing

The Jackson Park theatre case in Chicago will stay decided in favor of the plaintiff. The United States Supreme Court, in Washington, acting with unaccustomed speed, Monday denied the petition of the Balaban & Katz circuit and major distributors for a rehearing of the case.

The petition, filed last Friday, charged that the comparison of profit approved by the court in upholding a verdict for $390,000 damages was computed on an unfair basis. It also charged that "certain indisputable facts" in the evidence were not contained in the court argument; that failure to inject this evidence into the testimony "resulted in the preclusion of a rational judgment" on the part of the high court in sustaining the District Court verdict.

Seen as Encouragement

The immediate significance of the high court's refusal to review the case was construed as encouragement of other independent exhibitors to institute damage suits where they felt they had good chances of proving a conspiracy by distributors.

In seeking the rehearing, Edward McClennen and Miles G. Seely, for the defendants, argued that the evidence to support the Jackson Park contention of damages was inadequate. The petition stated further that there was no evidence to indicate the theatre in free competition would have made large profits comparable with those realized by the Maryland theatre; that the recovery as laid down in the court ruling was based wholly on the Jackson Park's claim of "lessening of profits" during the five-year period covered.

"Unquestionably, there was no evidence of this lessening of profits unless it was the larger amount of net profits of the Maryland theatre in the same period or the larger amount of the average profits of the Jackson Park in its four-year period," the petition contended.

Earnings Were Compared

The evidence to support the Jackson Park claim for damages was in the form of a comparison of the earning of the theatre over a period of five years with the Maryland theatre, a Balaban & Katz house of similar size. In addition, it covered a comparison of the profits by the Jackson Park during four years when double bills were not general in Chicago with earnings in a five-year period of duals.

Small Renews with Omnia

Edward Small Productions has announced it has renewed its contract with Omnia Films, headed by Steven Pallos, to represent the company in England, and handle Continental sales.

Box Office Champions for The Month of February

BELLS OF ST. MARY'S

(RKO Radio)

Produced and directed by Leo McCarey. Screenplay by Dudley Nichols. Story by Leo McCarey. Director of photography, George Barnes. Music score by Robert Emmett Dolan. Cast: Bing Crosby, Ingrid Bergman, Henry Travers, William Gargan, Ruth Donnelly. Release date, December 25, 1945.

THE HARVEY GIRLS

(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by George Sidney. Associate producer, Roger Edens. Screenplay by Edmund Beloin, Nathaniel Curtis, Harry Crane, James O'Hanlon and Samson Raphaelson. Additional dialogue by Kay Van Riper. Based on book by Samuel Hopkins Adams and the original story by Eleanore Griffin and William Rankin. Director of photography, George Folsey. Words and music by Johnny Mercer and Harry Warren. Cast: Judy Garland, John Hodiak, Ray Bolger, Angela Lansbury, Preston Foster. Release date, January-February, 1946.

LEAVE HER TO HEAVEN

(Twentieth Century-Fox)

Produced by William A. Bacher. Directed by John M. Stahl. Screenplay by Jo Swerling, based on the novel by Ben Ames Williams. Music by Alfred Newman. Director of photography, Leon Shamroy. Technicolor director, Natalie Kalmus. Cast: Gene Tierney, Cornel Wilde, Jeanne Crain, Vincent Price, Mary Philips. Release date, January, 1946.

THE LOST WEEKEND

(Paramount)

Produced by Charles Brackett. Directed by Billy Wilder. Screenplay by Charles Brackett and Billy Wilder. Music score by Miklos Rozsa. Director of photography, John F. Seitz. From the novel by Charles R. Jackson. Cast: Ray Milland, Jane Wyman, Philip Terry, Howard da Silva, Doris Dowling. Release date, November 16, 1945.

MY REPUTATION

(Warner Bros.)

Produced by Henry Blanke. Directed by Curtis Bernhardt. Screenplay by Catherine Turney from the novel, "Instruct My Sorrows", by Clare Jaynes. Music by Max Steiner. Photography by James Wong Howe. Cast: Barbara Stanwyck, George Brent, Warner Anderson, Lucile Watson, John Ridgely. Release date, January 26, 1946.

SPELLBOUND

(United Artists)

Produced by David O. Selznick. Directed by Alfred Hitchcock. Based on the novel by Francis Beeding. Screenplay by Ben Hecht. Director of photography, George Barnes. Designer of dream sequences, Salvador Dali. Cast: Ingrid Bergman, Gregory Peck, Jean Acker, Donald Curtis, Rhonda Fleming, John Emery, Leo G. Carroll. Release date, December 28, 1945.

Building Order Issued by CPA

Washington Bureau

The curtailment order prohibiting new construction for an estimated 18 months, with emphasis on local conditions, was issued Tuesday by the Civilian Production Administration. Exemption is made for small jobs.

Construction and repairs on a theatre may not exceed $1,000, under the order. Having wide effect upon the industry, the order further restricts the erection of sets beyond $15,000. The CPA said that this restriction on production sets would not hamper the industry's erection of super scenes on lots because an agency survey shows a major portion of producers have sufficient material on hand to construct almost any type of set.

As of the date of issuance, no new construction falling under the category of "nonessential" may be commenced, but a person or concern wishing to begin work prohibited by the order may apply for authorization through local CPA district construction offices, where the manager may make a decision on the essentiality and non-deferrability of the proposed job. The decision will be made on the advice of the local committees, giving consideration to local conditions.

Agree on Contracts with IA in 22 Exchanges

Distributor exchange representatives have reached agreements with IATSE "B" locals in 22 out of 32 exchange centers, it was made known this week. The contracts cover film inspectors, shippers and poster clerks. The most recent agreements were signed in San Francisco, Los Angeles, Dallas, Albany and Minneapolis. The new contracts provide for 15 per cent wage increases, a 40-hour work week, and retroactive features.

MGM TO PRODUCE NEWSREEL ABROAD

Metro News to Supplant the United Newsreel in Parts of Europe

Expanding its activities in the foreign field, MGM on or about May 1 will begin production of Metro News, an international newsreel for distribution outside the United States and Canada.

W. P. Montague, Jr.

In announcing the project it was pointed out by a spokesman for Loew's International Corporation that in the agreement between the individual newsreel companies and United Newsreel, a cooperative newsreel arrangement for distribution in foreign countries, United would stop distribution in any country whenever an individual newsreel company announced that it was ready to enter that market.

The newsreel will be produced by Metro-Goldwyn-Mayer Pictures, Ltd., in London, in 16mm and 35mm. William P. Montague, Jr., until recently chief of the newsreel division in London for the Office of War Information and the United States Information Service, will be in direct charge of the operation, with Sam Eckman, Jr., MGM managing director in England, in general charge and George Mutchnick, assistant to Arthur Loew and a vice-president of Loew's International, in New York supervising the general problems of production and policy.

A continental edition of Metro News for Europe will be produced first. Later, a separate British edition will be made. Although release of Metro News in the United States and Canada is not contemplated, some of its pictorial material will be used through an exchange plan with News of the Day. In turn, News of the Day will make its coverage of the United States available to the MGM newsreel abroad.

To Be "Truly International"

"Our objective is to produce not just another newsreel, but one that will reflect a high sense of social responsibility," said Mr. Loew. "The main purpose behind it is to provide a newsreel that is truly international, that will treat world events in an adult fashion and that will combine the swift topicality of a newspaper with the depth and background of a magazine."

Mr. Loew conceded that at the beginning Metro News might not live up to all his plans, and added:

"Getting so far-flung a program started presents enormous difficulties. However, before a year is over we will be issuing a newsreel that we like to believe will be significant."

As outlined by Mr. Loew, Metro News will be produced as a series of editions, each covering a major section of the globe. Then each edition will have special sub-editions to individualize the material to suit the special interests of a particular country.

For example, he pointed out, the continental edition for Europe will have its basic pictorial material and commentary made in London. Then special clips of local stories will be added in the various countries themselves, and the sound track re-recorded in the language of the country.

Plan Exchange Arrangements

In addition to the exchange plan with News of the Day, Metro News will make exchange arrangements where possible with European units, and will purchase free-lance material.

Mr. Loew expressed the belief that making the newsreel available in 16mm, as well as 35mm, would prove an excellent means of promoting international goodwill.

"The use of 16mm will more than double the audience for our newsreel," he said. "When one remembers that the larger portion of this audience has never before had so intimate a way of keeping abreast of major world happenings, the newsreel will emerge as an important tool in the work of enlightenment and peace."

Arbitration Awards Are Entered in Three Cities

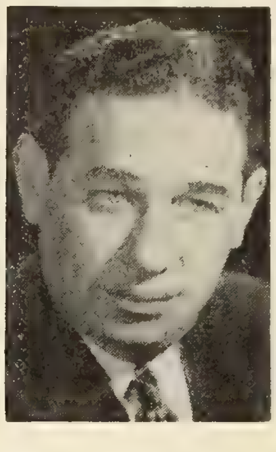
Arbitration awards were entered this week concerning theatres in Freyburg, Me.; Washington, and New Orleans. The Boston arbitrator ruled the maximum clearance to the Majestic, Conway, N. H., or the North Conway, North Conway, N. H., over the Fryeburg theatre on Loew, Warner, Paramount and RKO product shall be seven days on such pictures only as the Majestic shall play within 30 days of availability and that for each picture played by either the Majestic or the North Conway later than 30 days after availability, the seven-day clearance shall be reduced one day for each day of delay.

A consent award has been entered into by R. J. Brunet, operating the Imperial, New Orleans, and 20th-Fox, which provides that films licensed during 1946 and 1947 shall be available to the complainant 115 days after downtown first run.

In Washington, D. C., the Kaywood was granted 21-day clearance privileges, placing it in a first run neighborhood category, permitting it to play pictures day-and-date with the Village theatre.

Levin President Of Cinema Lodge

Jack H. Levin, vice-president and general manager of Confidential Reports, Inc., was elected president of Cinema Lodge, B'nai B'rith, for the coming year at an election meeting at the Hotel Astor in New York Tuesday. Mr. Levin succeeds Albert A. Senft, head of Sterling Sign Company, who held the office two years.


Jack H. Levin

New vice-presidents elected were Marvin Kirsch of *Radio Daily;* Nat K. Loder, Republic, and S. M. Chartock, producer. Vice-presidents reelected were Bernard Goodman, Warners; Leo Jaffe, Columbia; Martin Levine, Brandt Theatres; Milton Livingston, *Motion Picture Daily;* Norman Steinberg, 20th Century-Fox; Robert M. Weitman, Paramount, and S. Arthur Glixon, attorney.

Max B. Blackman of Warners was reelected treasurer and Julius M. Collins of ASCAP was reelected secretary. Rabbi Ralph Silverstein was elected chaplain.

Installation of the new officers will be held at the Hotel Astor April 30.

CBS Reports 1945 Net Rose to $5,345,641

Net income of Columbia Broadcasting System, Inc., for the 52 weeks ended December 29, 1945, was $5,345,641, an increase of $667,280 over the $4,678,361 for 1944. Total earnings per share were $3.11 as compared with $2.72 the year before.

In a report to stockholders, William S. Paley, chairman of the board, and Frank Stanton, president, point out that three developments are expected to exert an important influence. They are FM broadcasting, color television in the ultra-high frequencies, and Columbia Recording Corporation, which is resuming full-scale production. Stressed in the report is Columbia's pioneering and leadership in color television.

Four Radio Networks Gross $128,533,000 for 1945

The four major radio networks, in preliminary reports to the Federal Communications Commission, indicated a total gross from the sale of radio time in 1945 of $128,533,000, a record, it was disclosed in Washington Monday. The previous top figure was $126,330,000, reported in 1944. The networks reported payments to advertising agencies in commissions approximated $19,400,000, affiliated stations received $57,399,000, and the networks retained $51,736,000 of the remainder of the revenues.

Eastman Pushes Wide Program of Plant Expansion

The Eastman Kodak Company, Rochester, N. Y., is undertaking an extensive program for the expansion of manufacturing, research and administrative facilities, according to the company's 43rd annual report released Thursday and now being mailed to stockholders.

The report also reveals for the first time the company's activity in the development and production of the atomic bomb, the proximity fuse, high explosive RDX, and numerous precision fire control instruments. The report further reveals that the atomic bomb plant at Oak Ridge, Tenn., is still being operated by the Tennessee Eastman Corp., and was the first plant to produce quantities of Uranium 235 and for nearly a year was the only plant in operation. The company's plant in Rochester today remains the country's sole producer of proximity fuses for shells and bombs.

The company is currently conducting research on and developing the fields of color photography, new photographic equipment, sensitized goods, 16mm pictures and its applications to training and teaching as well as industrial uses, and radiography.

Five St. Louis Theatres Raise Admission Prices

Five more St. Louis first run theatres increased their admission prices five cents this week, bringing all seven of the city's first run theatres to the same price level. The first to raise prices were Fanchon and Marco's Fox and Missouri theatres. Following suit are Loew's State and Orpheum and Fanchon and Marco's St. Louis. Shubert and Ambassador theatres. Under this new raise the top price is now 65 cents.

Goldwyn May Operate Television Station

Samuel Goldwyn may operate a television station in conjunction with his film studio, it was reported recently as he obtained figures on the cost and operation of such a station from General Electric engineers. They call for an outlay of $350,000, plus a like amount for yearly maintenance, including the salaries of a staff of 42.

Three Join Paramount

Three ex-servicemen have recently joined Paramount. Fred Goldberg and Joseph Callahan have joined the staff of Alec Moss, exploitation manager, and Richard M. Halsey is on the publicity staff.

Albrecht Discharged

Theo Albrecht, partner in the ownership of the Ritz theatre in Newberry, S. C., has been discharged from the Navy, and has returned to the management of the theatre.

Three Tennessee Cities May Have Sunday Shows

Three Tennesse cities, Knoxville, Lafollette and Athens, soon may have Sunday shows. Knoxville, reportedly the largest city in the U. S. without Sunday shows, has passed, on a first reading, an ordinance providing for a referendum on the question. In Lafollette, an ordinance permitting Sunday shows, except during church hours, has passed on third and final reading by the City Commission, and theatres are expected to open immediately. Athens is expected to have Sunday shows shortly as the City Council has voted favorably on the matter.

Price Ceiling in Canada Lifted

Canada has expedited the sale of equipment and supplies for studios and film laboratories through a special order of the Wartime Prices and Trade Board which canceled price ceilings on a wide range film-production apparatus.

The J. Arthur Rank studio near Toronto, it had been claimed, had long been held up because of inability to buy studio equipment from the U. S. under the Canadian price-pegging agreement—American manufacturers could not sell in Canada at a price to meet the stabilized scale.

Price ceilings have been officially removed from motion picture and still cameras; camera lenses, filters and other accessories; studio lighting equipment; portable lamps with wire or cable attachments, and other appliances.

Music Hall Announces Three New Bookings

New York's Radio City Music Hall has booked three new pictures, it has been announced by G. S. Eyssell, president and managing director. The films, each of which will have its world premiere at the theatre, are: MGM's "The Green Years," which will be shown with the theatre's annual stage spectacle, "The Glory of Easter"; RKO's "Notorious," and Twentieth Century-Fox's "Anna and the King of Siam." "The Green Years" will follow the current Columbia picture, "Gilda."

Booking, Buying Company Formed in New Orleans

A new independent booking and buying company, Pix Booking and Buying, Inc., has been formed in New Orleans. Bill Shiell, New Orleans exhibitor, is president. The organization plans to offer a buying-booking service for both local and out-of-town exhibitors.

Irving Sechin Promoted

Irving Sechin, Twentieth Century-Fox, Cincinnati salesman, has been promoted to assistant manager in Indianapolis.

Estimated Profit $12,700,000 for 20th-Fox in 1945

The consolidated net profit, after all charges, of Twentieth Century-Fox Film Corporation and its voting-controlled subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., for the 52 weeks ended December 29, 1945, is estimated at $12,700,000, the company announced Wednesday.

A comparison of the 1945 estimate with the actual figures as disclosed in the report of 1944 shows:

	Estimate 1945 (52 weeks)	Actual 1944 (53 weeks)
Gross income from sales and rentals of film and theatre receipts	$178,200,000	$172,624,529
Consolidated net profit before Federal taxes, minority interests and contingencies	$37,100,000	$40,244,588
Provision for Federal income and excess profits taxes	21,650,000	25,100,000
	$15,450,000	$15,144,588
Deduct net profit applicable to minority interests	1,750,000	1,764,097
	$13,700,000	13,380,491
Deduct provision for contingencies	1,000,000	900,000
	$12,700,00	$12,480,491

The estimated net is equivalent, after deducting dividends on the prior preferred and convertible preferred stock, paid during the year, to approximately $5.27 per share on the 2,119,709 shares of common stock outstanding at December 29, 1945. Common stock outstanding at December 30, 1944, was 1,771,364 shares and the earnings for 1944, after deducting preferred dividends, were equal to $6.04 a share.

R. L. Giffen, 73, Author's Agent, Dies in Brooklyn

R. L. Giffen, 73, author's agent who sold books, short stories and other works to motion pictures, died of a heart attack Saturday, March 16, at his home in Brooklyn, N. Y. In the early days of motion pictures he became an author's agent and from then until he died he was active in New York. Channing Pollock, Jules E. Goodman and Rupert Hughes were among his clients. He was also associated at various times in the operations of stock companies and produced the Broadway musical comedy "Miss Pocahontas." Mr. Giffen leaves a widow, Mrs. Grayce Scott Giffen, an actress, and a daughter, Mrs. T. L. Seaman of Catskill, N. Y.

Stern Released from Army

Louis Stern, co-owner of the Kenmore theatre in Boston and the Uptown in Lynn, Mass., has been released from service and is again to be active in the management of the houses. Both theatres, each of which seats 900, have been remodeled.

Six Exhibitors Win Bond Sales Trip to Europe

The six winning showmen in the "Flight to London" contest were announced Tuesday when S. H. Fabian, industry chairman of the Victory Loan, made public his final report following the completion of an audit.

The six who will be given trips to England as a reward for their Bond-selling efforts are:

Southern district, Tom Maine, Roxy theatre, Lafayette, La.; western district, E. M. Jackson, Orpheum, Plentywood, Mont.; Great Lakes district, George Pappas, Circle, Indianapolis; mid-west district, Joseph Goldstein, Capitol, St. Louis; New England district, Nathan Silver, Strand, Lowell, Mass.; eastern district, Lewen Pizor, Mayfair, Philadelphia.

The winners will take off from New York via American Airlines May 19 and will spend a week in England.

Mr. Fabian's report shows that during the Victory Loan, which ran October 29-December 8, 1945, the theatres of the country held 16,507 "free movie" shows. These were broken down into 5,224 Bond premieres, 9,442 "free movies" and 1,841 children's Bond premieres. Distributor chairmen, under the direction of Charles M. Reagan, general distributor chairman, worked with exhibitor chairmen in 31 exchange centers to provide free films for the premieres and "free movies."

The chairmen's report shows that one two-reel Victory Cavalcade film and three trailers were shown in more than 14,000 of the 16,000 theatres in the country in addition to coverage each week by the newsreels.

The "Flight to London" contest was determined on an average scale of bonds per seat.

Two of the winning theatres, in Lafayette, La., and Plentywood, Mont., are small individually owned houses. The Lafayette house has 296 seats and the Plentywood theatre, 360.

Three winners are in independent circuits, the Mayfair, Philadelphia, Lewen Pizor Circuit, 970 seats; the Capitol, St. Louis, St. Louis Amusement Company, 833 seats, and the Circle, Indianapolis, Greater Indiana Amusement Company, 2,578 seats.

The sixth theatre, Strand at Lowell, Mass., is a Paramount house. It has 1,635 seats.

Legion of Decency Approves Five New Productions

The National Legion of Decency reviewed five new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were: "Bad Man's Territory," "Devotion," "Hot Cargo" and "So Goes My Love." "Night Editor" was placed in Class A-II, unobjectionable for adults.

Variety Clubs' Convention Plans Near Completion

Plans for the annual convention of the Variety Clubs of America, to be held at the Hotel Astor in New York, May 15 to 18, are nearing completion, and the various committees are being set up, it was announced Monday by R. J. O'Donnell, national chief barker. S. H. Fabian, circuit executive and chairman of the Humanitarian Award banquet committee, announced last Friday that the six exhibitor winners of the Victory Loan campaign would be guests of the Variety Clubs at the award dinner May 18. The next day the exhibitors will leave by plane for London.

Take Red Cross Plea to March 31

Several thousand exhibitors who volunteered to extend their Red Cross audience collections beyond the announced closing date of March 26 will continue their collections until March 31, it was announced this week by Harold J. Fitzgerald, national campaign director for the drive.

In reviewing the telegrams which covered the first days of the drive week, Mr. Fitzgerald paid tribute to the 17,000 exhibitors who volunteered their time and their theatres to underwrite the drive's success.

Harry Brandt of Brandt Theatres was one of the first exhibitors to report. He announced that the first audience collections in his theatres topped collections for any previous drive for the same period.

Many showmen are dramatizing their collections. Civic officials, wounded veterans of World War II and representatives from Foreign-American societies have made appeals.

The Fox Wisconsin theatre, Milwaukee, auctioned 1,000 pairs of Nylon stockings from the theatre stage with all proceeds going to the Red Cross.

International Theatrical Opens Three New Offices

The International Theatrical and Television Corporation has announced the formation of three new offices to be located in Detroit, Cleveland and Cincinnati. Operating under the over-all title of International Theatrical and Television Corporation of Michigan, all three of these offices will be headed by Albert Dezel. Each office will be equipped with a complete line of ITTCO films.

Tolerance Film Ready

A 30-minute film stressing racial and religious tolerance, "Linked in Freedom's Cause," will have its world premiere at the dinner opening the 1946 campaign of the Joint Defense Appeal, April 4, at the Waldorf Astoria in New York. The picture was produced by B. K. Blake, Inc., at the suggestion of Barney Balaban and Jack Cohn. It will be shown to private groups only.

16mm Success on Coast; National Distribution Set

The use of 16mm film and facilities in the the 35mm theatre has been proven wholly practicable, according to Jay Sutton, who in partnership with Al Galston presented an all-16mm double feature program and short subjects at their Marcal theatre in Hollywood last Thursday night.

"Although we cannot yet be sure how much of the present patronage is due to the novelty of the idea," Mr. Sutton said, "we played to more people over the weekend than the house ordinarily draws, and we are sure the program will stand up for at least two full weeks." The two owners estimated a $2,500 gross for the first week. The program was supplied by Jack Seaman, president of Planet Pictures.

Meanwhile, Mr. Seaman revealed plans this week to establish distributor outlets throughout the country, with approximately half of that expansional operation completed. Distributors are being authorized to offer exhibitors first call on the company's product, he said. Terms are to be straight rental or percentage. Where 16mm projectors are lacking, Mr. Seaman said, his company is ready to supply the necessary equipment.

Concentrating now upon production, Planet expects to complete six more features before September 1, and to establish regular service on the basis of one program a week, which will include a feature picture weekly from that date forward, Mr. Seaman said.

Asked whether Planet intends to acquire name players for subsequent pictures, in view of newspaper reviews which dwelt on the lack of stars in the bill at the Marcal, Mr. Seaman said, "We're aiming in that direction, but things are moving too fast for me to be specific about when we can develop that angle. We're just a bunch of boys from Lockheed, and don't know all the answers."

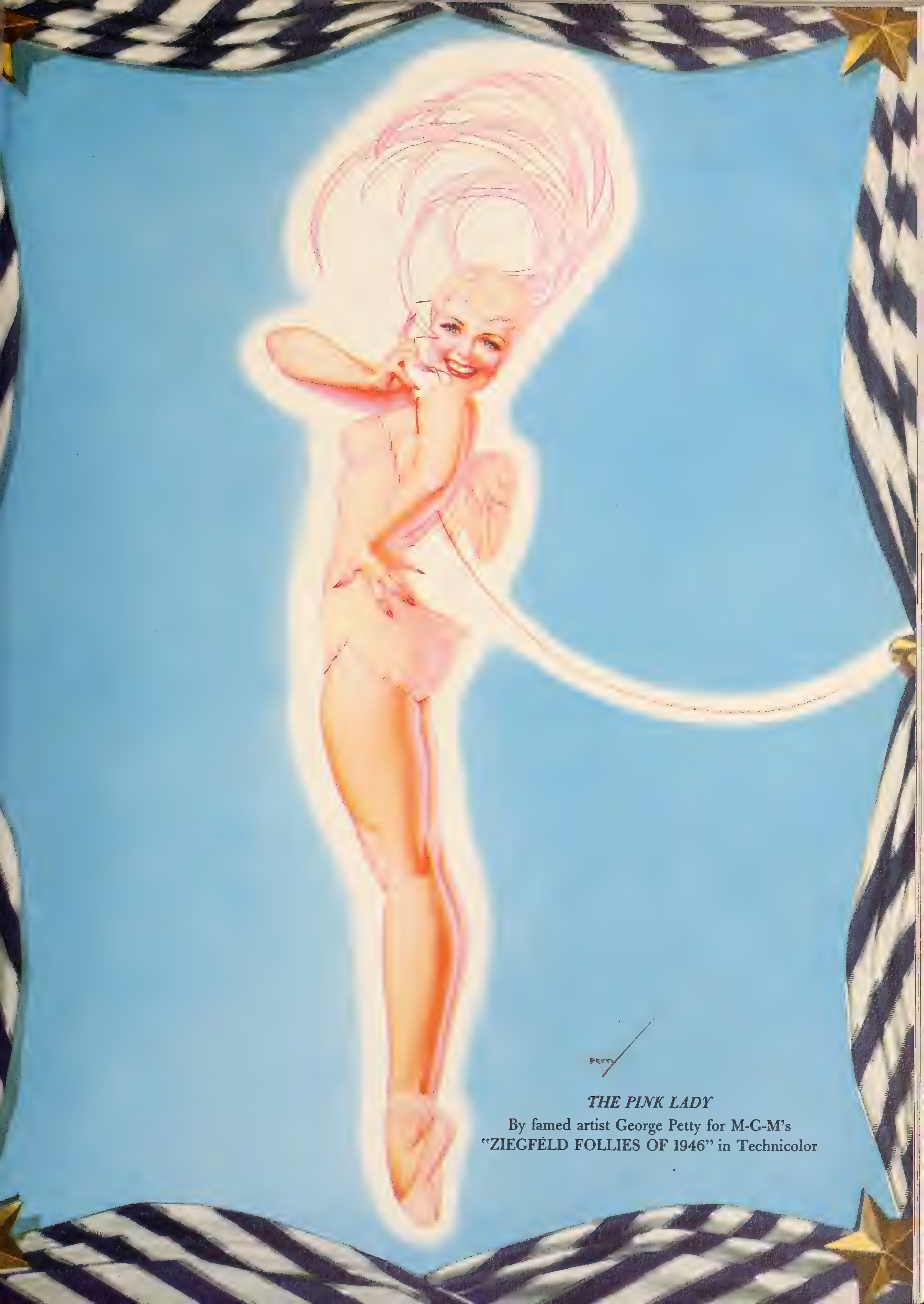
Mr. Seaman and his associates planned Planet Pictures while engaged in war production at Lockheed Aircraft Corporation.

SOPEG to Demand $10 Weekly Salary Rise

The 2,500 members of the Screen Office and Professional Employees Guild will demand a flat $10-a-week increase and a 35-hour work week when they begin new contract negotiations in June.

These demands, along with 10 others, will be presented to the companies when the union begins to talk of new contracts to replace those which expire late in July. The demands were approved by the SOPEG members in a New York meeting this week.

Those who would be affected by the proposed contract would be office workers in the home offices of Paramount, RKO, Loew's, Twentieth Century-Fox, Columbia, United Artists and Republic. Home office workers of Warners and Universal are not involved.



THE PINK LADY

By famed artist George Petty for M-G-M's
"ZIEGFELD FOLLIES OF 1946" in Technicolor

M-G-M's

ZIEGFELD FOLLIES OF 1946

in Technicolor

THE *Greatest* NAME IN SHOW BUSINESS. GLORIFIED BY THE *Greatest* FILM COMPAN

They will sit in your theatre and see magic of production and entertainment never before even approached on the screen. It is a wondrous show. Only M-G-M would dare such dazzling heights of spectacle and sumptuous beauty. Tell the people it is the greatest motion picture since films began.

Starring

FRED ASTAIRE · LUCILLE BALL
LUCILLE BREMER · FANNY BRICE
JUDY GARLAND · KATHRYN GRAYSON
LENA HORNE · GENE KELLY
JAMES MELTON · VICTOR MOORE
RED SKELTON · ESTHER WILLIAMS

and

WILLIAM POWELL

with

EDWARD ARNOLD · MARION BELL · BUNIN'S PUPPETS
CYD CHARISSE · HUME CRONYN · WILLIAM FRAWLEY
ROBERT LEWIS · VIRGINIA O'BRIEN · KEENAN WYNN

Directed by VINCENTE MINNELLI · Produced by ARTHUR FREED

A Metro-Goldwyn-Mayer Picture

Mexican Studios Shoot Again But Sparks Still Fly

by LUIS BECERRA CELIS

in Mexico City

Work in the four Mexico City studios has resumed after a 10-day suspension of production. But although the involved film labor dispute now has been definitely improved, there are still some ugly angles to be considered.

Producers are generally satisfied, however, for the resumption of studio work is a great step forward. The studios are working at full speed and reports are that producers are enjoying total freedom from labor obstructions.

The seven pictures which were in work when the strike began soon will be completed, as will eight others.

Production resumed when the Picture Production Workers Union answered the appeal of President Manuel Avila Camacho, presented to the union by the Labor Ministry, to cancel its strike. The Production union had called the strike in retaliation for the threat of the Producers and Distributors Association to suspend production unless the Production Union and the National Cinematographic Industry Workers union quit quarreling.

The Federal Board of Conciliation and Arbitration has ruled that the Production union can control all labor aspects of feature production. The Conciliation Board at the same time cancelled the registration of five "phantom" sections of the National union.

The National, unofficially, called the Board's ruling "monstrous," and indicated it would take full legal action to upset the ruling. Unofficially, however, it is keeping a sullen silence.

"Cantinflas," in private life Mario Moreno, one of the heads of the Production union, has announced that his union has affiliated with the powerful National Electricians Federation. The actor-labor leader also said the Arbitration Board's ruling was the beginning of the end of the Confederation of Mexican Workers, which long has controlled labor in Mexico, and to which the National union belongs.

Sorrell Seeks to Resume Contract Negotiations

Herbert K. Sorrell, president of the Conference of Studio Unions, has telegraphed the producers asking that wage negotiations, interrupted by his arrest and imprisonment, be resumed in order to obtain "immediate wage increases" for CSU unions. The producers are ready to meet. Replying for the producers, B. B. Kahane telegraphed: "We are ready to resume meetings whenever you desire. We suggest that you arrange a program of meetings to continue the negotiations."

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 59 — Mackenzie King accuses Reds in spy case. . . . New Navy seaplane. . . . Alpine snow avalanche. . . . Surplus gun powder exploded. . . . UNO's Trygve Lie in Washington. . . . General Smith named ambassador. . . . Leon Blum here. . . . Steeplechase run in England . . . Basketball in New York.

MOVIETONE NEWS—Vol. 28, No. 60—UNO in New York. . . . Truman speech at Jackson Day dinner. . . . Operation frostbite. . . . USS Midway on maneuvers. . . . Dr. Petiot in murder trial in France. . . . Names in the news: Herbert Hoover, Princess Elizabeth. . . . Honor film stars for war services. . . . Lew Lehr featurette.

NEWS OF THE DAY—Vol. 17, No. 257 — Alpine avalanche. . . . Smith moved envoy to Russia. . . . Krug succeeds Ickes as Secretary of Interior. . . . Lie, UNO chief, in Washington. . . . Blum arrives. . . . Photogenic beauty contest. . . . Orphans lost in woods. . . . Britain's national hunt. . . . Brooklyn man wins "beauty" contest.

NEWS OF THE DAY—Vol. 17, No. 258—UNO in New York. . . . Bluebeard mocks judges. . . . U. S. carrier invades Arctic. . . . Truman urges united peace effort. . . . Army reveals new weapon. . . . Army and Navy cite film stars. . . . Spring comes to Washington.

PARAMOUNT NEWS, No. 60—Obsolete planes destroyed. . . . Stanton Griffis receives Medal of Merit. . . . Newest in housing in Wichita, Kan. . . . Churchill concludes visit here. . . . Paris murder trial. . . . Basketball in New York.

PARAMOUNT NEWS, No. 61—Swiss holiday. . . . Smith to Russia. . . . Hoover in Europe. . . . Last voyage for envoy. . . . Capital blossoms out. . . . New Jap cleanup. . . . Navy tests—carrier meets the Arctic. . . . UNO-Security Council.

RKO PATHE NEWS, Vol. 17, No. 62—Churchill sails for home. . . . Electronic blankets shown. . . . Obsolete planes and gunpowder destroyed. . . . Smith to Russia. . . . UNO. . . . UNRRA meets in Atlantic City.

RKO PATHE NEWS, Vol. 17, No. 63—Hoover surveys food crisis. . . . "Bluebeard" at scene of crime. . . . Midway on Arctic cruise. . . . Embark on anti-Typhus campaign. . . . Princess christens H.M.S. Eagle. . . . UNO meets.

UNIVERSAL NEWSREEL, Vol. 19, No. 487—UNRRA in Atlantic City session. Elections in Italy.—Smith to Russia. . . . Blum here. . . . Krug named Secretary of Interior. . . . Trygve Lie in Washington. . . . Largest airplane is shown. . . . Carnival in Italy. . . . Obsolete planes and powder destroyed.

UNIVERSAL NEWSREEL, Vol. 19, No. 488—UNO Security Council opens. . . . Test carrier in Arctic. . . . President addresses democrats. . . . Anti-typhus campaign. . . . Cue magic.

Detroit Branch Strike Ended

The strike of Detroit film exchange service workers ended last week after disputes between rival unions had tied up film deliveries and closed 75 theatres until prints could be flown into the city from out of town. Last to withdraw their picket lines were the service workers, who withdrew Tuesday.

Involved in the jurisdictional dispute were the Teamsters Local No. 299 and the IATSE Local No. B-25. The strike was settled when the teamsters withdrew their request for a National Labor Relations Board jurisdictional election.

Local B-25 exchange workers had said that if the teamsters' local demanded and won such an election they would close every theatre in Michigan.

Now, with the strike settled, the distributors' labor committee is free to meet with representatives of Local B-25 in negotiations on contract terms similar to those already accepted in 22 of the exchange cities.

RKO Managers Take Wage Fight To the Public

Managers and assistants in 41 RKO theatres in the Metropolitan New York area took their labor dispute to the public this week.

The managers' guild, the Motion Picture Theatre Operating Managers and Assistant Managers Guild, last Saturday began distributing to theatre patrons postal cards addressed to N. Peter Rathvon, RKO president.

The cards are printed with this message: "As a regular patron of RKO theatres I am shocked to hear that your company has refused to comply with an order of a U. S. government agency establishing wages and working conditions for managers and assistant managers in your theatres. Unless this flagrant injustice is corrected at once, I will discontinue patronizing your houses."

Last week the New York State Mediation Board failed in its attempt to settle the controversy. The managers charge that the company has refused to implement a War Labor Board ruling, handed down last December, establishing certain wage increases and working hours. Management contends the WLB ruling was a recommendation only and not binding.

In a statement for the company, Monroe E. Goldwater, RKO counsel handling the dispute, said:

"The attitude of the union is indicative of its desire to dictate policy to management. It is easy for the union to demand a categorical answer to the question: 'Will you sign a contract in accordance with the War Labor Board directive?' But this ignores completely the company's challenge to the jurisdiction of the WLB which it has asserted at every stage of the proceeding and which it still asserts. Reasonable terms and conditions, including increases of salary, reductions of hours of employment and other improvements in conditions of employment have been offered to the union. The company can do no more."

AFM to Open Talks with Producers April 9

The American Federation of Musicians will begin contract negotiations with producers April 9, it was reported this week. The current two-year agreements between the producers and the AFM expire March 31. Under these agreements studios have been required to maintain staff orchestras of between 25 and 35 men on a yearly basis.

Goltz to Survey China

Joe C. Goltz, for the past four years United Artists manager in Mexico, has been appointed special foreign representative for the company, and will go to China to coordinate the company's distribution facilities.

M-G-M presents
"EASY TO WED"
TRADE SHOW!
V

SINGS! DANCES! ROMANCES!

Come and see for yourself at the Trade show!

M-G-M's New Big Spectacular Technicolor Musical is Another "Anchors Aweigh"!

ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 4/8	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 4/8	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	MON. 4/8	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 4/8	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 4/8	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 4/8	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 4/8	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 4/8	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	MON. 4/8	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 4/8	2:30 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 4/8	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	MON. 4/8	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 4/8	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	MON. 4/8	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	MON. 4/8	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 4/8	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 4/8	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 4/8	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 4/8	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	MON. 4/8	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 4/8	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 4/8	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	MON. 4/8	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 4/8	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 4/8	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 4/8	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 4/8	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 4/8	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 4/8	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 4/8	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	MON. 4/8	1 P.M.

VAN JOHNSON
ESTHER WILLIAMS
LUCILLE BALL
KEENAN WYNN

in

"EASY TO WED"

IN TECHNICOLOR
CECIL KELLAWAY • CARLOS RAMIREZ • BEN BLUE
ETHEL SMITH at the Organ
Adapted by Dorothy Kingsley • From the Screenplay "Libelea Lady" by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer
Directed by EDWARD BUZZELL • Produced by JACK CUMMINGS

Production Activity at Studios Reaches Year High: 49 Shooting

Hollywood Bureau

Production continued to climb last week, as the shooting index reached 49, another new high for the year. Eight new films went into work; four were completed.

Warners launched its screen version of the popular Stephen Longstreet novel, "Stallion Road," whose characters are chiefly concerned with the care and breeding of horses. Humphrey Bogart and Lauren Bacall head the cast, but, contrary to the facts of their private life, it's not Bogart who wins Bacall. Ronald Reagan is the lucky man. J. Carrol Naish and Patti Brady head the supporting cast, Alex Gottlieb produces; James V. Kern directs.

At MGM, cameras were trained on "A Woman of My Own," starring Greer Garson and Robert Montgomery. George Cukor is the director; Arthur Hornblow the producer.

Two new pictures went into work at RKO Radio. The more pretentious, "Honeymoon," has a cast headed by Shirley Temple, Guy Madison, Franchot Tone and Lina Romay. William Keighley directs; Warren Duff produces.

RKO Starts Second of Dick Tracy Films

The other new RKO film, still untitled, is the second in the studio's "Dick Tracy" series, which Gordon Douglas is directing and Herman Schlom producing. As in the first of the series, Morgan Conway plays the comic strip detective, and Anne Jeffreys his sweetheart, Tess Trueheart. The supporting cast includes Jimmy Crane, Lyle Latell, Dick Wessel, Ian Wolfe, Jason Robards and Rita Corday.

Andrew Stone started work on his new production for United Artists release, "The Bachelor's Daughters," which he is also directing. The large cast includes Gail Russell, Claire Trevor, Ann Dvorak, Adolphe Menjou, Billie Burke, Jane Wyatt, Eugene List, Damian O'Flynn, Russell Hicks, Bert Roach, Madge Crane, Bill Kennedy, Earle Hodgins, Argentina Brunetti and Gladys Blake.

Monogram launched another "Charlie Chan" detective film, with Sidney Toler, Sen Yung, Tanis Chandler and Ruth Kellogg heading the cast. Terry Morse is the director; James S. Burkett the producer.

BUILDING STAGE WITH RECLAIMED MATERIAL

Enterprise Productions broke ground last week for Hollywood's first post-war non-priority sound stage. To cost an estimated $200,000, the new stage will be constructed entirely of non-priority and reclaimed building material. Basic construction will be of new plastic concrete, and plastic blocks will be utilized for inside soundproofing. A monorail electrical system with a remote control switchboard will be installed.

Republic's new venture is "Traffic in Crime," a melodrama which Lesley Selander is directing. The cast includes Kane Richmond, Adele Mara, Anne Nagel, Wade Crosby and Dick Curtis. Donald H. Brown is the associate producer.

Producers William Pine and William Thomas brought their latest action picture, "Seven Were Saved," before the cameras at Paramount. Pine is directing a cast including Richard Denning, Catherine Craig, Russell Hayden, Byron Barr, Ann Doran, Richard Loo, Keith Richards and George Marshall, Jr.

Claudette Colbert to Make Metro Film with Pidgeon

For the first time since she appeared in "Boom Town," Claudette Colbert is scheduled to make a picture at MGM. She will have the starring role opposite Walter Pidgeon in "Secret Heart," based on a play by Rose Franken. Edwin Knopf is slated to produce. . . . "The Brick Foxhole," best seller by Richard Brooks, has been purchased by RKO, and is being prepared for immediate filming with Dick Powell in the stellar role. The producer-director-writer trio, Adrian Scott, Edward Dmytryk and John Paxton, credited with such previous Powell successes as "Murder, My Sweet," and "Cornered," will function similarly on "The Brick Foxhole."

Jose Iturbi, whose screen roles until now have been confined to light comedy and display of his piano-playing talents, has been cast for the romantic lead in a dramatic film, "The Birds and the Bees," which Joe Pasternak will produce for MGM.

Benedict Bogeaus and Casey Robinson have signed Joan Bennett for the leading feminine role in their forthcoming production, "The Short Happy Life of Francis Macomber," based on Ernest Hemingway's big-game hunting classic. Robert Preston has been borrowed from Paramount for the title role, while Gregory Peck will portray the third member of the romantic triangle. . . . Donna Reed is set for the top feminine role opposite James Stewart in the Frank Capra production, "It's a Wonderful Life."

Cummings to Share in Profit from Nero Film

Producer Seymour Nebenzal has signed Robert Cummings to play the lead in his next Nero film, "The Chase." According to the terms of the pact, Cummings will share in the profits of the production. . . . Borrowing seems to be the order of the day: Samuel Goldwyn will borrow Boris Karloff from Universal for a dramatic role in Danny Kaye's next starring vehicle, "The Secret Life of Walter Mitty."

Wallace Beery will don a Salvation Army uniform in "The Mighty McGurk," soon to go before the cameras at MGM. Young Dean Stockwell, who scored in "Anchors Aweigh" and "The Green Years," will have one of the top roles. . . . Melchor Ferrer, New York actor, has been signed by Vanguard to a three-way contract as actor, writer, and director. It appears likely that he will join Jennifer Jones in David O. Selznick's next Technicolor production, "Joan of Arc." . . . Angela Lansbury has been engaged for the feminine starring role opposite George Sanders in "Bel Ami." Again, the assignment constitutes a loan, for Miss Lansbury is under contract to MGM, while the producers of "Bel Ami" are David Loew and Al Lewin, who release through United Artists.

Mary Pickford's Comet Company Buys Story

Comet Productions, the company recently formed by Mary Pickford and Buddy Rogers, has purchased an original story by Bob Williams. Titled "Mademoiselle Yank," it deals with the adjustment of soldiers' overseas brides to small town American life. . . . "Our Husband," a comedy of errors concerning a singing sister act, has been announced by MGM as the next production to feature the Wilde Twins. Arthur Field will produce.

As the first assignment of his two-picture commitment with Republic, Joseph Schildkraut will do one of the top roles in "The Plainsman and the Lady," with William Elliott and Vera Hruba Ralston.

COMPLETED

MONOGRAM

Don't Gamble With Strangers
Fighting Texan
Freddie Steps Out

REPUBLIC

Fabulous Suzanne (Sekely)

STARTED

MGM

Woman of My Own

MONOGRAM

Corpus Delicti

PARAMOUNT

Seven Were Saved (Pine-Thomas)

RKO RADIO

Honeymoon
Dick Tracy No. 2

REPUBLIC

Traffic in Crime

UNITED ARTISTS

Bachelor's Daughters (Stone)

WARNERS

Stallion Road

SHOOTING

COLUMBIA

Power of Attorney
Return of Rusty
The Great Highway
Jolson Story

INTERNATIONAL

Dark Mirror

MGM

Tenth Avenue Angel
My Brother Who Talked to Horses
The Show-Off
Undercurrent (formerly "You Were There")
Fiesta
Till the Clouds Roll By

PARAMOUNT

Welcome Stranger
Perils of Pauline
Suddenly It's Spring
O.S.S.

RKO RADIO

What Nancy Wanted
Criminal Court
Sinbad the Sailor
Child of Divorce
A Likely Story
Desirable Woman

REPUBLIC

Rendezvous With Annie
Earl Carroll Sketchbook

20TH CENTURY-FOX

Forever Amber
Home Sweet Homicide
Deadline for Murder (Wurtzel)
Claudia and David
Margie

UNITED ARTISTS

Mr. Ace (Bogeaus)
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL

Kelly Is My Name
Ghost Steps Out
The Runaround
Lesson in Love
Fandango

WARNERS

Cloak and Dagger
Cheyenne
A Very Rich Man
The Sentence
Humoresque

Price Sets His Sights on Future

Long range planning, public relations, industry research, east-west coordination and other broad phrasings employed to describe Byron Price's area of undertaking in Hollywood acquire sharp definition when the man undertaking it sits down to talk about it. He did just that last Friday at the close of his seventh week as vice-president of the Motion Picture Association of America, executive vice-president of the Association of Motion Picture Producers and president of Central Casting Corporation.

"Cohesion (within the industry) is the prime objective," says Mr. Price, "and, although I have not been on the scene long enough to make pronouncements, I feel confident it can and will be developed in greater and greater degree, because everybody desires it."

Mr. Price is making arrangements and provisions now for not only the tomorrow of the next release schedule for also for the tomorrows of five, 10 and 20 years hence.

Talks in Concrete Terms

At ease by a window in his spacious office, large enough to accommodate 40 labor union negotiators at a sitting, he talks in terms of the refresher courses in the study of the Production Code, of what researches are being done by the industry, and about the plans for the settlement of jurisdictional disputes among studio unions.

The Code refresher courses, which are offered by Joseph I. Breen, administrator, and attended by producers and executives, are, according to Mr. Price, intended to "bring the Code into sharper focus as an instrumentality of long range and over-all benefit to the industry and to all its constituent parts."

It is the Price view, concerning the labor unrest, that a long-range plan for arbitrating disputes to which all unions would volunteer observance would promote a feeling of amity among studio workers which would translate into industry solidarity begetting benefits for employee and employer alike. Mr. Price is confident that some workable arrangement will be devised.

Industry research is another Price project. Such research, he said, would consist of organized exploration of fields, informational and technological, now explored individually by companies and agencies interested primarily in their separate and special problems. Steps towards organizing research on the broader plane of usefulness to the industry in whole are on the Price agenda for attention when the labor contract negotiations, now under way, have made necessary time available.

Many of Mr. Price's plans will take time. This he admits. "But the way seems clear," he says, "and the intent of everybody concerned is plainly sincere."

John C. Winant, left, former Ambassador to England, was guest of honor last week at a luncheon tendered by Darryl F. Zanuck, right, at the 20th Century-Fox Cafe in Hollywood. Present were Donald Nelson, Byron Price, Robert Sherwood, Joseph M. Schenck, Louis B. Mayer, Harry Warner, Y. Frank Freeman, B. B. Kahane, Walter Wanger, Charles Skouras, Edward Mannix, John Cromwell, Henry Ginsberg, David O. Selznick, Samuel Goldwyn, Cliff Work, Lew Schreiber and 80-odd others.

Atlanta Bans "Game of Death"

RKO Radio's "Game of Death" has been banned in Atlanta, Ga., by Christine Smith, censor, because of "too much killing" in it.

HOLLYWOOD BITS

JOHN SHELTON, back from the wars, and Anthony Quinn, son-in-law of Cecil B. DeMille, announced establishment of Royal Crest Productions for the purpose of producing a $2,000,000 picture entitled "The Life of Christ" with George McCready Price, a Seventh Day Adventist dignitary, as technical advisor, and Mr. Quinn's father-in-law can tell him in time, since no production date or release deal has been set, how come he had about him technical advisors representing all the religious denominations there are when he produced "The Ten Commandments."

▽

The Screen Actors Guild, in its official organ, took stock of the television situation and counselled actors to make sure their contracts with studios contain a stipulation that they are to receive separate and extra remuneration in case pictures in which they appear are some day telecast.

▽

Comet Productions, formed by Buddy Rogers since stage space in Hollywood became scarcer than nylons, for independents, discovered that the firm of Morey & Sutherland had rigged up the original Jesse Lasky studio, far downtown and long forgotten, so they could produce shorts for the Navy during the war, so he rented it for production of a couple of feature pictures, and that's what reconversion means in Hollywood.

▽

Joan Leslie signed up to star in Seymour Nebenzal's "The Chase," whereupon Warner Brothers asserted she still owed them something over a year on her contract, and Hollywood remembered that when something similar occurred in connection with the Olivia DeHavilland contract it took the courts two years to decide the issue.

▽

The Sons of the Pioneers and ten other performers, chiefly Republic's, bought 13,000 acres to San Bernardino landscape for use as a location site, dude ranch and rest resort, not to say for the purpose of combining work and play whilst earning an incidental dollar.

G. C. F. PRESENTS

VIVIEN LEIGH*
CLAUDE RAINS

in

Bernard Shaw's

"Caesar and Cleopatra"

PRODUCED AND DIRECTED BY

Gabriel Pascal

[illegible]

Stewart Granger

Flora Robson · Francis L. Sullivan

It's a temptation in

TECHNICOLOR

By arrangement with
DAVID O. SELZNICK

Released thru
UNITED ARTISTS

It's in!

THE FIRST PRINT OF "CAESAR AND CLEOPATRA" HAS ARRIVED FROM ENGLAND AND HAS BEEN SCREENED BY UNITED ARTISTS TO THE MOST ENTHUSIASTIC EXECUTIVE REACTION IN COMPANY HISTORY! YES, IT'S IN...FOR THE BIGGEST CAMPAIGN, THE BIGGEST BUSINESS AND THE BIGGEST AUDIENCE ACCLAIM EVER!

BoxOffice

In *every* theatre
it has played...

HOWARD HUGHES'

The Outlaw

has smashed
every existing record
ever established by
any picture in the
history of the theatre.

Released thru United Artists

Madness!

City and Theatre	Outlaw Gross	Breaks the all-time house record by this amazing amount!
HICAGO ILL. ENTAL THEATRE	$78,449.00	$21,749.00
TLANTA GA. W'S GRAND THEATRE	$22,413.00	$3,091.00
ICHMOND VA. W'S THEATRE	$17,642.00	$2,287.00
ORFOLK VA. W'S STATE THEATRE	$23,940.00	$7,385.00
ALT LAKE UTAH AMOUNT CENTER THEATRE	$20,384.00	$2,984.00
ROVO UTAH AMOUNT THEATRE	$5,165.00	$1,425.00

Famous Players Ready Now for Theatre Video

by W. M. GLADISH
in Toronto

As soon as the Canadian Government assigns wavebands, Famous Players Canadian will go forward with the installation of television in its circuit theatres throughout the Dominion, J. J. Fitzgibbons, president, said last week in his report to shareholders at the corporation's annual meeting at Toronto. A review of the activities of the company and the employees formed a principal portion of the report.

Mr. Fitzgibbons pointed out that the circuit had available for its benefit, the fruits of Paramount's developments and experience in television. He added:

"Paramount has done more than any other major motion picture company to keep its associates informed of the possibility of television in theatres."

Plans for New Theatres

Mr. Fitzgibbons said the company planned a number of theatres on sites already purchased but it would not proceed with construction until labor and materials are available so that there would be no interference with essential housing demands of the moment.

On the subject of post-war expansion, he pointed out that the company, despite restrictions and shortages, managed to keep its houses in "excellent condition," and that "we have a program of rehabilitation which will include the installation of new seats, air conditioning and other types of equipment when available, that will bring our existing theatres up to date."

The circuit head reported that managers have organized a number of children's clubs patterned after "those which have been conducted by our theatres over a period of more than 15 years."

Quarter Earnings Up

Earnings for the first quarter of 1946 were substantially ahead of last year, he reported. Net profit in 1945 was equivalent to $3.70 on each of the old common shares compared with $3.18 in 1944. Just prior to the meeting the company received payment of $5,250,000 from underwriters for a new issue of 375,000 shares, which was immediately oversubscribed by the Canadian public, reflecting confidence in the corporation, it was said. This cash will be used to retire all first mortgage bonds in June and the company will be ready to meet any economic developments. The board of directors was reelected at the meeting without change.

Isip Leaves 20th-Fox

Manuel Rey Isip, of Twentieth Century-Fox's art department, has resigned to open his own art service.

Short Product in First Run Houses

NEW YORK—Week of March 25

CAPITOL: Springtime for Thomas......MGM
Glimpses of Guatemala...............MGM
Feature: Ziegfeld Follies of 1946..........MGM

CRITERION: Rasslin' Romeos.......Columbia
River Ribber ....Columbia
Feature: The Bandit of Sherwood Forest.Columbia

GLOBE: Holiday for Shoestrings...Vitaphone
Music for Americas.............Vitaphone
Feature· Whistle Stop.............United Artists

HOLLYWOOD: Baseball Bugs......Vitaphone
Hitler Lives? ....Vitaphone
Feature: Saratoga Trunk............Warner Bros.

MUSIC HALL: Old Sequoia............RKO
Feature: Gilda ....Columbia

PARAMOUNT: Dixie Pointers .....Paramount
Unusual Occupations, No. 3 ......Paramount
The Friendly Ghost..............Paramount
Feature: The Road to Utopia..........Paramount

RIALTO: A Self-Made Mongrel....Paramount
Running the Team...............Paramount
Duck Pimples ....RKO
Feature: The Spider Woman Strikes Back.Universal

RIVOLI: House Tricks............Paramount
Animalology....................Paramount
Feature: The Lost Weekend..........Paramount

ROXY: Report on Greece (March of Time) 20th Cent.-Fox
Feature: Sentimental Journey......20th Cent.-Fox

STRAND: Movieland Magic........Vitaphone
Quentin Quail ....Vitaphone
Days of '76....................Vitaphone
Feature: Cinderella Jones..........Warner Bros.

CHICAGO—Week of March 25

APOLLO: Holiday for Shoestrings..Vitaphone
Feature: The Lost Weekend..........Paramount

ROOSEVELT: Report on Greece (March of Time)...................20th Cent.-Fox
Holiday on Horseback ....Vitaphone
Feature: San Antonio..............Warner Bros.

STATE LAKE: Sport Sticklers..........MGM
Canine Casanova (Disney Cartoon) RKO Radio
Feature: Spellbound ....United Artists

WOODS: Rosie O'Grady..........Vitaphone
Feature: The Bells of St. Mary's.......RKO Radio

Ralph Dubberly, of Alexander Film, Drowns in Crash

Ralph Dubberly, head of the merchandising department of the Alexander Film Company, Colorado Springs, was drowned in Lake Ponchartrain, New Orleans, Saturday, March 16, when the airplane in which he was traveling was forced down over the lake by engine trouble. Mr. Dubberly was en route to an advertising convention in New Orleans with D. M. Alexander, vice-president of Alexander Films, Michael McInaney, vice-president in charge of sales, and Donald Ringsred, pilot. Mr. Alexander, Mr. McInaney and Mr. Ringsred were rescued. Mr. Dubberly is survived by his widow, Betty Ann, a secretary in the company's sales department.

Rich W. Hollaman

Pioneers of the motion picture found their attention arrested this week with the appearance of the name of Rich W. Hollaman in the obituary columns of the New York press. Mr. Hollaman, a member of the law firm of Murray, Hollaman and Lockwood, 165 Broadway, and resident of Rye, N. Y., died last Friday in a Port Chester hospital, aged 61. He was a son of the late Rich G. Hollaman, once famed as the operating head of the Eden Musee in Twenty-third Street, where the motion picture ran continuously from the introduction of the Lumiere Cinematographe in June of 1896 to the closing of the institution in 1915. Hollaman, the elder, also produced an early version of the Passion Play on film.

Enoch Lobb

Enoch Lobb, 79, veteran Universal home office employee who was retired by the company February 8, died March 23 of natural causes. He was with Universal for 34 years, mostly with the accounting department. His widow and a daughter survive.

Universal Profit Totals $934,506

Universal net profit for the 13 weeks ended February 2, 1946, was $934,506 after all charges and taxes, compared with $1,083,601 for a corresponding period the preceding fiscal year. Net profit before taxes was $1,569,506, compared with $1,737,601 the year before.

At the board of directors meeting last week, all officers and members of the executive committee were reelected, and a regular quarterly dividend was declared of 50 cents per share payable April 30 to stockholders of record April 15.

Officers reelected were: J. Cheever Cowdin, chairman of the board; Nate J. Blumberg, president; Charles D. Prutzman, vice-president and general counsel; Martin Murphy, John J. O'Connor, W. A. Scully, J. H. Seidelman, Clifford Work, vice-presidents; Samuel Machnovitch, treasurer and assistant secretary; Adolph Schimel, secretary; Eugene F. Walsh, controller and assistant treasurer; Margaret M. Sullivan, assistant treasurer and assistant secretary; Harry S. Brewster, assistant treasurer; Edward Muhl and Anthony Petti designated as assistant secretaries.

The executive committee reelected includes Mr. Blumberg, Mr. Cowdin, Mr. Prutzman, Paul G. Brown, Preston Davey, Daniel M. Schaeffer and Budd Rogers.

Frederick G. Lewis Dies

Frederick G. Lewis, 73, Shakespearean actor of the legitimate stage and for many years a character actor in motion pictures, died Wednesday, March 20, at the Brunswick Home for Actors at East Islip, L. I., N. Y. Mr. Lewis' screen appearances were largely in the industry's early days.

Easter Style Note:

SMART MARQUEES* will be wearing . . .

TOM BRENEMAN
in
BREAKFAST *i*
HOLLYWOOD
with

BONITA GRANVILLE · Beulah Bondi
Edward Ryan · Raymond Walburn
Billie Burke · Zasu Pitts and Hedda Hopper

Plus! ANDY RUSSELL

SPIKE JONES and His City Slickers · KING COLE TRIO

Produced by ROBERT S. GOLDEN · Directed by Harold Schuster
Original Story and Screenplay by Earl W. Baldwin
A Golden Pictures Presentation

* **THE PRE-EASTER PARADE FORMED RECORD-BREAKING LINES IN THESE CITIES:** ST. LOUIS · SPRINGFIELD, MASS. · NEW HAVEN · MINNEAPOLIS · ST. PAUL · DES MOINES · SALT LAKE CITY · CHICAGO · DENVER · DETROIT · LOS ANGELES · MIAMI · MIAMI BEACH · DALLAS · SAN ANTONIO · FORT WORTH · SOUTH BEND · AUSTIN · EL PASO · GALVESTON · WACO · CEDAR RAPIDS · SIOUX CITY · WATERLOO

Note: from U. A.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20

Columbia

KISS AND TELL: Shirley Temple, Jerome Courtland—Socko at the box office. We had the biggest Friday and Saturday business this theatre ever experienecd. What more is there to say? Played Friday, Saturday.—H. Goldson, Plaza Theatre, Chicago, Ill.

LEAVE IT TO BLONDIE: Penny Singleton, Arthur Lake—Everybody glad to see Blondie again and the box office was happy. Our best weekend business this year. Played Friday, Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

OVER 21: Irene Dunne, Alexander Knox—Most enjoyable picture, and Irene is still tops as drawing power for us. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

OVER 21: Irene Dunne, Alexander Knox—Right good entertainment. The customers also seemed to like it. Did about average business. Played Sunday, Monday, Feb. 24, 25.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

OVER 21: Irene Dunne, Alexander Knox—Good picture, but poor crowds. The title needed explaining and the American people hate explanations. They think they are too busy. They want predigested titles that don't tax their brain power. Played Sunday, Monday, Feb. 24, 25.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—A box office winner as it has the Hoosier Hot Shots and Bob Wils' Texas Playboys. Wills' home is only nine miles from here. This picture will draw anywhere in a small town with rural patronage. Played Friday, Saturday, March 8, 9.—S. M. Underhill, Flint Theatre, Gentry, Ark.

RUSTLERS OF THE BADLANDS: Charles Starrett, Sally Bliss—These pictures are very popular here. Used on a double bill program. Played Friday, Saturday, March 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—Outstanding in every way with especially beautiful Technicolor and lovely music. Drew nicely but no big business. However, it is the kind of picture we are proud to present in our town. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—Picked this one up late. A very excellent picture. Not too much business but if you can get them in, the picture will please. Even those who did not appreciate the music enjoyed the story. Played Wednesday-Friday, Feb. 28-March 2.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—Very entertaining picture that pleased an average crowd. Color is always welcome and I hope some day that all pictures will be in color. Cortheatre. Played Sunday-Wednesday, Jan. 20-23.—Robert E. McCurdy, Liberty Theatre, Muncie, Ind.
nel Wilde is new and different, and is an asset to any

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—This is a fine picture, but not much drawing power in a small town. Really a dud here. Played Sunday, Monday, March 10, 11.—S. M. Underhill, Flint Theatre, Gentry, Ark.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—Not their best picture. But they still bring in the business. Comments all good and business tops. Played Sunday-Tuesday, March 2-5.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

BEWITCHED: Phyllis Thaxter, Edmund Gwenn—This one is not so good. I would label it very poor. Doubled with "West of the Pecos" from RKO, which saved the day. A little above average business. Played Friday, Saturday, March 1, 2.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

BLONDE FEVER: Philip Dorn, Mary Astor—Not even worth the short end of a double bill. Played Thursday-Saturday, Jan. 31-Feb. 2.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

CLOCK, THE: Judy Garland, Robert Walker—It is not very often that Metro releases something like this. If Judy doesn't get any better material than this, she won't last very long. Poor business after the first show and many walkouts. Played Monday-Wednesday, March 4-6.—Combes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Business above average for midweek and this picture pleased all ages and all classes, which is really something. Played Wednesday, Thursday, March 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Excellent show. Pleased everyone. Played Monday-Wednesday, Dec. 31-Jan. 2.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—A very amusing comedy which seemed to please most of our patrons. Business average. Played Friday, Saturday, Feb. 22, 23.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—This is the first "Maisie" picture we have played. We were surprised at the business and pleased the patrons. Played Thursday-Saturday, Jan. 17-19.—Combes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

SON OF LASSIE: Peter Lawford, Donald Crisp—Excellent picture that did excellent business. Pleased them all. Young and old liked it. Played Thursday-Saturday, Feb. 14-16.—Combes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

THRILL OF A ROMANCE: Van Johnson, Esther Williams—Very good Technicolor picture. Good entertainment as well as being beautiful. Played to a little above average business. Played Sunday, Monday, Feb. 11, 12.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

THRILL OF A ROMANCE: Van Johnson, Esther Williams—This was really a grand show. Color and settings beautiful and thoroughly enjoyed by all and patronized twice by some. Only adverse comments were about too much singing by Melchior. Played Thursday-Saturday, March 7-9.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

TWICE BLESSED: Lee and Lynn Wilde, James Craig—Very good program picture. Played Monday-Wednesday, Feb. 25-27.—Combes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

VALLEY OF DECISION, THE: Greer Garson, Walter Pidgeon—Although this thoroughly pleased the town patrons, the farmers certainly didn't go for it. It is not suitable for a weekend date in a small town. Picture excellent. Played Thursday-Saturday, Feb. 21-23.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

WITHOUT LOVE: Spencer Tracy, Katharine Hepburn—You would think that Metro would have learned that the public doesn't want to see Miss Hepburn at any price, although Spencer Tracy is co-starred. Very, very poor. Played Monday-Wednesday, Jan. 21-23.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—The poorest picture to be released by Metro for some time. Leo the lion roared and what few customers we had just yawned. Played Sunday, Monday, March 3, 4.—H. Goldson, Plaza Theatre, Chicago, Ill.

Monogram

CHINA'S LITTLE DEVILS: Harry Carey, Paul Kelly—Here is a surprise package for a double feature. Broke records for a stormy night. Full of action and the kids are wonderful. Played Tuesday, Wednesday, Jan. 8, 9.—A. E. Munro, Rolla Theatre, Rolla, N. D.

FLAMES OF THE WEST: Johnny Mack Brown, Raymond Hatton—A very good Western with Johnny Mack Brown and he is as good as Rogers. He is one of the drawing cards in this part of the country. Had a full house both shows. Weather rainy and chilly. Played Friday, Saturday. — S. M. Underhill, Flint Theatre, Gentry, Ark.

SUNBONNET SUE: Gale Storm, Phil Regan—A very sweet picture and a lovely young star. Filled the house all three days. Played two shows a day. Weather grand. Played Sunday-Tuesday, March 3-5.—S. M. Underhill, Flint Theatre, Gentry, Ark. Rural patronage.

Paramount

AND NOW TOMORROW: Alan Ladd, Loretta Young—Swell picture. Although we played this one very late it did well above average midweek business. Played Wednesday, Thursday, Feb. 20, 21.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts—Another good show, but no business. What happened on this one and "Junior Miss" from 20th-Fox, I cannot understand. I still think they are both good shows and should have done better business. Played Wednesday, Thursday, March 6, 7.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

FOLLOW THAT WOMAN: William Gargan, Nancy Kelly—This is a little program picture which just got by on Bargain Night. If you never play it, you will not miss anything. Played Tuesday, March 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERITAGE OF THE DESERT: Evelyn Venable, Donald Woods—Boys, with the shortage of Westerns in situations such as mine, these old ones really get the job done. With a Zane Grey story and Harry Sherman producing, need I say more. Good Western and good business. Played Thursday-Saturday, March 7-9.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—Ray Milland does a superb job in this one, but the picture is definitely not a draw in a small town. Many favorable comments. Business was about average for Sunday, but it was way off on Monday. Played Sunday, Monday, March 3, 4.—Arthur Reitano, Hudson Theatre, Cold Spring, N. Y. Small town patronage.

MASQUERADE IN MEXICO: Dorothy Lamour, Arfuro de Cordova—Doubled this with "Life With Blondie" for just average business. Miss Lamour is no draw here, at least not without Crosby or Hope. Played Friday, Saturday, March 15, 16.—Arthur Reitano, Hudson Theatre, Cold Spring, N. Y. Small town patronage.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—This was not the type of picture you would think Veronica Lake and Sonny Tufts would be in. Lillian Gish was superb. Played Wednesday, Thursday, March 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

NATIONAL BARN DANCE: Jean Heather, Charles Quigley—Doubled with a Western to the biggest weekend crowd we ever had. This is certainly a natural for a small town. Give us more. Played Friday, Saturday, Feb. 15, 16.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—In spite of good star names this picture was a waste of our best three-day playing time. Most people were disappointed in Gary and the picture both. It should have sold at a price so that it could be played on Friday and Saturday. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

(*Continued on page* 52)

WHAT
ONE
COMPANY
HAS
EVERYTHING
FOR
EVERY
SHOWMAN

There is only ONE answer:

20th CENT

Let's look at the records! In the past 6 months 20th product has filled a record number of theatres with record crowds! "State Fair" in Technicolor! "The House on 92nd Street"! "The Dolly Sisters" in Technicolor! "Fallen Angel"!

Century-Fox is the whole show! Great "March of Time"! Grea

URY·FOX

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20th's all-time record holder—and yours!

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Topping "The Dolly Sisters"!

Doll Face

The musical with the music-of-the-year!

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8 weeks on Broadway! Holding everywhere!

Next

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with the star and greatness of "Leave Her To Heaven"!

ietone News! Great Terrytoons in Technicolor! Great Movietone Shorts!

(*Continued from page* 48)

BACK TO BATAAN: John Wayne, Philip Ahn—War pictures never did us any good. This was like all of them here. Played Saturday, Sunday, March 9, 10.—Herman Fiedler, Grand Theatre, Java, S. D.

CORNERED: Dick Powell, Micheline Cheirel—This one features the "new" Dick Powell. New or old, Powell just does not draw here. Business well below average. Should have doubled it. Played Sunday, Monday, Feb. 24, 25.—Arthur Reitano, Hudson Theatre, Cold Spring, N. Y. Small town patronage.

DICK TRACY: Morgan Conway, Anne Jeffreys—An average cops and robbers picture, which was presold by the Dick Tracy comic strip. Business was above average for this type of picture. Played Friday, Saturday, March 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Good program picture which did fair business. This picture will do O.K. if properly exploited. I played it on Sunday and Monday, but found it was not strong enough. Player March 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Right fair little picture which seemed to please. Played to especially good business for midweek. Played Wednesday, Thursday, Feb. 27, 28.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—This did above normal business. The picture pleased but I believe it was Joan Davis' popularity that brought them in. Played Tuesday-Thursday, March 5-7.—H. Goldson, Plaza Theatre, Chicago, Ill.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—This one flopped in my situation, but perhaps "San Antonio" opposition was the main reason. The picture lacked something, but I have seen worse. Played Sunday, Monday, March 3, 4.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

GIRL RUSH: Alan Carney, Wally Brown, Frances Langford—Not even a fair program picture. Played Thursday-Saturday, Feb. 28-March 2. — Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

GIRL RUSH: Alan Carney, Wally Brown, Frances Langford—Just what the doctor ordered for my situation for the weekend trade. No complaints. Played Thursday-Saturday, March 7-9.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

LAND OF THE OPEN RANGE: Tim Holt—These old Tim Holt Westerns are better than the ones today. I would advise any of you showmen to pick up these Holt Westerns, if you are short on Westerns. These are great. Business good. Played Friday, Saturday, March 1, 2.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MAMA LOVES PAPA: Leon Errol, Elizabeth Risdon—Very silly but the children really went for it in a big way. Played Friday, Saturday, March 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAMA LOVES PAPA: Leon Errol, Elizabeth Risdon—From a personal standpoint this was terrible. Leon Errol is silly and not funny to me. However, I had no complaints from the paying customers and several laughs came out. Lots of people seemed to enjoy it. Doubled with a Western. Above average business. Played Friday, Saturday, Feb. 22, 23.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

RIDING ON AIR: Joe E. Brown, Florence Rice—This is an old Brown picture, but it was very funny and didn't look so old. The name of Joe E. Brown brought them in. Business average. Played Tuesday, Wednesday, Feb. 26, 27. — Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—This picture takes one back to the times when sailing ships and piracy were at their height. It is one of the few films that seem to appeal to everyone. The Technicolor is beautiful, especially the scenes at sea. Business above average. Played Sunday-Tuesday, March 3-5.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—Good action picture in Technicolor which pleased to good business. Play it. Played Wednesday, Thursday, March 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TARZAN AND THE AMAZONS: Johny Weissmuller, Johnny Sheffield, Brenda Joyce—I get so tired of playing Westerns on weekends that I put this in as a single feature and did capacity business both nights. Played Friday, Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Republic

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—A good Western musical show which did excellent business. Roy Rogers is a good draw in a small town. Played Wednesday, Thursday, March 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAPTAIN TUGBOAT ANNIE: Jane Darwell, Edgar Kennedy—Jane Darwell was certainly great in the part of Captain Annie. Used on a double bill that satisfied my customers. Played Friday, Saturday, March 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

EARL CARROLL VANITIES: Dennis O'Keefe, Constance Moore—Western people never heard of Earl Carroll and few care to see a picture with his name in it. Better stick on your own ground, Republic, with Western settings. Played Sunday, Monday, Feb. 16, 17.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—Here is a Republic special that comes up to the majors'. It is full of action, good story and it was a swell weekend show for our town. Played Thursday-Saturday. Republic should pick action stories for their specials. Their directors know how to make them. Played Feb. 21-23.—A. E. Munro, Rolla Theatre, Rolla, N. D.

ROAD TO ALCATRAZ: Robert Lowery, June Storey—A very good mystery. I don't think anyone guessed the murderer until the very end. This made it appeal to my patrons and they stayed until it was over. Business average. Played Tuesday, Wednesday, Feb. 26, 27.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—Corny but they liked it. House record for Saturday night. Why play percentage pictures when you can pack them in with "Sing, Neighbor, Sing." Played Friday, Saturday.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

SUNSET IN EL DORADO: Roy Rogers, Dale Evans—Typical Rogers picture which seemed to please the above-average crowd present. We have been playing these Rogers picturs single, built up with a good short program. However, Republic has reduced the length so much lately we will have to start double billing them. Played Wednesday, Thursday, Jan. 23, 24.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

Twentieth Century-Fox

BELL FOR ADANO, A: Gene Tierney, John Hodiak—A fine production. Consider it one of 1945's best. Should go over in any situation. Played Sunday, Monday, Feb. 24, 25.—A. E. Munro, Rolla Theatre, Rolla, N. D.

BELL FOR ADANO, A: Gene Tierney, John Hodiak—Good picture with a war setting which played to about average business. Seemed to please universally. Played Sunday, Monday, Jan. 27, 28.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

CALL OF THE WILD: Clark Gable, Loretta Young—Double billed with a Western to well above average business. This is one reissue that will do business in a small town. Everyone seemed to be well pleased. Played Friday, Saturday, Feb. 1, 2.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—This was well liked. A much better picture than the trailer buildup. Not a big draw, but all were well pleased. The gay 90's era could be played up with the car buildup it has. Not big enough for Sunday, Monday time here. Played Feb. 24, 25.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—Good picture, but did not do average business. Second night fell down. Played Sunday, Monday, Feb. 17, 18.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—Very good. Everybody enjoyed it. Played Saturday, Sunday, Feb. 23, 24.—Herman Fiedler, Grand Theatre, Java, S. D.

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—The picture has a very fair cast but it was one of the most disappointing attractions I have had in years. We had only a handful of people on Sunday night. Many did not remain through it while the crowd on Monday and Tuesday was zero. Too bad to waste such a good cast. Played Sunday-Tuesday, March 17-19.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

DIAMOND HORSESHOE: Betty Grable, Dick Haymes—Good show played to slightly below average business. Thought we should have done better at the box office. Playing it as late as we did might have had something to do with the low gross. Played Sunday, Monday, Jan. 20, 21.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

FALLEN ANGEL: Dana Andrews, Alice Faye—Stars wasted here. May have broken records in the city box offices, but then perhaps they are not particular. Played Monday-Wednesday, Feb. 11-13.—Embassy Theatre, Lewiston, Pa.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Good picture. Played to above average business on our weekend change. Played Wednesday, Thursday, Feb. 6, 7.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—This story concerning the FBI is good adult material and undoubtedly was enjoyed by the largest percentage of those who saw it. Business good. Played Sunday-Tuesday, Feb. 24-26.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly—This broke all previous Sunday records. In fact it was the best I have ever had for a one-day picture. Thanks to 20th-Fox for this reissue. I have already announced the coming of "The Return of Frank James" and I expect again to set new records. This is certainly the best old money-making picture of the year. Great. Great. Great! Played March 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

JUNIOR MISS: Peggy Ann Garner, Allyn Joslyn—Personally thought this picture swell and also believe the paying customer thought the same thing, but something was wrong at the box office. Peggy Ann Garner is tops and had good support from the rest of the players. However, business was quite a bit below average. Played Sunday, Monday, March 3, 4.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—More favorable comments on this picture than any shown since "State Fair." Played Wednesday-Thursday, Feb. 20-28.—Embassy Theatre, Lewiston, Pa.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—A magnificent picture. Acting by all concerned was flawless and the color was gorgeous. My audience came out with tears, and this is a sign of satisfaction. It was thoroughly appreciated. It is the best picture we have had for many a moon and that's something. Congratulations to 20th-Fox.. It is 100 per cent. Played Sunday-Tuesday, Feb. 17-20.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—I played this again to good business. It is a very good dog and horse picture in Technicolor. Played Tuesday, March 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOB HILL: Joan Bennett, George Raft—Good picture. Great acting. Beautiful color. It was a percentage picture. They don't work out well for the little fellow. Played Sunday, Monday, Feb. 3, 4.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—Too long. Not enough of the book. If 20th-Fox wants to use books, they should use shorter ones so they can tell the story. Most comments were unfavorable as they showed so little of the book. Francie was good. Played Sunday, Monday, Jan. 5, 6.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

WILSON: Alexander Knox, Charles Coburn—Just a little disappointed in this one. From an historical standpoint it might be O.K., but there is not enough entertainment value. Below average at the box office. Could not help but feel politics played a part in the attendance on this one. There are not enough Democrats in Ozark on Election Day to start a good fight. Played Sunday, Monday, Feb. 3, 4.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe — This was a good midweek draw. Many good comments and many good laughs. A female impersonation contest would help put this over as they roar when these two get in the lady's garbs. Truly a swell midweek picture. Played Wednesday, Thursday, March 6, 7.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—We dished this out but the customers wouldn't take it. A draggy picture with nothing much to offer other than the title as a draw. Played Sunday, Monday, March 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill.

DARK WATERS: Merle Oberon, Franchot Tone—Nothing much to this. Story and setting too dismal to do much business after the first night show. Played Monday-Wednesday, Jan. 14-16.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

GREAT JOHN L., THE: Linda Darnell, Greg McClure—Good show for the male patrons. Business just fair. No general appeal. Played Thursday-Saturday, Jan. 3-5. — Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can.

SOUTHERNER, THE: Zachary Scott, Betty Field. This little show is O.K. It portrays the hardships in the cotton belt of the south. It doesn't hurt our people to see that they live in a Golden State and to see how the other fellow lives. O.K. for a weekend or midweek. Played Thursday-Saturday, Feb. 28-March 2.—A. E. Munro, Rolla Theatre, Rolla, N. D.

SPELLBOUND: Ingrid Bergman, Gregory Peck—This was a very entertaining picture that did very

(*Continued on following page*)

(Continued from preceding page)

well at the box office. Many favorable comments. Should do well in all situations. Played Sunday, Monday, March 10, 11.—Arthur Reitano, Hudson Theatre, Cold Spring, N. Y. Small town patronage.

STORY OF G. I. JOE: Burgess Meredith, Robert Mitchum—Good picture. Fairly good business. Brought out some of the "seldom comes." Mr. Meredith was wonderful in my opinion. Played Sunday, Monday, March 10, 11.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Another grand picture with Miss Durbin doing a grand job. Charles Laughton and Franchot Tone ably assisted. These pictures always do well and are appreciated in this town, especially by the students. Played Sunday-Tuesday, Feb. 24-26.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—A very good action picture with nice color. Rather suggestive in spots. A child star, Beverly Simmons, walks off with the honors. She is terrific. Andy Devine and Fuzzy Knight supply the comedy. Business average after the worst snow of the winter. Played Saturday-Tuesday, March 9-12.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—This is the type of picture that is especially made for small towns. The Technicolor was very beautiful. It has action and drama. Played Monday, Tuesday, March 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—A picture of this kind goes over great. Beautiful color. Played Saturday, Sunday, March 2, 3.—Herman Fiedler, Grand Theatre, Java, S. D.

HOUSE OF FRANKENSTEIN: Lon Chaney, Boris Karloff—Just another horror show, but with a two-week teaser daring them to see it and smelling salts gag, the box office was above average. But every two months is enough for this type in my town. Played Wednesday, Thursday, Feb. 27, 28.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

LITTLE GIANT: Abbott and Costello—Our crowd held up very well. The picture was very entertaining for Abbott and Costello fans but the students at Middlebury College are not the least bit interested in this type of entertainment so the crowd was not up to usual. Played Sunday-Tuesday, March 10-12.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

RENEGADES OF THE RIO GRANDE: Rod Cameron, Fuzzy Knight—Just a fair Western. Not the usual fast-moving Western that they like. Many of the same old setups in this one. Played Friday, Saturday, March 1, 2.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

SEE MY LAWYER: Olsen and Johnson, Grace McDonald—Played New Year's Eve to a packed house which rocked with laughter. If your patrons like comedy that is different, they will like this. Play it. Played Monday, Dec. 31.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

SEVENTH VEIL, THE: James Mason, Ann Todd—In the nine years I have been in the theatre business at Middlebury this picture was my biggest surprise and my happiest. The college girls at Middlebury, and there are 500 of them, all turned out to see this masterpiece. They all told me they loved it, and they want to see every picture with James Mason in it. Played Sunday-Tuesday, March 3-5.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

SUDAN: Maria Montez, Jon Hall—This is a swell color picture with the same old sand, shieks, slaves, whiskers, etc. Why waste good color on these pictures and push them on Sunday and Monday to the exhibitors? These are my last. No draw and several walkouts. Played Sunday, Monday, March 3, 4.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—A very pleasing picture that was enjoyed by all. Charles Korvin drew a lot of comment. Good midweek picture that was average at the box office. Played Wednesday-Friday, March 7, 8.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—A very well-acted picture that was very well received by our patrons. Business average. Played Friday, Saturday, March 1, 2.—Arthur Reitano, Hudson Theatre, Cold Spring, N. Y. Small town patronage.

TRAIL TO VENGEANCE: Kirby Grant, Fuzzy Knight—This was really a fast-moving and action-packed Western without a dull moment. Played Friday, Saturday, March 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal.

UNCLE HARRY: George Sanders, Ella Raines—Our folks seem to be tired of mysteries, but here is one they certainly came out to see. It is certainly good entertainment. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—Good comedy. Good acting. Clever dialogue. It was an 80 per cent draw with a scarlet fever scare. Real entertainment. Played Sunday, Monday, March 3, 4.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

CORN IS GREEN, THE: Bette Davis, John Dall—Bette Davis is poison at our box office. We don't have enough people who enjoy shows of this type in our community. The English brogue in this one made it even worse. Knowing what we ordinarily do on a picture with Miss Davis we tied it up with a ladies' club and had them selling tickets for a week, which kept our figures on the black side. Played Wednesday, Thursday, Jan. 30, 31.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—Top comedy but a little sophisticated for juveniles. Shows should be made to laugh at. So this makes "The Doughgirls" a good show. You can't go wrong on this one. Played Sunday, Monday, March 9, 10.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—When I saw the first hour of this show I thought it was going to be the best musical and drama picture to come out of Hollywood, but after that hour there is a slowdown and the picture is ruined. The cast was great and the musical numbers were excellent, and I don't see why this didn't get any award. Robert Alda did an excellent job as George Gershwin, but Oscar Levant caught the eyes of my patrons with his comedy. Business was off. Played Sunday, Monday, March 3, 4.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—This was a very pleasant surprise. We were very much afraid of this musical before showing it, but were happy to find it was suitable for small town patronage. Played Sunday, Monday, March 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—Good story. Good color. Great stars. What more can the patrons want? Played Wednesday-Saturday, Jan. 30-Feb. 2.—Embassy Theatre, Lewistown, Pa.

SONG OF THE SADDLE: Dick Foran—We have played all six of these Foran reissues and by playing them on a double-feature bill they gave excellent satisfaction. This one, played with a "Blondie," gave us our best Friday and Saturday gross so far this year.—A. N. Miles, Eminence Theatre, Eminence, Ky.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—When pictures of this calibre are shown, managers do not need to hide. Enjoyed by all. Played Monday-Wednesday, Feb. 4-6.—Embassy Theatre, Lewistown, Pa.

Short Features

Metro-Goldwyn-Mayer

JERKY TURKEY: Technicolor Cartoons — Clever color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PURITY SQUAD: Two-Reel Specials — A crime-doesn't-pay subject like all the rest of the series. Very good.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

SHOOTING OF DAN McGEE: Technicolor Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

KIDS IN THE SHOE: Color Classics Cartoons—Extra good cartoon enjoyed by both children and grownups.—A. N. Miles, Eminence Theatre, Eminence, Ky.

RKO Radio

MOTHER-IN-LAW'S DAY: Edgar Kennedy—This is a good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OLD SEQUOIA: Walt Disney Cartoons—Good color cartoon. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOU DRIVE ME CRAZY: Edgar Kennedy—Very amusing two-reel comedy which you must be sure to play.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

LIFE WITH BABY: March of Time—This March of Time has a little comedy in it, but otherwise it is routine stuff.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

DIPPY DIPLOMAT: Lantz Color Cartoons A poor Woody Woodpecker cartoon. No fun or laughs although most of the series is good.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

EAGLE VS. DRAGON: Two-Reel Special—One of the better two-reel color specials. Interesting. Many comments, although the color process in this is not so hot. Taken from 16mm film recording. It is a little contorted in spots.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

WAIKIKI MELODY: Name-Bands Musicals—Swell musical. Well liked and several good dances and musical numbers. Better than the usual run of these two-reel films.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Warner-Vitaphone

AMERICA THE BEAUTIFUL: Technicolor Specials—The finest of its kind that I have seen. Invited the school to see it in the afternoon. Warners should get the Oscar for this.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

ARE ANIMALS ACTORS?: Featurettes—Seventeen minutes of animal acts that will please the young and old. Will help any program.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

United Artists to Study Various Pension Plans

United Artists' board of directors, meeting in New York Monday, authorized the management to study existing pension plans in operation by film and other companies and to report its recommendations at the next board meeting, April 16. The board also ratified Gradwell L. Sears' contract as vice-president in charge of distribution for a minimum of five and a maximum of 15 years, Edward C. Raftery, president, announced. Mr. Raftery, at the direction of the board, will leave on Monday by plane for Hollywood to study the problem of studio space. Meanwhile, all product deals are being held in abeyance.

Boyer Had Top Salary From Warners in 1945

Charles Boyer received from Warner Bros. last year $207,500, the company's highest paid employee. His salary was disclosed last week in the company's annual report to the Securities and Exchange Commission. Michael Curtiz, director, was the company's second highest paid employee, earning $203,759. In third place was Errol Flynn with $184,000.

PRC Pictures Eliminated in Cross Bay Clearance Action

PRC Pictures, one of the 11 company defendants in the anti-trust suit brought in the United States District Court in New York by the Cross Bay Amusement Company, has been dropped from the case by stipulation with the plaintiff. Cross Bay charges unreasonable clearance.

Feris Joins SIMPP

Marvin Feris, formerly with the United States Office of Scientific Research, arrived in Hollywood Tuesday, last week as assistant to Donald Nelson, president of the Society of Independent Motion Picture Producers. Mr. Nelson said Mr. Feris is not succeeding the late John Flinn, but is absorbing "some of the responsibilities which were Mr. Flinn's, in addition to other work."

Bigger than th

NEW YORK, Winter Garden . . . Now in its sixth week, first week beat previous all-time high by 80%. Second week not only biggest second week in the history of the house, but bigger than the first of any other attraction.

BUFFALO, 20th Century Theatre . . . First week established new attendance record. Held over for three smash weeks.

KANSAS CITY, Orpheum . . . Held three weeks after record opening.

NEW ORLEANS, Orpheum . . . Two weeks, and moved to the Tudor. Total of four weeks first run New Orleans.

CINCINNATI, Capitol . . . Three smash weeks.

LOWELL, Keith . . . All-time tops for money and attendance. Beats every previous International figure by 30%.

TRENTON, Lincoln and Palace, Day and Date . . . In first five days, topped all full-week money totals on any International picture.

DENVER, Orpheum . . . First week tops the big ones—held over 2nd week.

DAYTON, Keith . . . 47% greater gross than the previous International record holder. Moved over to State for continuous first run.

SYRACUSE, Keith . . . 53% ahead of all previous top grossers from International. Moved over to the Eckel.

WASHINGTON, Keith . . . Still strong in third week after topping both attendance and money records for the first week (on all International Pictures).

SALT LAKE CITY, Uptown and Rialto . . . After two weeks day and date (only other picture to receive such playing time was "The Bells of St. Mary's") held for fourth week at the Rialto.

BALTIMORE, Hippodrome . . . Established top money and attendance records for International Pictures. Held over for second week.

SAN FRANCISCO, Warfield . . . Now in third week after piling up top figures in first two stanzas.

BOSTON, Keith Memorial . . . Beats "Woman in the Window", "Casanova Brown", by more than 40% in the first week. Now in third week and still going strong.

"TOMORROW

e BIGGEST

FROM

NTERNATIONAL

INTERNATIONAL PICTURES Presents

CLAUDETTE COLBERT · ORSON WELLES
GEORGE BRENT

IN

"TOMORROW IS FOREVER

WITH

LUCILE WATSON · RICHARD LONG · NATALIE WOOD

Joyce MacKenzie

Directed by IRVING PICHEL • Produced by David Lewis

Novel and Ladies' Home Journal story by Gwen Bristow • Screen Play by Lenore Coffee • Music by Max Steiner

An INTERNATIONAL PICTURE • Released by RKO RADIO PICTURES, Inc.

s *forever* BEING HELD OVER!"

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ROAD TO UTOPIA (Para.)

First Report:

Total Gross Tabulated	$655,800
Comparative Average Gross	437,700
Over-all Performance	145.2%

BALTIMORE—Stanley, 1st week	147.0%
BALTIMORE—Stanley, 2nd week	111.7%
BUFFALO—Great Lakes, 1st week	153.0%
BUFFALO—Great Lakes, 2nd week	133.8%
CHICAGO—Chicago, 1st week (SA) Vaudeville	125.6%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	122.2%
DENVER—Denham	174.7%
INDIANAPOLIS—Indiana	172.9%
NEW YORK—Paramount, 1st week (SA) Benny Goodman's Orchestra, others	182.9%
NEW YORK—Paramount, 2nd week (SA) Benny Goodman's Orchestra, others	162.6%
NEW YORK—Paramount, 3rd week (SA) Benny Goodman's Orchestra, others	149.0%
OMAHA—Paramount	132.5%

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SENTIMENTAL JOURNEY (20th-Fox)

First Report:

Total Gross Tabulated	$361,500
Comparative Average Gross	331,600
Over-all Performance	109.0%

BALTIMORE—New	100.0%
CINCINNATI—RKO Albee	82.8%
KANSAS CITY—Esquire	115.7%
KANSAS CITY—Uptown	132.8%
MINNEAPOLIS—Radio City	129.2%
NEW YORK—Roxy, 1st week (SA) The Hartmans, Dick Brown and others	109.5%
NEW YORK—Roxy, 2nd week (SA) The Hartmans, Dick Brown and others	88.8%
PHILADELPHIA—Fox, 1st week	152.1%
PHILADELPHIA—Fox, 2nd week	100.0%
SALT LAKE CITY—Centre	113.9%
SAN FRANCISCO—Paramount (DB) Gay Blades (Rep.)	150.2%
ST. LOUIS—Fox (DB) The Madonna's Secret (Rep.)	103.9%

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WHISTLE STOP (UA)

First Report:

Total Gross Tabulated	$300,600
Comparative Average Gross	299,200
Over-all Performance	100.4%

CHICAGO—Oriental, 1st week (SA) Vaudeville	119.1%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	94.5%
CINCINNATI—RKO Albee	106.5%
LOS ANGELES—Music Hall Beverly Hills, 1st week	156.2%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	104.2%
LOS ANGELES—Music Hall Beverly Hills, 3rd week	93.8%
LOS ANGELES—Music Hall Beverly Hills, 4th week	83.7%
LOS ANGELES—Music Hall Downtown, 1st week	130.9%
LOS ANGELES—Music Hall Downtown, 2nd week	109.5%
LOS ANGELES—Music Hall Downtown, 3rd week	78.8%
LOS ANGELES—Music Hall Downtown, 4th week	60.1%
LOS ANGELES—Music Hall Hawaii, 1st week	147.8%
LOS ANGELES—Music Hall Hawaii, 2nd week	97.0%
LOS ANGELES—Music Hall Hawaii, 3rd week	77.6%
LOS ANGELES—Music Hall Hawaii, 4th week	66.9%
LOS ANGELES—Music Hall Hollywood, 1st week	137.3%
LOS ANGELES—Music Hall Hollywood, 2nd week	102.1%
LOS ANGELES—Music Hall Hollywood, 3rd week	88.2%
LOS ANGELES—Music Hall Hollywood, 4th week	79.3%
MILWAUKEE—Warner (DB) Smooth as Silk (Univ.)	131.5%
OMAHA—Orpheum (DB) Meet Me on Broadway (Col.)	69.3%
PHILADELPHIA—Earle, 1st week	105.1%
PHILADELPHIA—Earle, 2nd week	68.4%
SALT LAKE CITY—Centre	95.5%

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MISS SUSIE SLAGLE'S (Para.)

First Report:

Total Gross Tabulated	$451,000
Comparative Average Gross	370,100
Over-all Performance	121.0%

ATLANTA—Paramount	108.1%
DENVER—Denham, 1st week	145.6%
DENVER—Denham, 2nd week	135.9%
KANSAS CITY—Newman	81.0%
LOS ANGELES—Paramount Downtown (DB) Follow That Woman (Para.)	91.7%
LOS ANGELES—Paramount Hollywood	83.9%
NEW YORK—Paramount, 1st week (SA) Danny Kaye, Bob Chester's Orchestra	136.8%
NEW YORK, 2nd week (SA) Danny Kaye, Bob Chester's Orchestra	142.3%
NEW YORK—Paramount, 3rd week (SA) Danny Kaye, Bob Chester's Orchestra	140.9%
PROVIDENCE—Strand	100.8%
SAN FRANCISCO—Fox (DB) Sunbonnet Sue (Mono.)	85.7%
SAN FRANCISCO—State, MO 1st week (DB) Sunbonnet Sue (Mono.)	86.9%
SAN FRANCISCO—State, MO 2nd week (DB) Sunbonnet Sue (Mono.)	72.4%

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BREAKFAST IN HOLLYWOOD (UA)

First Report:

Total Gross Tabulated	$176,100
Comparative Average Gross	144,900
Over-all Performance	121.5%

CHICAGO—Oriental, 1st week (SA) Vaudeville	152.3%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	119.1%
LOS ANGELES—Music Hall Beverly Hills	114.5%
LOS ANGELES—Music Hall Downtown	106.1%
LOS ANGELES—Music Hall Hawaii	104.4%
LOS ANGELES—Music Hall Hollywood	98.0%
MINNEAPOLIS—State	97.3%
OMAHA—Orpheum (DB) Wanderer of the Wasteland (RKO)	81.4%
ST. LOUIS—Fox (SA) Vaudeville	129.2%

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MAN ALIVE (RKO)

First Report:

Total Gross Tabulated	$61,800
Comparative Average Gross	62,300
Over-all Performance	99.1%

CINCINNATI—Keith's (DB) Dangerous Partners (MGM)	118.6%
INDIANAPOLIS—Circle (SA) Vaudeville	152.5%
PITTSBURGH—Ritz (DB) Dick Tracy (RKO)	55.5%
SAN FRANCISCO—Golden Gate (SA) Vaudeville	81.5%
TORONTO—Tivoli	95.2%
TORONTO—Eglinton	102.7%

"Henry V" to Get Special Handling

United Artists' forthcoming British release from J. Arthur Rank, "Henry V," is to receive a special type of roadshow handling, it was announced this week.

UA will emphasize the picture's "class" and educative values and will sell it, a city at a time, to the smaller houses, presumably excluding the first runs, and to colleges, societies and other organizations.

The Technicolor picture, starring Lawrence Olivier, will have its premiere in Boston April 3 at the Esquire theatre, which has been dark for a number of years.

This Shakespearian production will be handled by a three-man team, composed of an exploitation man, a publicity man, and a ticket seller.

This team, working a city at a time, not only will sell the picture but actually sell the tickets for the run, contacting various administrative heads of interested organizations. The picture will be available only for limited runs and tickets will be sold on a reserved seat basis.

UA advertising officials reportedly insisted that the picture could never be built into a popular success. The advertising campaign will be conducted on a spot basis. No national campaign has been planned so far.

Young Forms Producing Company in New York

Harold M. Young, director, has organized his own company in New York, Harold Young Productions, Inc., to produce pictures for theatrical and non-theatrical distribution. Associated with Sir Alexander Korda in London and Paris for several years, Mr. Young directed "The Scarlet Pimpernel" and later the "Little Tough Guys" series for Universal and "My American Wife" for Paramount. More recently he directed a feature length film for Western Electric depicting the 75-year history of the company. Anticipating a demand for films for industry and television, Mr. Young is currently negotiating for a studio in New York.

Screen Actors Guild Cited By War, Navy Departments

The Secretary of War and the Secretary of the Navy, in a joint statement last Wednesday cited the Screen Actors Guild "for patriotic service, in recognition of outstanding devotion and distinguished performance rendered to servicemen overseas." Accepting the citation for the Guild, George Murphy, president, said, "We have pledged that we will continue to back up in every way our armed forces, who are still doing their job overseas."

Thames Rejoins MGM

James Thames, who has recently been released from the Army, has been assigned as MGM exploitation representative in the Memphis territory.

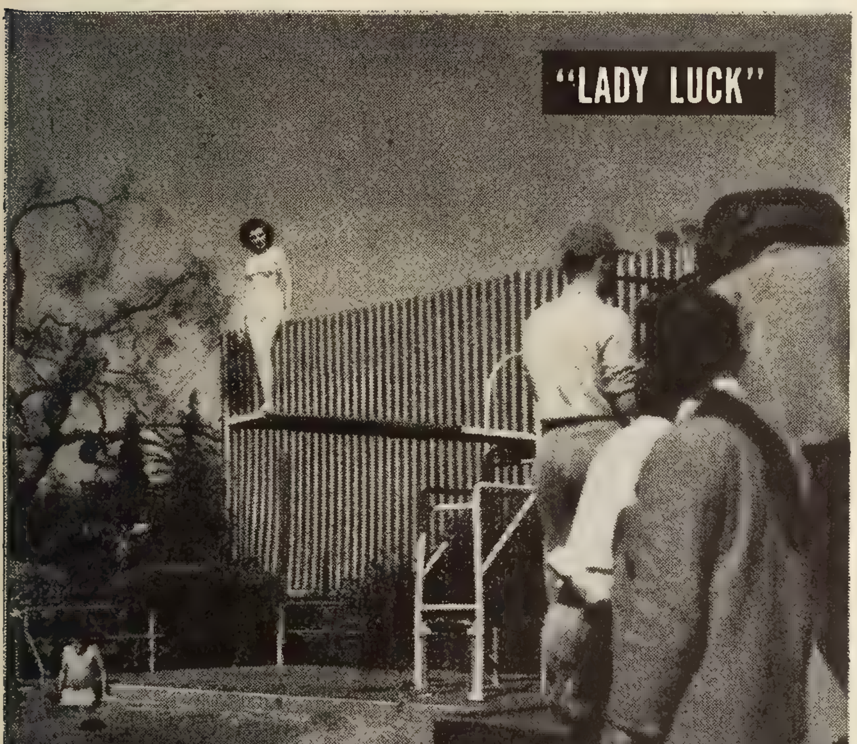
RKO's PIC-TOUR OF THE MONTH

Hollywood at work... Big stars caught off-guard between scenes... Big stars before the cameras.

Touch-up before "take." Corps of deft-fingered hairdressers, makeup artists and costumers, intent on job of preparing GINGER ROGERS and her leading man, JEAN PIERRE AUMONT, for big love scene in "Heartbeat." It's Ginger in Paris... making love with a French accent.

8
"WITHOUT RESERVATIONS"

Her hero comes to life! CLAUDETTE COLBERT, a successful writer, tries to interest JOHN WAYNE in her latest novel... while he tries to interest her in more personal pursuits. This riotous pullman car scene is from RKO's "Without Reservations," a gay, ultra-modern comedy.



Springboard to stardom. BARBARA HALE wins coveted co-starring role opposite debonair ROBERT YOUNG in "Lady Luck," RKO's comedy-romance. In this aquatic scene Young, as Barbara's estranged husband, is to seek reconciliation in pool. Also co-starred: FRANK MORGAN.

"TILL THE END OF TIME"

Icy interlude. DOROTHY McGUIRE and GUY MADISON take breather after arduous ice skating scene for RKO's "Till The End Of Time." Idling, too, are director Edward Dmytryk *(seated, wearing skates)*, and camera crew. Star cast includes ROBERT MITCHUM and BILL WILLIAMS.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

3 This full-page ad appears in Life, April 8th issue and Woman's Home Companion, May issue!

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Showmanship Note

The March issue of Lo!, house organ of the Loew circuit, has an interesting article on the preparation and care involved in changing marquee signs.

At George Freeman's Poli theatre in Springfield, Conn., for instance, Mr. Freeman prepares his copy well in advance, forwards a duplicate to his division office where it is rechecked and changed, if necessary.

Back in the theatre, the letters which will be needed are taken from the library, washed, the paint renewed, then stored on a traveling truck, ready for change night. Lamps are handy for replacement of burned out bulbs.

Red lanterns in the street warn motorists that men are at work and an usher is at hand to safeguard pedestrians while the sign is being changed.

As a final precaution against errors, Mr. Freeman personally proofreads the sign before ladders are removed.

Attention and supervision such as this has the commendable objective of preventing embarrassing situations on occasion. For what manager cannot recall the time an employee, a patron, or perhaps the boss-man has not suddenly confronted him with the fact that a misspelled word marred the attraction sign?

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Teen-Age Talisman

Dave Dallas, back as manager of the H. J. Griffith theatres, Manhattan, Kans., after two years service in the army, certainly has lost none of his former perception to detect and promote a good-will builder.

A local news item in Manhattan recently stated that "Teen Town," civic sponsored juvenile organization, would be forced to abandon its club rooms and disband. The group which had done much to curb delinquency had no other choice of location available.

Mr. Dallas contacted the Lions Club and offered to put on a special show as a monthly affair. "Teen-Age Night" has now taken on city-wide proportions. The first event was attended by the youths and their parents. Mayor Ross Busenbark was on hand to greet the audience. The project has had excellent support from the press, radio and businessmen in the community.

Make It Your Drive

We have received a letter from Ernest A. Kehr, national chairman of "Stamps for the Wounded."

Mr. Kehr's organization is a wholly volunteer service which has been successful in introducing philately as a hobby to over 20,000 veterans in 70 hospitals across the country.

The hobby has served to remove white ceilings and a black future from the minds of these hospitalized servicemen.

"Recently," writes Mr. Kehr, "the Baldwin, N. Y., Kiwanis Club initiated a program to get us those desperately needed stamps. One of their ideas was a collection box in the lobby of a neighborhood theatre. That idea got us several thousand stamps. Others could do the same."

Sounds like an excellent good-will promotion. Mr. Kehr can be reached at 230 West 41 Street, New York 18, N. Y., for the address of the "Stamps for the Wounded" regional branch nearest to you.

Want to bet your local newspaper editor wouldn't welcome the suggestion to assist?

△ △ △

In New York last week, Joseph R. Springer, general manager of the Century circuit, was honor guest at a surprise testimonial by managers and executives of that company.

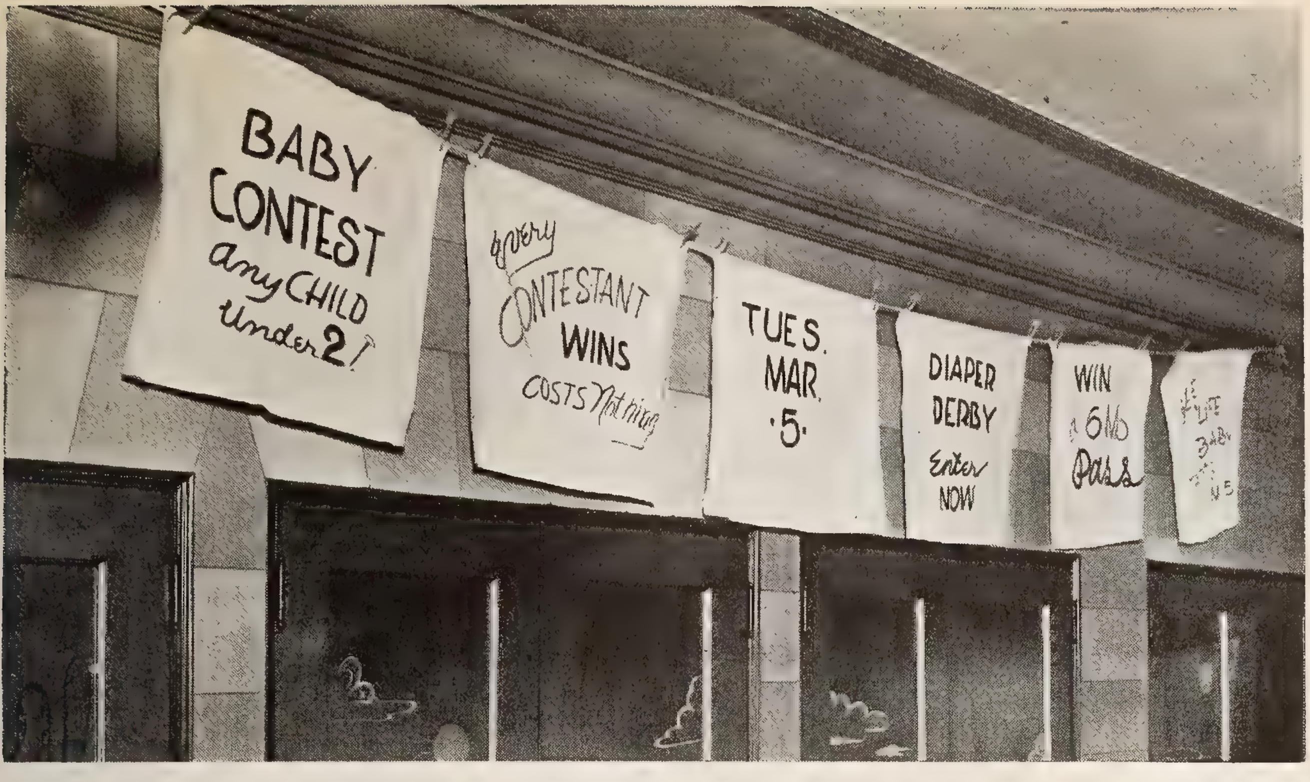
The occasion was Mr. Springer's 25th anniversary with the organization and a personal tribute to a man who rose through the ranks from his first theatre job as chief usher at the Merrick theatre, Jamaica, N. Y.

We are sure that the plaque and other gifts which the Century managers presented to Mr. Springer could hardly convey the sincere felicitations and good wishes for an executive who is truly solicitous of his associates' welfare.

△ △ △

A manager, recently returned from service, resumed his former post and expressed surprise at the enthusiasm with which the theatre staff greeted him.

His predecessor, he was informed, was the arrogant type, with very little theatre background. "But we fixed him," volunteered the venerable porter who changed the marquee sign each week; "we had him chasing from theatre to theatre nearly every change night trying to borrow a marquee stretcher." —CHESTER FRIEDMAN

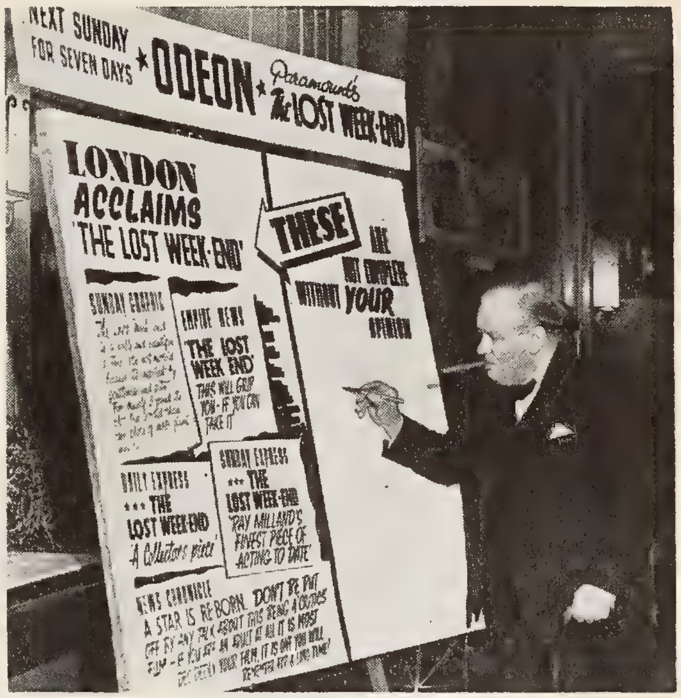

BABY CONTEST any CHILD Under 2!
Every CONTESTANT WINS COSTS Nothing
TUES. MAR. 5
DIAPER DERBY Enter NOW
WIN a 6 Mo Pass

A DIAPER DERBY

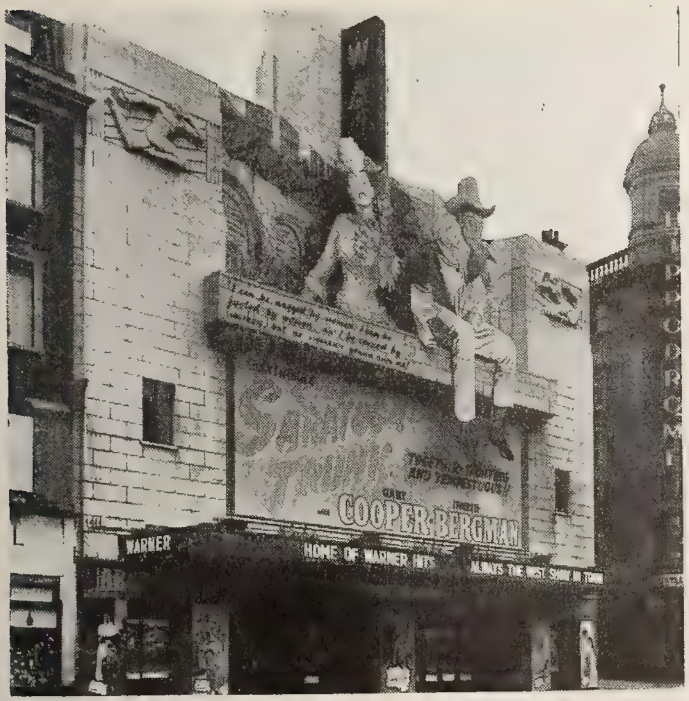
— sounded like a catchy title to C. W. Barnes, Jr., manager of the Granada theatre, Kansas City. So Mr. Barnes invited patrons to enter their children's photos in a Baby Contest for infants under 2 years of age. The promotion stimulated advance interest in the March of Time subject, "Life With Baby". Prizes were awarded to winners and guest tickets were awarded to each entrant, the fans of tomorrow. Here at the left is Barnes' lobby display which provoked patrons to laughter and comment.

Teatro
Escuela de Sirenas
M.G.M.
En Technicolor
Esther Williams · Red Skelton
Carlos Ramirez
Alma Llanera
Orquesta: Xavier Cugat
Toda en español
¡Tan deliciosa como una piscina en verano!
Viernes 28 Diciembre

IN VENEZUELA, a bathing beauty contest, staged by manager G. L. Saavedra of the Teatre Avila in Caracas, helped to exploit his date for "Bathing Beauty". At left, contestants pose before a display erected at the Casa Blanca Tennis Club.


NEXT SUNDAY FOR SEVEN DAYS
ODEON
Paramount's The LOST WEEK-END
LONDON ACCLAIMS 'THE LOST WEEK-END'
THESE ARE NOT COMPLETE WITHOUT YOUR OPINION

Here is an inexpensive bit of promotion which can be used on any attraction. Harry Murray, manager of the Odeon, Liverpool, England, displayed this lobby board with critics' quotes. Patrons were invited to add their own opinions. The interested gentleman voicing his expression bears a striking resemblance to a well-known English statesman. Device stimulated additional interest in Murray's date for "The Lost Weekend".


COOPER BERGMAN
WARNER
HOME OF WARNER HITS

MAX MILDER, manager of the Warner theatre in London, England, decided to make use of the facade balcony during his showing of "Saratoga Trunk". The huge cutouts of the stars attracted much attention because of the realistic appearance they presented to passersby and motorists.

FOR SUCCESS... HAPPINESS... LOVE...
YOUR ASTROLOGICAL FORECAST! There is no charge
THE LAST CHANCE
The year's most unusual entertainment - unlike any movie you've ever seen!
"The LAST CHANCE"
UNLIKE ANY MOVIE YOU HAVE EVER SEEN!

FOR FREE, patrons of the Ohio theatre in Cleveland, were given an opportunity to consult a local astrologist. Gertrude Tracy, manager of the Ohio, consummated the tieup, and, of course, those who were interested in what the stars foretold learned that they were going to see "The Last Chance".

Pre-Sold To

4,000,000
RADIO listeners
every day, 5 days a week,
coast to coast!

1,200,000
COMICS circulation!

HOP

COLUMBIA'S
SILVER ANNIVERSARY
1946

AMERICA'S ACE OF THE AIRWAYS ZOOMS INTO A GREAT SERIAL!

HARRIGAN

AMERICA'S ACE OF THE AIRWAYS

with

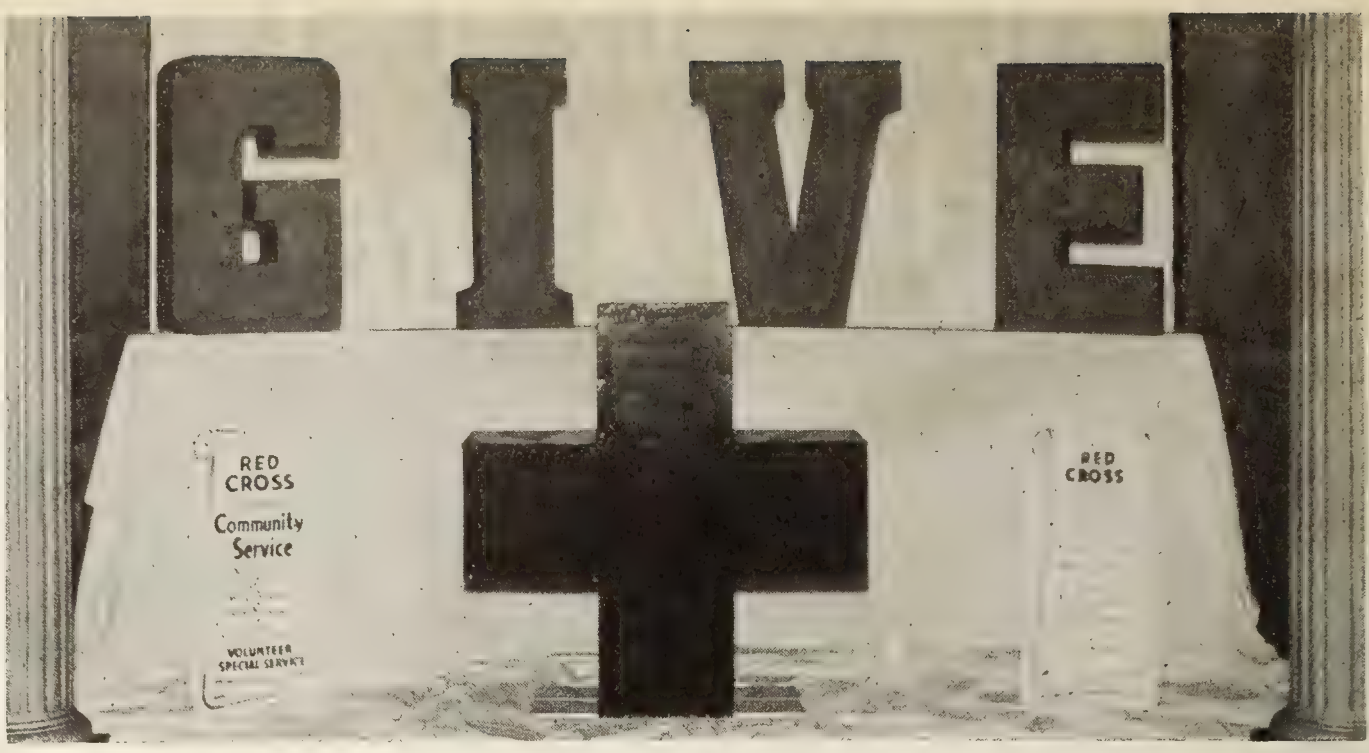
WILLIAM BAKEWELL · **JENNIFER HOLT** · **ROBERT BUZZ HENRY** · **EMMETT VOGAN**

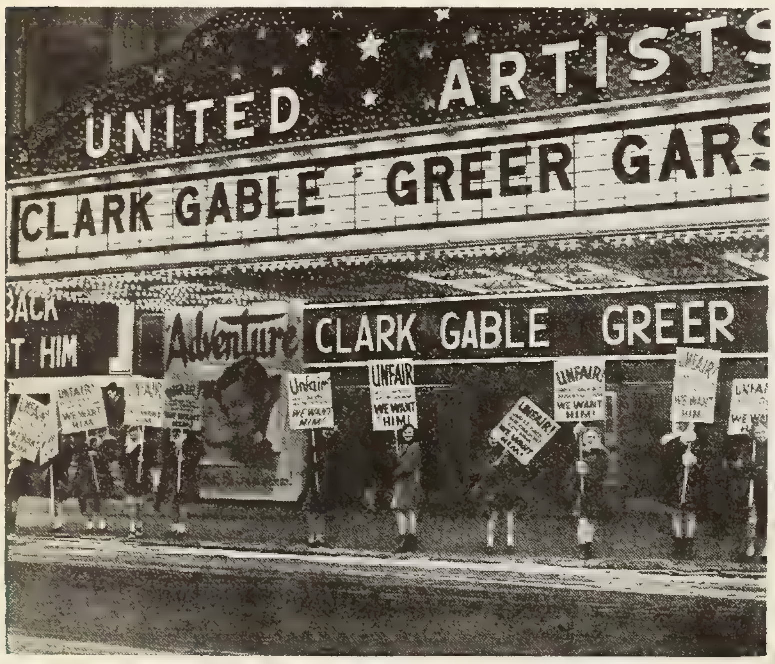
Original screenplay by George H. Plympton and Andy Lamb
Adapted from the HOP HARRIGAN adventure strip by Jon Blummer, appearing in
ALL-AMERICAN COMICS Magazine, and the HOP HARRIGAN radio program
Produced by SAM KATZMAN · Directed by DERWIN ABRAHAMS

A COLUMBIA SERIAL

ANNUAL DRIVE

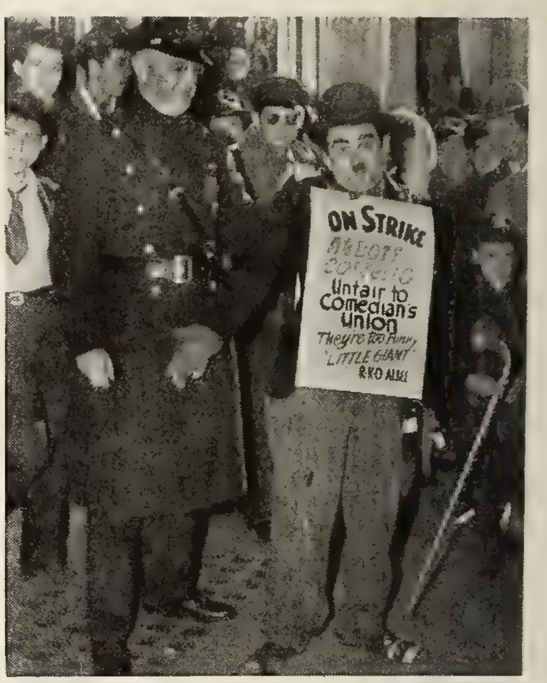
—for Red Cross funds met with enthusiastic cooperation from theatre managers throughout the nation last week. At right, representative of showmen's lobby displays, Evan Thompson, manager of the Strand, Plainfield, N. J., utilized this alcove with huge block letters set against impressive white background as a reminder to patrons to give generously.


GIVE
RED CROSS
Community Service
VOLUNTEER SPECIAL SERVICE
RED CROSS


UNITED ARTISTS
CLARK GABLE GREER GARS
Adventure
CLARK GABLE GREER
UNFAIR
WE WANT HIM

STRIKES

—currently engaging the nation's attention were ingeniously tied in to promote current theatre attractions. Right, a stooge disguised as Charlie Chaplin picketed the RKO Albee, Providence, R. I., for publicist Bill Morton. Sandwich boards proclaimed Abbott and Costello's new vehicle, "Little Giant," unfair to comedians' union. At left, publicist Ed Seguin of the United Artists, Chicago, had bobby-soxers parade with signs reading, "Unfair. Gable's back but Garson's got him. We want him."


ON STRIKE
ABBOTT COSTELLO
Unfair to Comedian's Union
They're Too Funny
"LITTLE GIANT"
RKO ALBEE

GUNS PISTOLS
ERROL FLYNN

CHECK YOUR GUNS was the invitation manager Jack Heinz extended to juvenile patrons during the showing of "San Antonio" at the RKO Richmond Hill, New York. Response was immediate and productive, as can be seen. Even the older patrons were amused. 40 x 60 poster and two tables prevented considerable damage, Jack estimates. In Minneapolis, recently, "San Antonio" was stopped while ushers collected toy guns from enthusiastic kids.

BLACK EYE sported by this smartly dressed young woman and suitcase carrying copy on "She Wouldn't Say Yes" was surefire ballyhoo for Ed May, manager of the Rosetta, Miami, Fla. The young lady travelled on city buses, ate her meals in popular restaurants.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

DEADLINE AT DAWN (RKO Radio): Since a white carnation is a very important clue to this story, a florist's window might be promoted featuring a large vase of these blooms, with copy: "A white carnation leads to many thrilling adventures in the exciting murder mystery, 'Deadline at Dawn', starring . . . ", etc., etc.

A mystery club is also in order, with patrons registering at the lobby and being presented with numbered membership cards. A certain amount of these numbers might be selected at random and pasted in the lobby, holders of these cards to be invited to see the picture as guests.

For the opening night of the picture, at the spot in the story where all characters have been introduced and the evidence submitted, stop the show and have ushers pass slips to patrons requesting that they name the killer. Those guessing correctly should receive a guest ticket for the next week's show.

Book tieups are good, since most stores have the William Irish mystery on their shelves. Make up special bookmarks for distribution by public and lending libraries. Street ballyhoos might include a man carrying a sandwich sign in the form of an alarm clock, with picture title on the face of the clock. Also, for outdoor attention, an enlarged hollow bookcover could be used, with appropriate copy and playdates inscribed on both sides.

A LETTER FOR EVIE (Metro-Goldwyn-Mayer): This picture is based on the Saturday Evening Post story, "The Adventures of a Ready Letter-Writer" and is good for a big newspaper advertising asset and could be featured in all campaign activities. Marsha Hunt's name and photo may be utilized in conjunction with dealer displays of Woodbury facial powders.

Either for newspaper reproduction or herald purposes, prepare a picture message for translation into shorthand, offering guest tickets to those who can correctly transcribe the notes. Get boys to deliver large-size white envelopes to women, with the teaser line on the outside reading: "Love and laughter by special delivery". The enclosure can contain picture copy and playdates.

Letters might also be dropped all over town addressed to "Evie". Inside leaflets are numbered, and copy explains that if the finder returns it to the lobby he might hear something to his advantage. A lobby stunt could include an imitation mail box into which patrons are invited to drop letters addressed to Evie. Guest tickets are awarded here for the best letters.

Milk Company Cooperates On "Leave Her to Heaven"

Gerry Wollaston, manager of the State, Harrisburg, Pa., arranged a tieup with the Pennsylvania Milk Products Company in connection with the showing of "Leave Her to Heaven." The milk company ran a three-column ad in the *Telegraph* featuring a large cut of Gene Tierney, giving credit to the picture and the theatre. Copy started off "A Very Good Number," and gave the phone number of the milk company. At the bottom was: "Another good number is Gene Tierney. Isn't she D-Licious? Well, so is D-milk."

Screenings Stir Interest In "Last Chance"

Advance screenings were utilized to promote the playdate of "The Last Chance" at the Shubert theatre, Cincinnati, by manager Arthur Piccola and Nathan Wise, publicist. A press screening was held 10 days in advance. Another screening was held for a specially invited group, covering religious elements, consuls, foreign groups and radio personnel.

A large display ad was placed in the Jewish newspaper reaching several thousand people. One of the actors in the picture is a native of Cincinnati and the local angle netted a two-column newspaper story. Other newspaper breaks included four two-column art layouts and a number of feature stories.

Seven thousand diaries were imprinted and distributed around town. The lobby display had an abundance of action stills with a caption under each still and catchlines.

Saunders Enlists Newspaper In "Doll Face" Search

Matt Saunders, manager of the Poli theatre, Bridegport, Conn., enlisted the *Bridgeport Post* in the search for a local "Doll Face," when he played the film production of that title. The paper plugged the contest each day for a week preceding the engagement of the film.

Over 150 potential "Vivian Blaines" entered the contest. The requirements were the ability to sing and dance.

Following the audition trials, the finalists appeared on the stage during the evening performance of the picture on opening day. The winner was awarded a week's engagement at a local night club in addition to a complete evening ensemble.

MatlackPromotes Citywide Tieups On 'Spellbound'

Another brilliant showmanship effort was turned in by Jack Matlack, manager of the J. J. Parker Broadway theatre, Portland, Ore., in connection with the showing of "Spellbound." Matlack had all Portland conscious of the date by virtue of an all-around promotion campaign embodying radio, newspapers, merchant tieups and window co-ops.

The cooperative window tieups were set with Lipman Wolfe & Co., Meier & Frank Co., Sherman Clay & Co., Beaute-Rendezvous, Olds, Wortman & King, Frank Nau drugstore, Weisfield & Goldberg (jewelers), Tommy Luke (florist) and Marshall Wells & Co.

Marshall Wells mailed 10,000 heralds plugging the picture with their January statements. Beaute-Rendezvous sent 20,000 heralds announcing a "Spellbound" hair-do to Portland socialites. 5,000 picture-of-the-month folders were mailed or delivered to representative Portlanders. An entertainment prescription in the form of a letter was sent to 658 doctors.

Co-Op Ads Abundant

Jack designed a "Spellbound" blotter and sent them to prominent citizens with a newspaper clipping about themselves pasted to the blotter. Copy read: "We were 'Spellbound' when we read about you in the press." As an official of the Oregon Ad Club, Matlack plugged the picture at a meeting of 350 members.

A double page newspaper spread contributed by six merchants was the highlight of the newspaper campaign. Teaser ads were spotted well in advance of playdate. Grace Elliott, radio commentator, devoted a 15 minute broadcast to the film's music.

Through an arrangement with the Commissioner of Public Affairs, 550 traffic signs paid for out of city funds were placed at each arterial signal light in Portland. Copy read: "Don't stand 'Spellbound'; watch oncoming traffic." Heralds tying in with the general strike situation also were distributed with the following copy: "STRIKE out now for the Broadway theatre and see the year's biggest hit."

Doob Promotes 19 Co-op Ads

A record breaking number of cooperative newspaper ads was promoted by manager Edgar J. Doob for his engagement of "Spellbound" at Loew's Aldine, Wilmington, Del. Doob set 19 separate co-op ads. He also arranged a radio contest over WILM on the best essay of "What Event in Life Made You the Most 'Spellbound.'" The winner received a $25 Victory Bond and was interviewed on the "Man on the Street" radio program.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN A. ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

R. ANTHONY
Piqua, Piqua, Ohio

BOB BACHMAN
Indiana, East Chicago, Ind.

CHARLES W. BARNES, JR.
Granada, Kansas City, Kans.

JIM BARNES
Warner, Memphis, Tenn.

RUSSELL W. BARRETT
Capitol, Willimantic, Conn.

JAMES G. BELL
Penn, New Castle, Pa.

MEL BLIEDEN
Voge, East Chicago, Ind.

JOSEPH BOYLE
Poli-Broadway, Norwich, Conn.

CARROLL M. BRADLEY
Forest, Forest Park, Ill.

FRANK BRADLEY
Regent, Sheffield, Yorkshire, Eng.

ALEXANDER BUIST
Rialto, Westfield, N. J.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIE CHARNINSKY
Capitol, Dallas, Texas

LOU COHEN
Loew-Poli, Hartford, Conn.

M. COWLEY
Exchange, Northampton, England

GEORGE DARANSOLL
Granby, Norfolk, Va.

ROBERT DIEM
Aldine, Wilmington, Del.

BOB EAGAN
Lee, Richmond, Va.

DICK FELDMAN
Paramount, Syracuse, N. Y.

WILLIAM A. FIELD, JR.
Strand, Portland, Me.

ARNOLD GATES
Stillman, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

W. R. GINGELL
Hiser, Bethesda, Md.

LARRY GRABURN
Palace, Toronto, Ont., Canada

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, Ohio

LOU HART
Glove, Gloversville, N. Y.

BILL HARWELL
Laroy, Portsmouth, Ohio

BILL HOYLE
Republic, Washington, D. C.

C. A. HUNTER
Capitol, Hamilton, Ont., Canada

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

ABE LUDACER
Park, Cleveland, Ohio

ED LYNCH
Roger Sherman, New Haven, Conn.

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

FRANCIS MINDE
Odeon, Eltham Hill, England

BILL MORTON
Albee, Providence, R. I.

H. S. MORTIN
State, Syracuse, N. Y.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

H. C. MURPHY
Strand, Buffalo, N. Y.

HARRY MURRAY
Odeon, Liverpool, England

F. S. NORRIS
Majestic, Leeds, England

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

ED PYNE
105th Street, Cleveland, Ohio

GEORGE T. RAMSDELL
Strand, Delaware, Ohio

HARRY ROSE
Majestic, Bridgeport, Conn.

ANDY ROY
Stanley, Utica, N. Y.

JAMES SALMANS
Sixth Street, Coshocton, Ohio

J. G. SAMARTANO
State, Providence, R. I.

MATT SAUNDERS
Poli, Bridgeport, Conn.

WILLIS E. SHAFFER
Orpheum, Atchison, Kans.

SID SHANE
Midway, Brooklyn, N. Y.

L. SHAWCROSS
Queens, Newcastle, England

NAT SILVER
Strand, Lowell, Mass.

C. ARNOLD SKELLY
Ohio, Xenia, Ohio

F. J. SMIDMORE
Gaumont, Manchester, England

BEN H. SOMMERS
Windsor, St. Vital, Manitoba, Can.

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

L. A. STANLEY-LINDIS
Empire, Mansfield, England

MOLLIE STICKLES
Palace, Meriden, Conn.

W. P. STONE
Sunset, Asheboro, N. C.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

RALPH G. TIEDE
Community, Welland, Ont., Canada

R. TODD
Gaumont, Derby, London, England

GERTRUDE L. TRACY
Ohio, Cleveland, Ohio

RALPH L. TULLY
Paramount, Lynn, Mass.

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Clifton, Birmingham, England

ALEX WEBSTER
Odeon, Aberdeen, England

JOSEPH R. WEISSER
Empire, Portland, Me.

HARRY F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
Palace, Cincinnati, Ohio

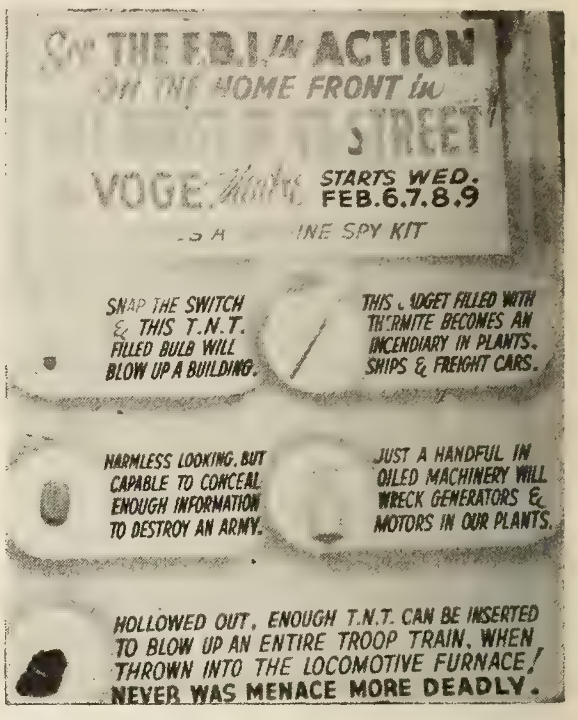
GERRY WOLLASTON
State, Harrisburg, Pa.

MEARIA WOODS
Princess, Beardstown, Ill.

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Merchant Co-ops Set by Blieden At the Voge


THE F.B.I. in ACTION
ON THE HOME FRONT in
STREET
VOGE
STARTS WED. FEB.6.7.8.9
SPY KIT
SNAP THE SWITCH & THIS T.N.T. FILLED BULB WILL BLOW UP A BUILDING.
THIS GADGET FILLED WITH THERMITE BECOMES AN INCENDIARY IN PLANTS. SHIPS & FREIGHT CARS.
HARMLESS LOOKING, BUT CAPABLE TO CONCEAL ENOUGH INFORMATION TO DESTROY AN ARMY.
JUST A HANDFUL IN OILED MACHINERY WILL WRECK GENERATORS & MOTORS IN OUR PLANTS.
HOLLOWED OUT, ENOUGH T.N.T. CAN BE INSERTED TO BLOW UP AN ENTIRE TROOP TRAIN, WHEN THROWN INTO THE LOCOMOTIVE FURNACE!
NEVER WAS MENACE MORE DEADLY.

Mel Blieden's spy kit lobby display for "House on 92nd Street."

For the engagement of "The House on 92nd Street" at the Voge theatre, East Chicago, Ind., manager Mel Blieden arranged window tieups with Newberry's department store, a downtown furniture store, a delicatessen and an appliance store. 5,000 programs were distributed house to house.

Mel also arranged a window tieup with a men's furnishing store for his playdate of "Story of G.I. Joe." The window featured stills from the picture against a three-sheet cut-out background.

For his February attractions, Mel used a lobby board made up of press book covers. The board caused so much comment he plans to use it to publicize coming attractions each month.

At a Valentine party held recently each child who attended received a free Valentine gift.

Promotes Double-Page Spread

Walt Powers, manager of the Oswego theatre, Oswego, N. Y., promoted a double-page newspaper spread on the fifth anniversary of the opening of the theatre. The spread appeared in the Oswego *Palladium Times* and was contributed by 12 local merchants.

FOR SAME DAY
SPECIAL TRAILER SERVICE
FILMACK
PDQ and PERFECT, too
FILMACK TRAILER CO.
1325 S. WABASH CHICAGO 5, ILL.

Radio, Press and Merchant Co-op on 'Spellbound'

Manager Boyd Sparrow's campaign for "Spellbound" at Loew's theatre, Indianapolis, embraced merchant tie-ups, cooperative ads, newspaper and radio advertising and sidewalk interviews.

Special promotion resulted in a three-day radio tieup conducted in sidewalk interview style over WIBC. Passersby were asked the question: "Were You Ever Spellbound?" Those interviewed received free tickets.

Maximum lineage was used in Indianapolis papers with the first ad breaking the Sunday ahead of playdate. Corbin Patrick, of the *Indianapolis Star,* used a feature story on Ingrid Bergman and Rhonda Fleming, while the *News* displayed an art layout on the "Spellbound" coiffure.

Co-op ads were arranged with Rosts' Jewelry Store, Morrison's, L. S. Ayres and others, using the coiffure and Lynette perfume tie-ins. Window displays on Admiral Radio and Alice Stuart blouses were featured in L. S. Ayres and radio shops.

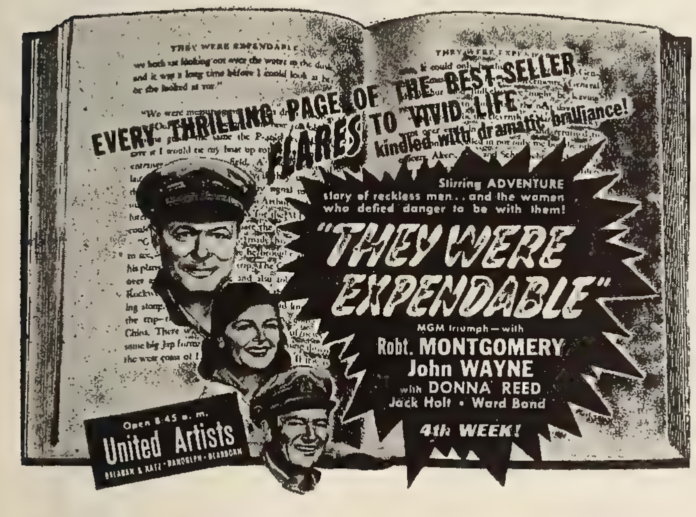
START YOUTH SHOW TO OFFSET DELINQUENCY

Figuring that action, not just talk, will divert youth from delinquency and give wholesome outlet for youthful energies, manager Arthur Egberts of Loew's Ohio theatre, Columbus, Ohio, and the Lazarus department store combined forces to present the Hi-Jinx hour-long broadcast and stage show to 1,400 enthusiastic high school students. The Saturday morning show, staged at 10 a.m., with the theatre setting its regular opening back 30 minutes, may become a pattern for youth shows throughout the country, in the opinion of Egberts. Talent on the show, broadcast over WCOL, included singers from Columbus and Franklin County schools, tap dancers and the nationally known Columbus Boys Choir.

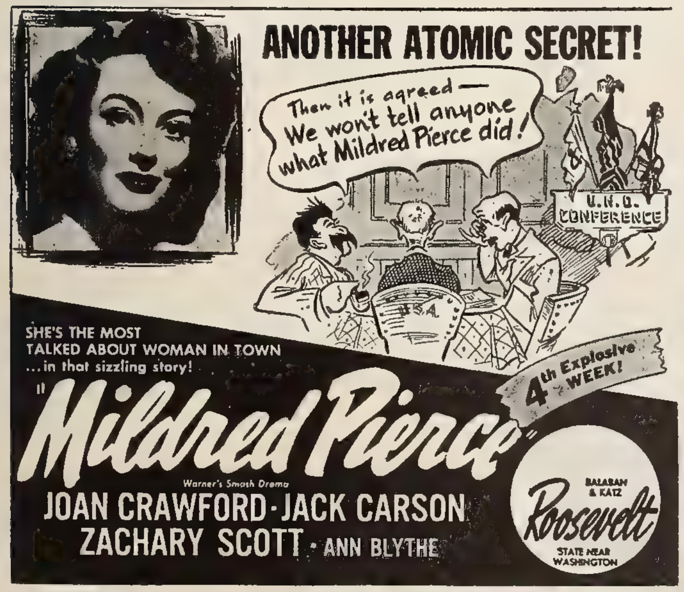
Plants Remodeling Co-op Ad

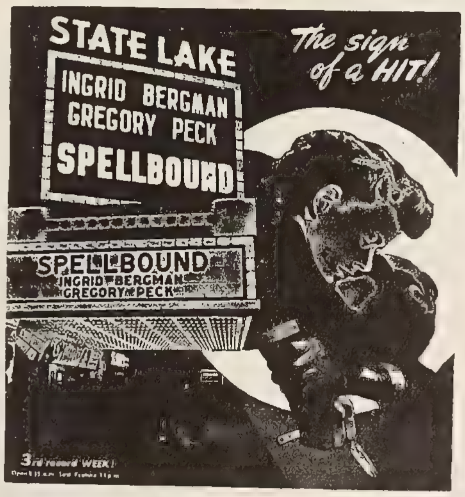
A full page cooperative newspaper ad publicizing the $15,000 remodeling program for the Elks theatre, Prescott, Ariz., was promoted by manager Claude Cline. Fourteen merchants sponsored the ad in the *Courier.*

Timely Showmanship


THEY WERE EXPENDABLE
EVERY THRILLING PAGE OF THE BEST-SELLER FLARES TO VIVID LIFE kindled with dramatic brilliance!
Stirring ADVENTURE story of reckless men... and the women who defied danger to be with them!
"THEY WERE EXPENDABLE"
MGM triumph—with
Robt. MONTGOMERY
John WAYNE
with DONNA REED
Jack Holt • Ward Bond
4th WEEK!
Open 8:45 a. m.
United Artists
BALABAN & KATZ • RANDOLPH • DEARBORN

—is indicated in these recent display ads which appeared in Chicago newspapers. The Chicago theatremen incorporate timeliness and novelty in their layouts as a distinguishing feature. Publicist James Savage is responsible for the "Spellbound" and "Mildred Pierce" layouts. Publicist Edward Seguin is in charge at the United Artists theatre. Del Lawler did all the art work for the three houses which are part of the Balaban and Katz circuit.


ANOTHER ATOMIC SECRET!
Then it is agreed— We won't tell anyone what Mildred Pierce did!
U.N.O. CONFERENCE
SHE'S THE MOST TALKED ABOUT WOMAN IN TOWN ...in that sizzling story!
"Mildred Pierce"
4th Explosive WEEK!
Warner's Smash Drama
JOAN CRAWFORD · JACK CARSON
ZACHARY SCOTT · ANN BLYTHE
BALABAN & KATZ
Roosevelt
STATE NEAR WASHINGTON


STATE LAKE
INGRID BERGMAN
GREGORY PECK
SPELLBOUND
The sign of a HIT!
SPELLBOUND
INGRID BERGMAN
GREGORY PECK
3rd record WEEK!

Boxing Tieup on "Antonio" Aids Ackery Campaign

For the engagement of "San Antonio" at the Orpheum theatre, Vancouver, B. C., Canada, manager Ivan Ackery arranged a tieup with the "Golden Gloves" boxing contests held at the Forum arena. Ackery made the presentation of a trophy labelled "the San Antonio Cup." 7,000 boxing fans attended the event. The presentation was broadcast.

A tieup was arranged whereby 2,000 heralds were passed out and free tickets were given to lucky program holders.

The picture was screened two weeks in advance for the press. This promotion resulted in write-ups in three Vancouver newspapers, including scenic photos. A coloring contest was conducted on the kiddies' page of the *Sun.* Entrants were asked to color a drawing of Errol Flynn on a horse. Free tickets were awarded to winners according to age groups.

Magazine Inserts Used

Ten thousand colored heralds were inserted in copies of *Liberty Magazine* a week in advance. Ushers and cashiers were dressed in cowgirl costumes. A story and a picture of the staff in costume broke in the *Sun.* The staff also wore costumes at a local "Sport of Kings Frolic" and sold tickets for a raffle, which resulted in some good publicity.

Huge Register Placed in Lobby for "Waldorf"

One of the features of the campaign arranged by manager Milton Brown of the Paramount theatre, Kankakee, Ill., in conjunction with Bill Green, MGM exploiteer, for the opening of "Weekend at the Waldorf," was a huge hotel register placed in the lobby two weeks in advance. Patrons were invited to sign the register, which was made of composition board. Fifteen names were selected and indicated with a red star to receive guest admissions.

For the same campaign the public telephone company permitted their front window to be utilized for a display of stills of the picture and the Lasser's Furniture Store donated a window to promote the sheet music of the film. Additionally, 50 letters written on "Waldorf-Astoria Hotel" stationery were sent to civic and social clubs of Kankakee, calling attention to the picture.

Accentuates Lobby Display

For his date on "Weekend at the Waldorf," manager C. E. Bilton of the Savoy Cinema, Wolverhampton, England, used a 20 by 12 foot lobby display featuring the four stars of the picture. Copy read: "This one's really a gem of romantic comedy. It's got fun, pace, pathos, wit and liveliness."

From daring drama to double-daring romance, in history's timeliest tie-up with an Academy Award!

THE *Millandslide* OF HITS

FROM PARAMOUNT

continues Saturday, when

THE MOVIE MAN OF THE YEAR

follows the all-time record Broadway run of "Lost Weekend"* with the

. Y. RIVOLI WORLD PREMIERE OF

"*Kitty*"

Starring

ETTE GODDARD · RAY MILLAN

with PATRIC KNOWLES · CECIL KELLAWAY
REGINALD OWEN · CONSTANCE COLLIER

A **MITCHELL LEISEN** Production

Produced by Darrell Ware and Karl Tunberg
Directed by MITCHELL LEISEN
Screen Play by Darrell Ware and Karl Tunberg

*17th WEEK—AND STILL DOING INCREDIBLE BUSINESS THAT WOULD WARRANT MONTHS MORE—BUT EVER-LOVIN' "KITTY" JUST CAN'T WAIT!

Cohen Exploits “Whistle Stop” With Contest

A newspaper contest was the highlight of the campaign for the engagement of “Whistle Stop” at the Poli-Hartford theatre, Hartford, Conn. Arranged by manager Lou Cohen and assistant manager Sam Horwitz, the contest ran for three days in the Hartford *Times*. Readers were asked to name female co-stars in previous George Raft films. Guest tickets were awarded to the first 25 correct answers submitted.

A radio contest provided extra publicity for the picture. Cash prizes and guest tickets were given for the best compositions describing different types of whistling. The competition was conducted on both a morning and afternoon record program over WTHT and received a good response.

Jane Carter, book reviewer for a local department store, devoted a 15 minute radio program to the opening. She discussed the book, the picture and the stars.

Book Store Tieups

Book departments in three downtown stores featured counter cards with the following copy: “Prize winning books make great pictures. Read the book, See the picture.” The displays were surrounded by stills, theatre copy and playdate. A card was planted in a local pet shop, featuring an 8x10 still of star Ava Gardner and a German police dog, with playdate copy.

The Koppelman News Co. bannered its six trucks with copy on the picture.

Religious, Club Groups at Preview of "Forest"

A special screening was held prior to the opening of “The Enchanted Forest” at the Poli-Strand, Waterbury, Conn. The screening was arranged by manager Paul O. Klingler. In attendance were 89 nuns, representatives of the General Federation of Women's Clubs and heads of Parent-Teacher Associations.

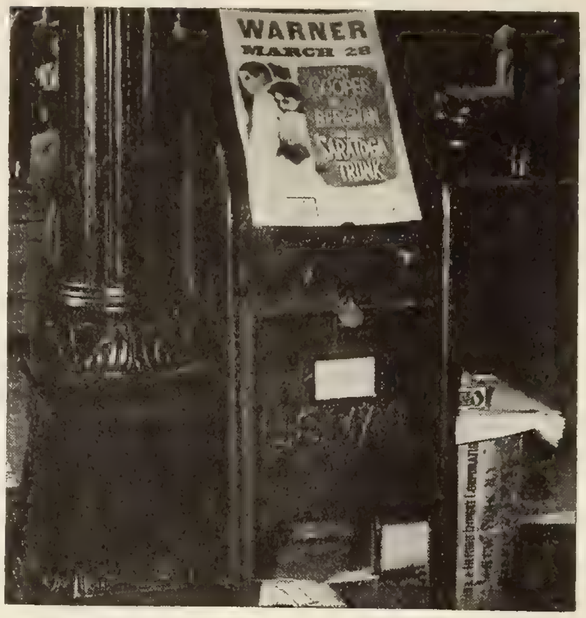
Klingler also promoted a contest in the Naugatuck *Daily News*. Children were asked to color a line drawing that appeared in the newspaper. Guest tickets were awarded as prizes.

Personal letters were sent to school teachers, pointing out the nature of the film and its endorsement by the clergy, PTA and Women's Clubs associations.

Race Matinees Effective

Race matinees have proved an effective way of getting regular children attendance for manager Philip Katz of the Kenyon theatre, Pittsburgh, Pa. Fifteen toys are given away each Saturday as prizes. In addition two scooters, contributed by Sandusky Pharmacy and MacCadden's Footwear, are awarded each week as special prizes.

BARNES USES MAIL BOX TO PLUG "SARATOGA TRUNK"



Jim Barnes, manager of the Warner theatre, Memphis, garnered some valuable publicity for his date on "Saratoga Trunk" in this novel manner. Window cards addressed to local merchants were prominently displayed on letter boxes. Mail schedules were watched and cards replaced with others at regular intervals. Many of the merchants who received the card rewarded Barnes' interest by displaying the cards in windows.

Mayor Proclaims ‘Tars and Spars’

Jack O'Rear, manager of the Colonial theatre, Harrisburg, Pa., arranged with Mayor Howard E. Milliken to issue a proclamation designating “Tars and Spars” week coincident with his engagement of the picture.

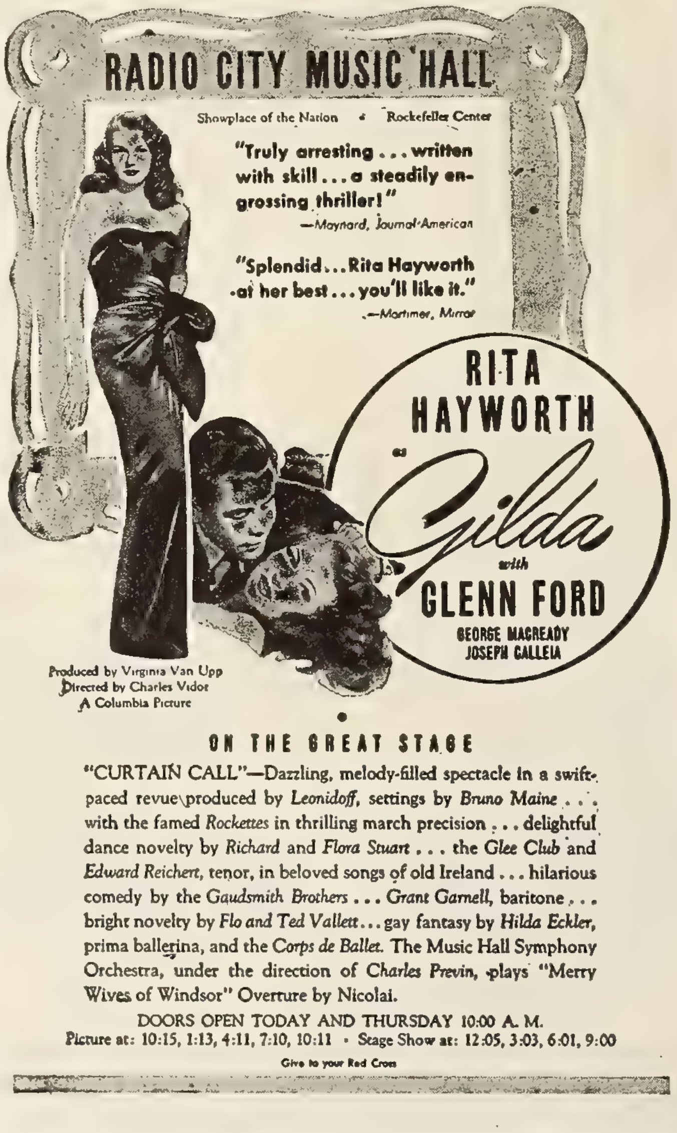
Jack also tied in with the Coast Guard in their recruiting campaign. A special team of recruiters handed out literature and solicited prospective enlistees at a spotlighted booth in the lobby of the theatre. The Coast Guard provided a speaker for a summary of its activities during the last intermission each night.

The Coast Guard tie-in also resulted in many cooperative newspaper ads which were paid for by local merchants. The ads plugged the recruiting campaign and the playdate of “Tars and Spars.”

Newsreel Makes Front Page

Mollie Stickles, manager of the Palace theatre, Meriden, Conn., landed a front page news break in the *Journal* recently in connection with highlights in the theatre's newsreel. Mollie has consistently plugged away to publicize her newsreel, considering this an important adjunct to the regular program.

Broadway Theatre Ads



RADIO CITY MUSIC HALL

Showplace of the Nation • Rockefeller Center

"Truly arresting . . . written with skill . . . a steadily engrossing thriller!"
—Maynard, Journal-American

"Splendid . . . Rita Hayworth at her best . . . you'll like it."
—Mortimer, Mirror

RITA HAYWORTH as *Gilda* with GLENN FORD
GEORGE MACREADY
JOSEPH CALLEIA

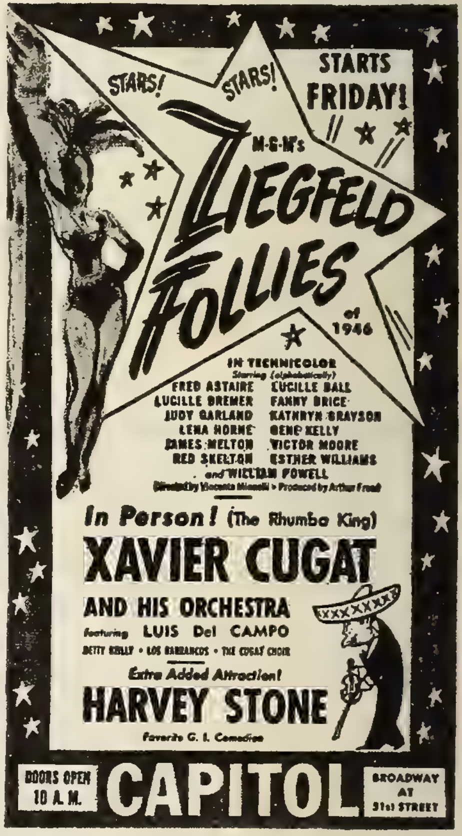
Produced by Virginia Van Upp
Directed by Charles Vidor
A Columbia Picture

ON THE GREAT STAGE

"CURTAIN CALL"—Dazzling, melody-filled spectacle in a swift-paced revue produced by *Leonidoff*, settings by *Bruno Maine* . . . with the famed *Rockettes* in thrilling march precision . . . delightful dance novelty by *Richard* and *Flora Stuart* . . . the *Glee Club* and *Edward Reichert*, tenor, in beloved songs of old Ireland . . . hilarious comedy by the *Gaudsmith Brothers* . . . *Grant Garnell*, baritone . . . bright novelty by *Flo and Ted Vallett* . . . gay fantasy by *Hilda Eckler*, prima ballerina, and the *Corps de Ballet*. The Music Hall Symphony Orchestra, under the direction of *Charles Previn*, plays "Merry Wives of Windsor" Overture by Nicolai.

DOORS OPEN TODAY AND THURSDAY 10:00 A. M.
Picture at: 10:15, 1:13, 4:11, 7:10, 10:11 • Stage Show at: 12:05, 3:03, 6:01, 9:00

Give to your Red Cross



STARS! STARS! STARS! STARTS FRIDAY!

M-G-M's ZIEGFELD FOLLIES of 1946

IN TECHNICOLOR
Starring (alphabetically)
FRED ASTAIRE • LUCILLE BALL
LUCILLE BREMER • FANNY BRICE
JUDY GARLAND • KATHRYN GRAYSON
LENA HORNE • GENE KELLY
JAMES MELTON • VICTOR MOORE
RED SKELTON • ESTHER WILLIAMS
and WILLIAM POWELL
Directed by Vincente Minnelli • Produced by Arthur Freed

In Person! (The Rhumba King)
XAVIER CUGAT
AND HIS ORCHESTRA
featuring LUIS Del CAMPO
BETTY REILLY • LOS BARRANCOS • THE CUGAT CHOIR

Extra Added Attraction!
HARVEY STONE
Favorite G. I. Comedian

DOORS OPEN 10 A. M. CAPITOL BROADWAY AT 51st STREET

Here are recent display advertisements promoting the opening of "Gilda" and "Ziegfeld Follies" at the Radio City Music Hall and Capitol theatres in New York. Fred Lynch handles advertising for the Music Hall. Credit Paula Gould for the Capitol layout.

HOTTEST

SERIES ON THE SCREEN TODAY!

"JUST WHAT THE FANS WANT"
—Showmen's Trade Review

"BRIGHT, BRISK, STIMULATING"
—Motion Picture Herald

"ESTABLISHED DRAWING CARDS"
—Hollywood Reporter

Monogram's

BOWERY BOYS

starring

LEO GORCEY
HUNTZ HALL
BOBBY JORDAN
BILLY BENEDICT

Jan Grippo
PRODUCTIONS

CURRENT RELEASE
eatures That Killingly
unny Giant of "Murder,
ly Sweet"...
MIKE MAZURKI

"LIVE WIRES"

with CLAUDIA DRAKE • PAMELA BLAKE
Produced by LINDSLEY PARSONS and JAN GRIPPO
Directed by PHIL KARLSON
Screenplay by Tim Ryan and Josef Mischel • Story by Jeb Schary

MONOGRAM HAS THE BEST SERIES!

Stranger Lands Press Support

Newspapers of Westchester County, N. Y., have allotted considerable space to the recent playdates of manager Michael Stranger of the State theatre, White Plains, N. Y.

For his double bill of "The Last Chance" and "Guest Wife" seven newspapers ran stories and cuts, including a three column photo of Claudette Colbert drapped in suggestions for a bridal wardrobe; two column mat on "The Movies Had a Word for It! 'Guest Wife' "; three column scene of Miss Colbert and Don Ameche, and two column scenes on both pictures in the *Reporter Dispatch.*

Five newspapers gave space to the playdate of the twin bill, "Story of G. I. Joe" and "Snafu." The *Westchester Herald* carried a two column story on the late Ernie Pyle with abundant mention of "Story of G. I. Joe."

Arranges Tieup on Award

As a build-up for the final night of "Bells of St. Mary's" at the Poli-College theatre, New Haven, Conn., manager Ruth Bolton arranged for the U. S. Treasury War Bonds citation award to St. Francis Drum and Bugle Corps to be presented from the stage of the theatre.

FOR FUN AND BOX-OFFICE!

Treat Your Patrons to The Most Unique Show in Town

The GOOD OLD DAYS
COME ONE — COME ALL TO SEE THE
"10 NIGHTS IN A BARROOM"
"THE GREAT TRAIN ROBBERY"
HISS THE VILLAIN!
THE GOOD OLD SONGS
DEMPSEY - WILLARD FIGHT

IT'S A SHOWMAN'S DREAM!

(Book it at Your Nearest Exchange)

SHOWMEN PERSONALS

In New Posts: Elmer Adams, Jr., Bison, Criterion and Avon theatres, Shawnee, Okla., for the Griffith circuit. Marty Schwartz, Egyptian, Los Angeles. Harry Simons, RKO Palace; Lawrence Caplane, RKO Grand; both in Columbus, Ohio. Ronald Moray, Orient, Philadelphia.

Forrest Sorenson, Palace; Irving Heller, Capitol; Jack Slingluff, Zephyr; all in Burlington, Ia. Hubie Schrodt, Rialto, Fort Dodge, Ia., replacing H. M. Miller who moves into the Strand. Harley Klemas, Palace, Mason City, Ia. Marvin Low, Princess, Boone, Ia.

Bob Duke, Fox Uptown, Los Angeles. Lawrence Day, Clarion, Clarion, Ohio. Iz Segal, Belmont, Philadelphia. Carter English, Majestic, Centerville, Ia. Leo Peterson, Princess, Eagle Grove, Ia. Bing Ingram, Grand, Estherville, Ia.

James Thompson, Nortown, Chicago. Dave Alexander, Illinois, Moline, Ill. Vic Chatfield, Keystone, Philadelphia. Frank Boedecker, Roxy, Missoula, Mont. Del Apel, Palmer, Palmer Park, Highland Park, Mich. James Current, American, Chicago.

Assistant Managers: Gilbert Rounsaville, Bison, Criterion, Avon, Shawnee, Okla. Elmer Risley, State, Philadelphia. Richard Fulham, State, Denver, Colo. John Wattstein, Stanley, Newark, N. J. Edward Rettig, RKO-Schine-Paramount, Syracuse, N. Y.

Sam Mendelsohn, Granada, Chicago. Harry Sigman, RKO Palace, Cleveland, Ohio. Ralph Fry, Paramount, Abilene, Texas. Ward Wilfrey, Branford, Newark, N. J. Bill Kanefsky, Earle, Philadelphia. Robert Jones, Floral, Floral Park, Long Island, N. Y. McKendrie Williams, Fantasy, Rockville Center, L. I., N. Y.

Returned Servicemen: Martin A. Woods, Dal-Sec, Dallas, Texas. Charles Snyder, Texas Consolidated, Denison, Texas. Boyd Fry, Loew's Grand, Atlanta, Ga. Rod McCulloch, Garden, Davenport, Ia. Sam Carr, Ritz, Greenville, Ala. Dorothy Koring, Loew's Esquire, Toledo, Ohio.

Jack Casey, Rio, Helena, Mont. Russell Weaver, Arcade, Detroit, Mich. Leroy Wainwright, Lyric, Asbury Park, N. J. Guy W. Hevia, Community, Morristown, N. J. James Mullen, Strand, Red Bank, N. J. Leroy Blumenheim, Paramount, Long Branch, N. J.

Birthday Greetings: Harold D. Van Vorst, Allan Claypool, Harold W. Frakes, Jane Meisel, Henry Bettendorf, Emerson L. Carter, John Esposito, Edward Purcell, Leslie C. McEachern, Jack Van Borssum, Benjamin J. Smart, William J. Hamborsky, Albert C. Detwiler, Archie B. Holt.

George D. Seymour, James Anderson, Hazel Van Allen, Howard Hilderbrandt, William A. Berns, Frank A. Millspaugh, E. G. Jackson, Martin G. Smith, Ben Bloomfield, J. A. Klink, James M. Sanderson, Wallace H. Akin, Lawrence J. Dandeneau, Alberto Monroy, Samuel P. Meisner.

Leon Pickle, James H. Tobin, Clarles H. Gibson, R. L. Nichols, Henry Eytinge, R. Borst, Frank Schellinger, J. E. McKinstry, Andrew Gibson, H. Arthur Leatherman, Herman Berlin, Jr., Herb Rightland, Gabriel Rosenthal, Garnet M. Wright, Sam Gilman.

Showmen's Calendar: May 1st: May Day; Child Health Day; Dewey's victory in Manila—1898. 5th: Mother's Day. 6th: Robert Peary, discoverer of North Pole, born—1854. 8th: V-E Day. 11th: Minnesota admitted to Union—1858. 12th: Florence Nightingale born—1820; National Music Week starts. 13th: Jamestown, Va., settled—1607. 14th: First Constitutional Convention—1887. 23rd: Captain Kidd, famous priate, executed in London—1701. 24th: First telegraph message sent—1844; Brooklyn Bridge opened—1883. 29th: Wisconsin admitted to Union—1848. 30th: Memorial Day.

Places Two Co-op Ads For "Harvey Girls"

For his campaign on "The Harvey Girls" engagement at the Oneonta theatre, Oneonta, N. Y., manager Harold deGraw promoted two cooperative newspaper ads in the *Daily Star.* The ads were sponsored by Bresee's department store and City Drug Store.

Three local Harvey families were invited to be guests of the management. This promotion was publicized in Gene Brown's *Daily Star* column.

Poster cards were placed on individual coin boxes throughout the city. A lobby display card advertised the fact that autographed photos of Judy Garland would be given to the first 30 teen-age girls attending the Sunday matinee.

Catch-Copy in Ad Layouts Stressed by McGeachie

Ingenuity in his newspaper advertising was recently indicated by manager W. P. McGeachie of the Orpheum theatre, Sault Ste. Marie, Ont. Around election time a typical McGeachie ad would include this copy: "Elected!! The nomination of public approval has been won by the Orpheum—and this is the kind of 'Family Entertainment' that won the honor."

For a mystery double bill McGeachie's copy ran like this: "Does your skin break out in GOOSE PIMPLES? If you do, count on a bumper crop when you see this show tonight." McGeachie credits extra business at the boxoffice to the novel copy.

Lehman Holds Children's Matinee

Manager Lawrence Lehman recently arranged a children's matinee at the Orpheum theatre, Kansas City, Mo. The show consisted of 17 color cartoons. Tickets were placed on sale a day ahead of playdate. The matinee was a complete sell-out.

Contacts Author for Plug

For his engagement of "The Harvey Girls" at the Auburn theatre, Auburn, N. Y., manager Ray Corcoran contacted Samuel Hopkins Adams, author of the book. An enlargement of the author's telegram reply was used in the lobby. The stunt also received considerable newspaper attention as Adams has a summer home near Auburn.

Tieup Arranged with Co-eds

For his playdate of "Because of Him" at the Kentucky theatre, Lexington, Ky., manager Bob Cox arranged a tieup with University of Kentucky co-eds. They sponsored a Baby Shower in honor of star Deanna Durbin, who recently gave birth to a baby daughter.

Promotion Proves Boxoffice Boon For "Rebecca"

"REBECCA"
VICTORIA THEATRE

Pet shop tieups aided reissue date for "Rebecca" at the Victoria, New York.

Again displaying the advantage of exploiting important pictures of other years, manager Maurice Maurer instituted a most effective campaign for "Rebecca," which brought gratifying results for the film's date at the Victoria theatre, New York. Newspaper publicity was secured in metropolitan dailies with feature stores and art.

Publicity tied to the recent Academy Awards announcements hinged on the fact that "Rebecca" was an award winner of a previous year.

More than 90 window tieups were arranged, including displays in 12 florists; five wearing apparel shops; 53 pipe and cigar stores; five camera equipment stores; 10 cleaning service stores, and pet shops, book stores, etc.

Good Radio Coverage

The picture was accorded excellent coverage over local radio outlets. WNEW used two quiz contests on "Rebecca." Paula Stone on her "Hollywood Digest" program used a question on the film for the quiz part of her show. Winners received guest tickets.

Four cooperative newspaper ads were sponsored by the Sterling Furniture Company. Four 1,000 line ads were placed in newspapers in New York, Newark, Jersey City and Elizabeth, N. J., with the catchline, "Tops in Entertainment—Tops in Value."

Salmans Hits Front Page

A page one story was garnered by manager James Salmans for his playdate of "Cinderella Jones" at the Sixth Street theatre, Coshocton, Ohio. The story, which appeared in the Coshocton *News,* publicized the "Cinderella Slipper" contest held in conjunction with the showing of the picture.

Plants Two-Page Sepia Spread

For the engagement of "Adventure" at the Palace theatre, Cincinnati, Ohio, a double page spread was planted in the rotogravure section of the Cincinnati *Enquirer* by manager Erwin Bock and Nathan Wise, publicist. The spread consisted of stills showing Clark Gable and his leading ladies down through the years, ending with a scene from "Adventure."

Screening Held for Clergymen

A special screening of "The Lost Weekend" was held for clergymen at the Magnet theatre, Claremont, N. H., by manager Francis J. Cahalan. Comment on the production was extremely favorable.

McClain Plants Scene Mats

Scene mats on two pictures recently were planted in county newspapers by manager Bill McClain of the Virginia theatre, Carrollton, Ohio. The pictures were "Fallen Angel" and "Then There Were None."

Recreates "Yolanda" Bath Scene in Window Tieup

A small scale duplication of the bubble bath scene in "Yolanda and the Thief" with a live model was the highlight of a window tieup promoted by manager Charles W. Barnes, Jr., of the Granada theatre, Kansas City, Kan. Police were required to keep the crowds from blocking the sidewalk in front of the Katz Drug Co. window. Arrangements also were made with Arthur Murray to furnish exhibition dancers at no cost for a stage presentation.

Phillips Arranges Tieup On "Ice Queen" Contest

A tieup with the annual "Ice Queen" contest sponsored by Sudbury, Ontario, Can., civic officials was effected by manager Max Phillips of the Regent theatre, Sudbury. The participants were presented from the stage of the Regent by Mayor W. S. Beaton.

DAVID L. LOEW
presents
THE MARX BROTHERS
in
A NIGHT IN CASABLANCA
think... think...
WANTA MAKE A MINT?
WANTA CROWD YOUR THEATRE?
YOU WANTA THE MARX BROTHERS!
1946's HOWLRAISER FROM U A!

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST. LICENSED, SOBER, RELIable, highest character, references. Also interested in purchase of theatre. BOX 1977, MOTION PICTURE HERALD.

MANAGER AT LIBERTY DESIRES POSITION with circuit or independent. Thoroughly reliable and competent. BOX 1978, MOTION PICTURE HERALD.

USED EQUIPMENT

TWO SIMPLEX MACHINES COMPLETE; TWO low Peerless lamps; Hertner generator; all perfect condition; now in use. Available about sixty days: $1,200. SPARTA THEATRES, Sparta, Wis.

SIX SOLD LAST MONTH. VETS ESTABLISH your own house. Complete army theatre Booth outfits; Holmes professional latest type sound projectors, 2000′ magazines; lens; baby Strong automatic Arc Lamps; 15 amp. Rectifiers; constant speed motors; 3 point adjustable heavy Pedestals; high fidelity 30 watt Amplifiers; Monitor Speaker; 2-way multicellular Horn System, everything ready to go, $1,995. S. O. S. CINEMA SUPPLY CORP., New York 18.

500 REBUILT AMERICAN SEATING BALL-bearing panel back, box spring chairs, $5.95; 120 Irwin veneer backs and seats, $3.95; 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, metal lined, $7.95; 140 American rebuilt heavy veneer back, spring cushions, $6.50; 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 300 American veneer back, springless cushions, $4.50; beautiful Cardinal red Leatherette, 52″ wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25 Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

WHAT DO YOU NEED? PROJECTORS, SOUND, Lamphouses, Parts, accessories? We have it and at bargain prices. Write us. STAR CINEMA SUPPLY CO., 440 West 45th St., New York 19.

RCA HIGH FIDELITY SOUND SYSTEM, COMplete, guaranteed, in excellent condition for seating capacity to 650. · $650. STATE THEATRE, Davenport, Ia.

FOR SALE—PAIR SIMPLEX DOUBLE-BEARING front shutters, complete except lamphouses and amplifier. F. SHAFER, Washington, Ind.

LARGE STOCK OF SIMPLEX PROJECTORS, Peerless and Strong arc lamps, new and used Rectifiers, Sound Equipment. 700 rebuilt leather covered theatre chairs $4.25 each. New sound screens, Western Electric 35mm. portable projectors. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, N. Y.

THEATRE CHAIRS: 200 STREAMLINED, full upholstered, International Seat Company chairs; 800 spring cushioned chairs, relacquered and new leather; 900 spring-edge cushions; 850 veneer chairs. Immediate delivery. We upholster chairs. Phone: LEnox 3445. JESSE COLE, 2565 McClellan Ave., Detroit, Mich.

NEW EQUIPMENT

POSTER CASES — STAINLESS STEEL, 40x65 glass size, equipped with cold cathode tube illumination around entire case. Immediate delivery. All other sizes, delivery 10 days. Literature upon request. BEN B. POBLOCKI & SONS, 2159 South Kinnickinnic Ave., Milwaukee 7, Wis.

NEW ALL WOOL HIGH PILE HEAVY THEAtre carpet. Beautiful patterns. Pre-war quality. Large quantities. Let us know your requirements now. A. R. KAMM & COMPANY, 201 N. Wells St., Chicago 6, Ill.

NEW 35MM. AND 16MM. SOUND PROJECTORS in stock. Pair Holmes portable projectors, complete, bargain. STINSON, 521 South Lombard, Oak Park, Ill.

NEW DIMMERS HALF PRICE—NAVY SURPLUS —2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; new Zeiss Ikon 35mm. Sound Projectors, $275; Griswold Splicers, $21.95; coated Lenses, $45; 30W theatre Amplifiers, $125; double telephone outfit, $13.50; Flextone plastic coated washable soundscreens, 37½c square foot; crystal beaded, 44½c. Spring catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

STUDIO EQUIPMENT

2000W PORTABLE SUNSPOTS, $89.50; 10″ FRESnellites, $57.50; Akeley newsreel Camera, magazines, lenses, gyrotripod, $795; new 400′ 16mm. double magazines, $79.50; Moviolas, $195 up. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

500 SEAT SUBURBAN THEATRE ON OUTskirts of large Northwest city. Illness forces sale. Owner says gross $2,670 per month. Building, business, equipment and supplies all included in cash price of $55,000. ALLEN BURT, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

THEATRE WANTED ALREADY OPERATING IN small town under $10,000; give details. BOX 1974, MOTION PICTURE HERALD.

EXPERIENCED MANAGER-OPERATOR WANTS to lease theatre in town 1,000 to 10,000 population. West preferred. ROUTE 5, BOX 249, Bremerton, Wash.

THEATRE WANTED. INDEPENDENT INdividual former government official. Alternative choice is placement as projectionist. BOX 1976, MOTION PICTURE HERALD.

VETERAN AND PARTNER WANT TO PURchase, lease, or operate on percentage theatres in the Mid.West. Best of references. BOX 1971, MOTION PICTURE HERALD.

HELP WANTED

WANTED — ASSISTANT HOUSE MANAGER — Ability to operate helpful, not necessary. State experience, salary expected and references in application. COLUMBIA AMUSEMENT CO., Paducah, Ky.

OPERATOR—ASSISTANT MANAGER—MODERN small town theatre near Richmond. Best equipment. 30 hours operation. 6 days. $37.50 weekly. Open April 15th. DAW, Tappahannock, Va.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 to 100 or 1 to 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

DOES YOUR BOX OFFICE NEED A STIMUlant? Try this. It will amaze you. Genuine movie star photos 3½x5½, $22.50 per thousand, of any star. Free samples. BRAM STUDIO, INC., 306 W. 44th St., New York 18, N. Y.

THEATRE BROKER

FOR BEST RESULTS WHEN BUYING OR SELLing a theatre, consult ANTHONY SERRITELLA, Licensed Theatre Broker, 1204 W. Grand Ave., Chicago 22.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

SERVICES

MODERNIZE YOUR PROJECTION LENS SYStems by high temperature non-reflection coating. Prompt service. Ask for information: MITCHELL OPTICAL CO., P. O. Box 3755, Kirkwood 25, Mo.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

WANTED TO BUY

WANTED: FOREIGN AARIFLEX—CINEPHON—Debrie cameras. Also any American makes for cash or exchange for good movie equipment, sound and silent. CAMERA MART, 70 West 45th St., New York City.

THEATRE PIPE ORGAN. WRITE ARTHUR SHERMAN, 3549 North Emerson, Indianapolis, Ind.

Brandt Company To Import Films

Distinguished Films, Inc., has been organized for the distribution and exhibition of foreign films in the United States, by William Brandt, associated in the operation of the Brandt circuit in New York, it was announced last Thursday in New York. Other officers of the new organization are Oliver A. Unger, vice-president, and Martin Levine, treasurer.

Mr. Unger, former sales representative for Monogram, recently returned from an extended tour of Europe where he surveyed the film markets for possible product for the new organization. Walter Klee will assist Mr. Levine, general manager of the Brandt theatres, who will direct the new company's activities.

The plans include the presentation of the company's foreign film in a circuit of Brandt-operated theatres and other houses in cities throughout the country.

So far the company has completed negotiation for the acquisition of three French pictures filmed after the liberation, and two re-releases. They are: "Amok," a French drama based on Stefan Zweig's novel; a Henri Decoin production of "Her First Affair," a musical drama starring Danielle Darrieux, and "The Devil's Hand," a psychological drama. The two re-releases are "Les Miserables" and "Cloister."

Film Classics Franchise Holders Combining

Film Classics franchise holders in six Southern cities have formed a single distribution outlet covering the entire South, thus eliminating the necessity of making separate state-right releasing deals in each area. Each will retain individual interests in their exchanges and distributors have authorization to handle product other than that of Film Classics. Francis White, Jr., Charlotte franchise holder, and John Mangham, owner of both Atlanta and Memphis franchises and a partner with E. C. Hilgers in the operation of the New Orleans exchange, will represent the entire group in deals with outside producers. Mr. Mangham will open a Memphis branch shortly. Also in the deal are John Franconi, Dallas franchise holder, and Carr Scott, operating in Oklahoma City.

"Devotion" Openings Set

The following opening dates have been set for the opening of Warners' "Devotion," starring Ida Lupino and Paul Henried: New York Strand, April 5; Warner, Memphis; Boyd, Philadelphia, and Warner, Atlantic City, April 18; Stanley, Baltimore, April 20.

Warner to Show "Man"

"Her Kind of Man," Warner picture, will be tradeshown nationally April 22, and will be generally released some time in May.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Suspense

Monogram-King Brothers—Belita Betters Best

Belita betters her previous best, on skates and off, in this King Brothers production which likewise betters their previous best and measures up fully to the early declaration of Monogram's president, Samuel Broidy, that "Suspense," then still in production, would be "the opening gun on Monogram's bid for major recognition." It is a picture equipped to command top placement and to give excellent account of itself both as box office attraction and as entertainment.

What the King Brothers, who had distinguished themselves in the field of melodrama, would do with a picture necessarily built around a skating star and affording her opportunity to display her skating talent, was a question Hollywood at large weighed with interest while the film was in the making. What they did, with impressive success, was to construct a picture combining, without a seam showing, a full measure of the melodramatic material which is their special ware with an adroitly balanced measure of the skating-spectacle which is Belita's special domain.

They went to Philip Yordan for their script, which isn't quite as outright as his "Dillinger," but possesses some of the same characteristics, and they engaged the veteran and versatile Frank Tuttle to direct the production. They cast the accomplished Barry Sullivan and the able Albert Dekker as the men in the heroine's life, and they added the experienced Eugene Pallette, Bonita Granville and George E. Stone in principal supporting roles. And they engaged Daniele Amfitheatrof to provide a superb music score. To all these credit is due in substantial measure for realism of performance in a down-to-earth picture.

The story opens with Belita married to Dekker, who is also manager of the ice show in which she is starred, and with Sullivan arriving on the scene, Los Angeles, broke and looking for a job. Dekkek employs him as a peanut vendor, but he rises swiftly to challenge Dekker's position both as manager and as Number One Man in Belita's heart. Dekker finally attempts to murder Sullivan, and fails, supposedly dying in a landslide, but actually surviving and arriving later on the scene of Belita's further triumphs under Sullivan's sponsorship. This time Sullivan decides to do the killing, and gets away with it, although Belita finds out about it and urges him to give himself up. He decides to kill her, instead of doing so, but loses his nerve, and is shot down by Miss Granville, a former sweetie he's been discouraging all along, for reasons which have no bearing on or connection with the killing of Dekker, thus bringing the story to a close without the usual happy ending and with Belita presumably wedded permanently to her art.

In common with other films of recent origin, the murderer gets away with his crime, so far as the police and the official records are concerned, although in this case he does get bumped off before the picture is over. On the other hand, the gal who bumps him does get caught by the police, who thus end the picture with a 50 per cent average.

Previewed at Warners theatre, Beverly Hills, where it played very well, Belita's skating numbers drawing round applause from an audience raptly held by the melodramatic narrative. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 101 min. PCA No. 11430. General audience classification.

Roberta Elva	Belita
Joe Morgan	Barry Sullivan

Albert Dekker, Eugene Pallette, George E. Stone, Edit Angold, Leon Belasco, Miguelito Valdes, Bobby Ramos and band.

So Goes My Love

Universal - Skirball-Manning — Pleasant Nosegay

Brooklyn, hard by New York, as it was about 75 years ago, furnishes a leisurely and picturesque background for a leisurely and pleasant series of episodes in the life of Hiram Percy Maxim, the inventor, and his family.

They had zanies back in those days, and Don Ameche, who plays Maxim, clearly was one. Unconventional in a very conventional age, he meets unconventional Myrna Loy, who has shocked the neighbors by open declaration of her campaign for a husband, well-entrenched in worldly goods. But with her it turns out to be a case of conversation and a marriage with Ameche, who is anything but the kind of spouse provided in the blueprint of her own making. They have their struggles and their minor differences as Ameche fights his way up the ladder of his inventions to security for his wife, then Percy, who is their first born, and thereafter a second child, who arrives toward the close of the film.

Based upon "A Genius in the Family" by Maxim, the screenplay by Bruce Manning and James Clifden reflects a decided nosegay quality and considerable charm. In his direction Frank Ryan clearly has caught the spirit of the script and has been successful in extracting performances in like key from his principal players. "So Goes My Love," consequently, turns out to be not so much a case of what happens, which is not much, as it does of how it is made to happen. The relationship of the various members of the family is heart-warming and understanding. Because they are ahead of their times in their various approaches to the social amenities, they stand out and away from the assortment of stuffed-shirts who make up the rest of the scenery. The opportunity for quiet comedy, therefore, becomes apparent.

In the main, the objective is reached. There are occasions, however, when the quality of comedy is strained. The result is passages become "previous" with a leaning toward too much striving for effect. This never becomes serious enough, however, to mar the over-all impression of a light and inconsequential tale airily told. General values, on the other hand, are short-circuited by the abruptness of the ending. It is practically a surprise finish. Jack H. Skirball produced.

Previewed at home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, April 19, 1946. Running time, 88 min. PCA No. 11446. General audience classification.

Jane	Myrna Loy
Hiram	Don Ameche
Percy	Bobby Driscoll

Rhys Williams, Molly Lamont, Richard Gaines, Sarah Padden, Clara Blandick.

Mysterious Intruder

Columbia—Murder Mystery

Once again Richard Dix gives a forceful performance in another "Whistler" adventure, this time cast as a nondescript private detective, not always on the right side of the law. The film, which also features Barton MacLane, Nina Vale and Regis Toomey, has been neatly directed by William Castle, with suspense tautly sustained throughout.

Eric Taylor's story and screenplay has an old man eliciting Dix's help in finding a girl he hasn't seen in many years so that he can give her a valuable gift that once belonged to her mother. For a time it is doubtful whether Dix is intent on having the mysterious gift returned to its rightful heir or is all for seizing it for himself. A number of murders break out during the adventure, with melodramatic moments heightened by sound effects and eerie photography.

Good performances all around help make an entertaining film out of a standard mystery thriller. Rudolph C. Flothow produced.

Seen at the Strand theatre, where the audience seemed absorbed. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, April 11, 1946. Running time, 61 min. PCA No. 11452. General audience classification.

Don Gale	Richard Dix
Detective Taggard	Barton MacLane
Joan Hill	Nina Vale

Regis Toomey, Helen Mowery, Mike Mazurki, Pamela Blake, Charles Lane, Paul Burns, Kathleen Howard, Harlan Briggs.

The Gay Intruders

Four Continents—Wartime Drama

This English-made film has a familiar theme, but good acting and competent direction by Maurice Elvey make it satisfying and pleasing entertainment. Droll humor is interspersed throughout the film, whose original title was "A Medal for the General."

Godfrey Tearle ably portrays the central character, a charming general of World War I fame. He is downcast when he finds that he is too old for service in World War II and keeps himself isolated from the world on his spacious estate. Six children from the slum areas are billeted at his home and their numerous problems give the general a new interest in life. Many heart-warming incidents arise in the scenes of the general with his "children." Finally he is awarded a medal for his good work during the war.

Among the leading supporting players are Jeanne de Casalis, as a devoted friend, and Moreland Graham, as the general's faithful valet. The juveniles who portray the children from London give true to life characterizations. The film was produced at the National Studios (Elstree). The screenplay by Elizabeth Baron is based on the story by John Ronald.

Seen at the Little Carnegie theatre, New York, where a matinee audience seemed satisfied. Reviewer's Rating: Average.—M. R. Y.

Release date, March 15, 1946. Running time, 84 min. General audience classification.
General Church ....Godfrey Tearle
Lady Frome ....Jeanne de Casalis
Moreland Graham, Mabel Constanduros, John Laurie, Patrick Curwen, Maureen Glynne, Gerald Moore, Brain Weske.

The Caravan Trail

PRC—Eddie Dean Western

Eddie Dean sings and fights his way through a Western drama, photographed in Cinecolor. There is a large dose of fighting with guns and fists which should please the action seekers. This film, like Dean's previous color Western, "Romance of the West," blends an action plot and musical numbers in pleasing fashion. Dean presents "Wagon Wheels," which is the theme song, and "You're Too Pretty to Be Lonesome" and "Crazy Cowboy Song."

Dean and his sidekick, Emmett Lynn, assist a caravan of homesteaders obtain land. Joe King, a tavern keeper, controls the town and the land. Dean is appointed sheriff and tries to remedy the unjust situation. The sheriff and his followers, although outnumbered, overcome the gang of racketeers in a final gun fight and the land is distributed to the homesteaders.

The production and the direction are the work of Robert Emmett. Frances Kavanaugh wrote the original screenplay. Arthur Phelps was in charge of color supervision, and Carl Hoefle was the musical director.

Seen in a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, April 20, 1946. Running time, 57 min PCA No. 11306. General audience classification.
Eddie Dean ....Eddie Dean
Emmett Lynn ....Ezra
Al La Rue, Jean Carlin, Robert Malcolm, Charles King, Robert Barron, Forrest Taylor, Bob Ducan, Jack O'Shea, Terry Frost.

The Kid from Brooklyn

RKO Radio-Goldwyn—And Quite a Kid, Too

The talented—and for this reviewer's money—the amazing Danny Kaye is better than twice before in his third musical. He crashed through to immediate stardom in "Up in Arms," but kept on going in "Wonder Man." But in his new and third musical, "The Kid from Brooklyn," he delivers with a loud report all the promise so considerably indicated in his first two times around.

Some years ago Harold Lloyd made a comedy called "The Milky Way." Samuel Goldwyn's latest with his package of entertainment dynamite is based on that, and for Kaye it turns out to be a vehicle patterned expertly and very neatly to his wide range of talents. Grover Jones, Frank Butler and Richard Connell, craftsmen all, compounded the screenplay which then was passed along to Don Hartman and Melville Shavelson for adaptation.

Jule Styne and Sammy Cahn, who rate among the best of the tunesmiths, were enrolled for the musical end—"You're the Cause of It All," "I Love an Old-Fashioned Song," "Hey, What's Your Name?", "Josie" and "The Sunflower Song." Out of the Kaye standard repertoire came "Pavlowa" by Sylvia Fine and Max Liebman after which Norman Z. McLeod, a stalwart in the comedy field, was turned loose on the direction. The result, all Goldwyn and all Kaye with much top-grade assistance, is "The Kid from Brooklyn."

It's about a shy, all-thumbs milkman who gets himself unwittingly involved in crooked pugilism to emerge as the world's champ in his class. No one is more surprised than Kaye himself. He has a sister, vivacious and competent Vera-Ellen, who sings and dances in a night club, which provides much of the reason for various numbers. He falls for Virginia Mayo, who wants to become a singer, and does. Walter Abel, Eve Arden, Steve Cochran and Lionel Stander make up the foursome who use Kaye to line their own pocketbooks, but don't quite make it. Against this background with its untold opportunity for Kaye-isms is high comedy and a great deal of it.

The routines in the fight ring are inevitably heading for audience howls. This goes for the opening and closing milkman sequences and it also goes for practically all of the footage in between. This comedy of errors is sprawling enough to assure laughs and roars with chuckles in between.

"The Kid from Brooklyn," however, is different from its predecessors in that it relies far less on its star's unique style of song delivery and almost completely on him as a comedian. In fact, the "Pavlowa" number is Kaye's single specialty. Over all and enveloping all are the class values which represent Goldwyn's established hallmark. This attraction is tasteful and a constant pleasure to watch unfold. Its music is good, its timing is excellent and its future as a money-maker of proportion and girth assured.

Seen at trade showing, Astor theatre, New York, where the audience had a fine time. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 114 min. PCA No. 11292. General audience classification.
Burleigh Sullivan ....Danny Kaye
Polly Pringle ....Virginia Mayo
Susie Sullivan ....Vera-Ellen
Eve Arden, Walter Abel, Lionel Stander, Steve Cochran, Fay Bainter, Clarence Kolb, Jerome Cowan, Don Wilson, Knox Manning, Johnny Downs.

(*Review reprinted from last week's* HERALD)

Wife of Monte Cristo

PRC—Edmund Dantes Returns

Designed for the young in heart from six to 60, Leon Fromkess' latest production combines skillful swordplay with deeds of derring-do, laid against the colorful background of Paris in the year 1832. John Loder, starred as the villain of the piece, takes the actnig laurels, though in the interests of justice he comes to no good end.

Lenore Aubert is lovely in the title role, and Martin Kosleck makes a somewhat sinister Monte Cristo. After an overlong resume of the Dumas classic which suggested the story to its adapters, Franz Rosenwalk and Edgar G. Ulmer, Dorcas Cochran's screenplay gets on with the further adventures of the Count and his reckless young countess.

Out for vengeance against those responsible for his imprisonment in the Chateau D'If, and justice for the people of Paris, who are being bamboozled by an unscrupulous prefect of police and his rascally associates, the pair engage in a series of skirmishes with the Gendarmerie. The countess, having dispatched one of the villains with neatness and skill, is imprisoned by the prefect. Her husband, however, arrives in the nick of time to force her release. The two escape in a mail coach, and ride off into the sunrise, vowing to return, some day, and once more to take up the cause of the oppressed.

Edgar G. Ulmer directed in dashing style and Jack D. Grant was associate producer.

Previewed at the Four Star theatre, Hollywood, where an audience attracted by "Scarlet Street" appeared diverted by the preview offering. Reviewer's Rating: Good.—THALIA BELL.

Release date, April 23, 1946. Running time, 80 min. PCA No. 11167. General audience classification.
Prefect of Police, De Villefort................John Loder
Countess of Monte Cristo Haydee......Lenore Aubert
Count of Monte Cristo..................Martin Kosleck
Antoine ....Eduardo Ciannelli
Charles Dingle, Fritz Kortner, Eva Garbor.

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

JAN SAVITT AND HIS BAND (WB)

Melody Masters Band (2606)

Among the numbers offered in the subject are "Some Sunday Morning," "Too Marvelous for Words," and "Dearest Darling." The film closes with the band playing an accompaniment to the Lipham children, ace acrobats.

Release date, March 16, 1946 10 *minutes*

SVENGALI'S CAT (20th-Fox)

Terrytoons (6510)

Twisting the old tale of the Pied Piper, this Terrytoon has for its villain a hypnotist who hypnotizes a charming young thing into luring all the mice in the town into Svengali's cellar, where they will be killed. Zoom—Mighty Mouse to the rescue and all's well.

Release date, January 18, 1946 *7 minutes*

WITH ROD AND GUN IN CANADA (WB)

Sports Parade (2504)

The subject, taken in Canada's timber country, centers about a group of hunters whose initial quarry is a huge bull moose. Following this comes duck hunting, then fishing. Walrus harpooning by Eskimos concludes the Technicolor film.

Release date, March 16, 1946 10 *minutes*

TALKING MAGPIES (20th-Fox)

Terrytoons (6509)

The current housing shortage comes in for some kidding around in this short of Mr. and Mrs. Magpie searching for a new nest. They find the nest, but have to fight an irascible farmer to keep it.

Release date, January 14, 1946 *7 minutes*

MAESTRO OF THE COMICS (Univ.)

Person-Oddities (1366)

How well-known comic strip artists turn out their daily newspaper strips is the subject of this behind-the-scenes short. Shown are Walter Berndt, "Smitty and Herby"; Milton Kaniff, "Terry and the Pirates"; Harold Gray, "Orphan Annie," and Bill Holman, "Smokey Stover."

Release date, March 18, 1946 9 *minutes*

TRIAL OF MR. WOLF (WB)

Blue Ribbon Hit Parade (2304)

This color short gives a new twist to the familiar Little Red Riding Hood story by placing the Wolf on trial for having eaten grandmother. Mr. Wolf puts all the blame on Little Red and on grandma and says he's innocent.

Release date, February 9, 1946 *7 minutes*

MIGHTY MOUSE IN KRAKATOA (20th-Fox)

Terrytoons (6508)

Mighty Mouse, brushing aside molten lava, stems the tide of a volcano which erupts on the isle of Krakatoa. Then, making it harder, he carries the natives off the island to the haven of a nearby bit of ground. For the finale, Krakatoa Katy, a native dancer, leads one and all in a jive chant and dance.

Release date, December 14, 1945 *7 minutes*

THE PHANTOM RIDER (Rep.)

Serial Story (581)

An Indian agent, who is secretly the leader of an outlaw group, uses his official position as a smokescreen to loot the government of Indian allotment monies. Among the other odious activities of the group are the terrorizing of the community and the robbing of the ranchers. Robert Kent, portraying the Phantom Rider, finally thwarts the conspirators and brings law and order to the countryside. Other featured players are Peggy Stewart and LeRoy Mason.

Release date, January 26, 1946 *12 episodes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2898, issue of March 16, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2896 and 2897, issue of March 16, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2909 and 2910, issue of March 23, 1946.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	.
Abilene Town (formerly Abilene)	UA		Randolph Scott-Ann Dvorak	Jan. 11, 46	89m	Jan. 12,'46	2793	2628	2898
Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2862
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	..	....	....	2776	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	.
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	....
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	...
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	....	Irene Dunne-Rex Harrison	Not Set	....	....	....	2907	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	....	....	....	2655	....
Bamboo Blonde	RKO		Frances Langford-Russell Wade	Not Set			..	2784	
Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2898
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The	Famous Int'l	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2898
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	. ..	....	....	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	. ..	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	....
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	..
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	....	....	....	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6. 39			
Blue Sierra (color) (formerly Hold High the Torch)	MGM	....	Elizabeth Taylor-Lassie-Edmund Guenn	Not Set	....	....	....	2216	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bon Voyage	20th-Fox	..	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....		2230	
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set				2230	
Breakfast in Hollywood	UA		Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2862
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	.	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	...	....	...	2883	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
CAESAR and Cleopatra (Color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	. .
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	..
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	.
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feo. 4,'46	....	....	....	2818	
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	....	....	2883	.
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	279
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	266
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	....	....	....	2884	..
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	..
Centennial Summar (color)	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	....	....	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	..
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	...
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	May,'46	....	....	....	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	....	....	2686	..
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	2898
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	..
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2898
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	..	
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	271
Danny Boy	PRC	.	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	
Dark Alibi (formerly Fatal Fingerprints)	Mono.	519	Sidney Toler-Benson Fong	Not Set	....	....	....	2809	....
Dark Corner, The	2oth-Fox	....	Lucille Bal-Wiliam Bendix	June,'46	....	....	....	2859	....
Dark Is the Night	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Intl.	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	....	....	....	2756	
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	....	....	....	....	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	....
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	..
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	....	....	2695	
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2898
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
● Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	.	Maureen O'Hara-Dick Haymes	June,'46		.....		2499	
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
● Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set				2366	
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	.
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FACE of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	.	.
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
† Fallen Angel	20th-Fox	612	Alice Faye-Dane Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645		
Fandango	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	...
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	...
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
● Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
Fighting Texan	Mono.	....	Johnny Mack Brown-Reno Blair	June 8,'46	....	....	....	....	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
● Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	...
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
From This Day Forward	RKO	616	Joan Fontain-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
● Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2898
Frontier Gunlaw (formerly Prairie Raiders)	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.		Charles Starrett-Smiley Burnette	Apr. 25,'46		.....	...	2778	
Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810

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Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	....	....	....	2784	..
Gay Intruders, The	Four Continenta	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	.
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	....	....	....	2792	....
Gentlemen with Guns (formerly Colorado Serenade)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA		Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2898
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	[illegible]
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	...
Girl No. 217	Artkino	....	Elena Kuzmina-Vladimir Vladislavsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	..
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	...
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	....	....	....	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
HARVEY Girls, The (color) (Block 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2898
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	....	....	....	2792	....
Heartbeat	RKO	....	Ginger Rogers-Jean Pierre Aumont	Not Set	....	....	....	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	....	Zachary Scott-Janis Paige	Not Set		....		2838	
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	....	....	2662	....
Hold That Blonde (Block 2) (formerly Good Intentions)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday In Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	...
Hoodlum Saint (Block 16)	MGM	618	William Powel-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	..
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	...
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	...
† House on 92nd St., The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	...
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806		
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	....	Joe Kirkwood-Elyse Knox	Not Set	....	....	....	2809	
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (British) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	.	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	....	....	....	2756	....
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	114m	Mar. 30,'46	2918	2628	....
Kid from Spain, The (Reissue)	Film Classics	....	Eddie Cantor-Lydia Roberti	Sept. 1,'44	90m	Nov. 5,'32	....	....	..
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	.
†Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	..
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	...
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726		
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	.
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	
Lightning Raiders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....

						REVIEWED			
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Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	...
●Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	...
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	...
●Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	
Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov 16,'45	101m	Aug. 18,'45	2639	2242	2898
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct 26 '45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Love Takes a Holiday	Univ.	534	Joan Davis-Jack Oakie	May 31,'46	....	....	....	2870	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	...	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746		....
Margie (color)	20th-Fox	....	Jeanne Carin-Alan Young	Not Set	....	....	....	2884	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	..	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	...
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	7014	Mariorie Reynolds-Fred Brady	Jan. 3 '46	69m	Feb. 23,'46	2857	2744	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
●Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	...
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Not Set	....	....	....	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	....	....	....	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2898
Mysterious Intruder	Col.	....	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21 '45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	....	....	....	2895	....
Night in Casablanca	UA	....	Marx Brothers-Lois Collier	Not Set	....	....	....	2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	....	....	....	2278	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
No Leave, No Love	MGM	.	Van Johnson-Marie Wilson	Not Set		..	....	2818	...
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	...	....
Notorious	RKO	..	Ingrid Bergman-Cary Grant	Not Set	....	....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	..	.		2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava-Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec 20 '45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
Our Hearts Were Growing Up (Block 5)	Para.	....	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths (formerly Strange Voyage)	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46		.	...	2776	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40		....	....
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Raffles (Reissue)	Film Classics	....	David-Nivens-Olivia de Havilland	Aug. 1,'45	73m	Dec. 23,'39	....		...
Rainbow Over Texas	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2883	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	...	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 22,'46	125m	Mar. 30,'40	....	....	...
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	.
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	...
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2810
● Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	...
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	..
River Gang (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	..
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC		Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2898
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2898
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	Not Set	....	....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The	Para.	....	Robert Young-Ann Richards	Not Set	....	....	....	2884	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
● Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	....
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	....	....	2543	....
● Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685		.
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	....	....	....	2809	...
● She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	....	....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	....	....	2907	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	....	....	2628	....
Smooth as Silk (formerly Notorious Gentleman)	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22 '45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Apr. 2,'46	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	....
Somewhere in the Night	20th-Fox	....	John Hodiak-Nancy Guild	May,'46	....	....	....	2859	....
Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45				2628	
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC		Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.		Ilan Kurov-Viola Essen	Not Set			...	2776	
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2898
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2898
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	....	....	...	...	...
Star from Heaven	MGM		Marshall Thompson-George Tobias	Not Set	....	....	...	2778	
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB		Bette Davis-Glenn Ford	Not Set	..			2756	
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28 '45	98m	Oct. 13,'45	2679	2555	2898
Story of Jolson, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	...	....	....	2883	...
Strang Conquest	Univ.	530	JaneWyatt-Lowell Gilmore	May 10,'46	....	....	....	2883	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693		....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Not Set	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	.
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set		....		2756	.
Strange Voyage	Mono.	....	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	....	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
● Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Belita-Barry Sullivan	Not Set	101m	Mar. 30,'46	2917	....	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advan.e Synopsis Page	Servi Dat. Page
						M. P. Herald Issue	Product Digest Page		
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	...
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	..
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2862
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	....	....	....	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	Not Set	....	....	....	2786	....
These Three (Reissue)	Film Classics		Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
• They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2862
They Were Sisters (Brit.)	Gains.-G.F.D.	..	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools	MGM	....	Margaret O'Brien-Lionel Barrymore	Not Set	....	....	....	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	....	....	....	....	....
●Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	....	....	2784	....
Time for Two (formerly Two Smart People)	MGM	....	John Hodiak-Lucille Ball	Not Set	....	....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	....
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	....
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set		......	..	2776	
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	....	....	....	2870	....
Undercover Woman (formerly Passkey to Danger)	Rep.	....	Stephanie Bachelor-Robert Livingston	Not Set		.....		2748	
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2898
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	...	Sydney Greenstreet-Peter Lorre	Not Set				2764	
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	...
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	90m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	....	....	....	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2898
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	...	...
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Reservations	RKO	....	Claudette Colbert-John Wayne	Not Set	....	....	....	2884	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	...
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacueline White	Not Set	....	....	....	2883	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2798
Young Widow	UA		Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2663

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2909 and 2910.

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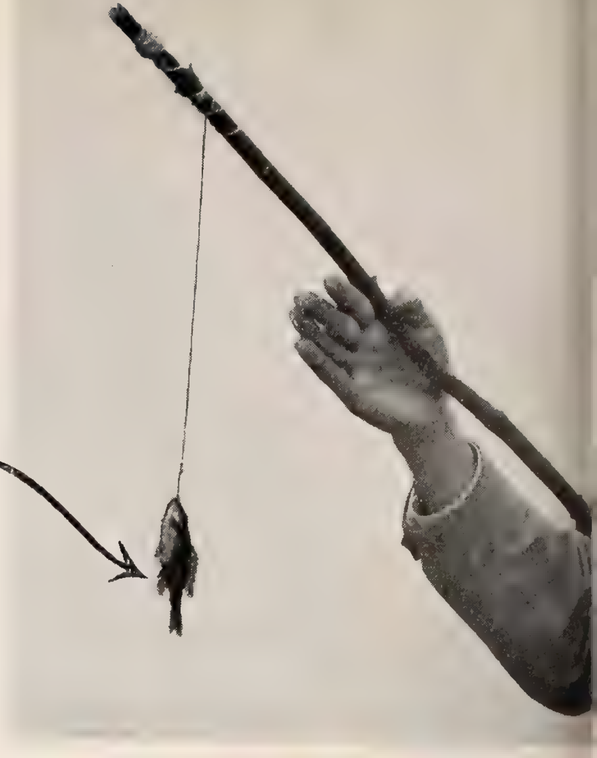

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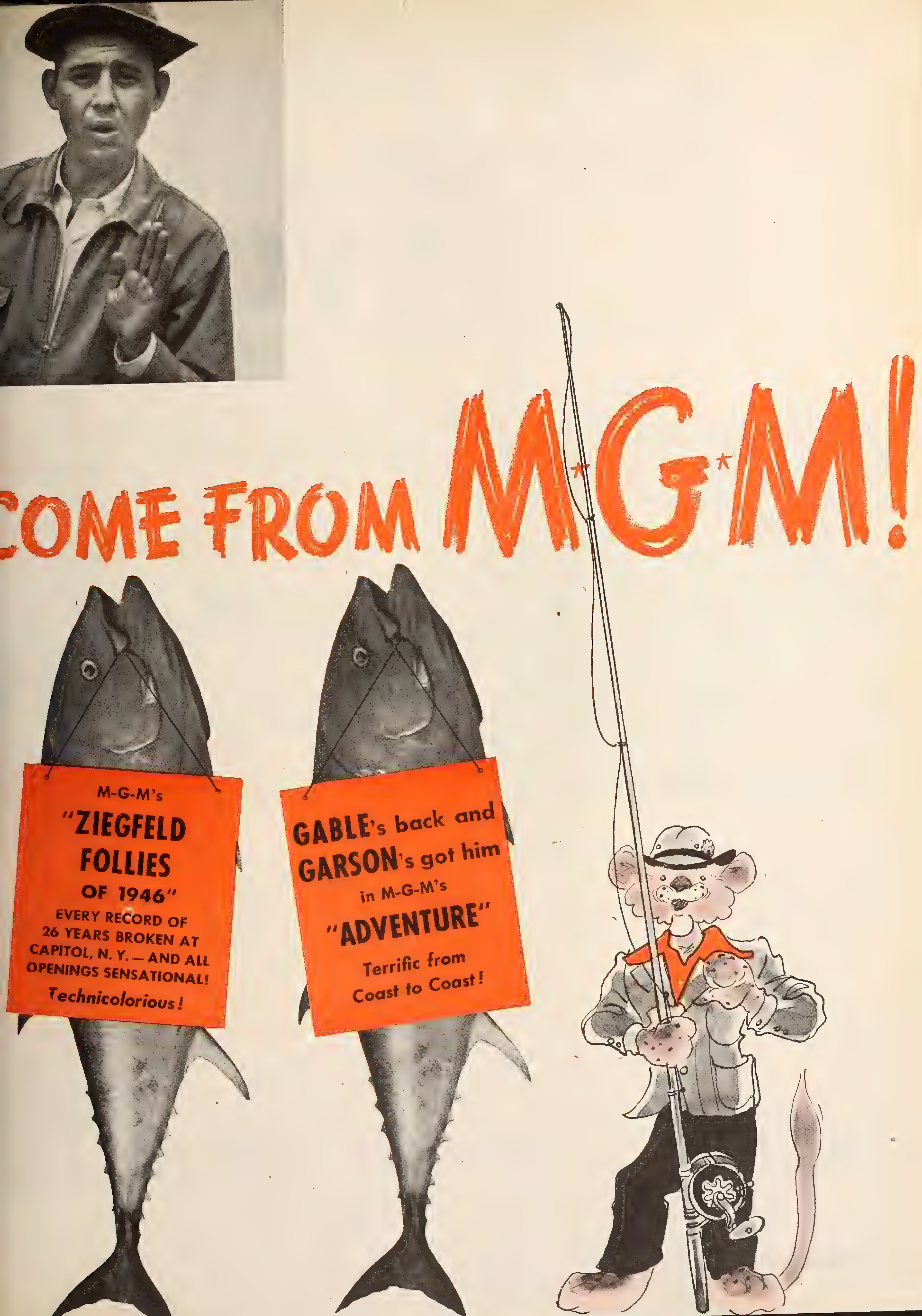
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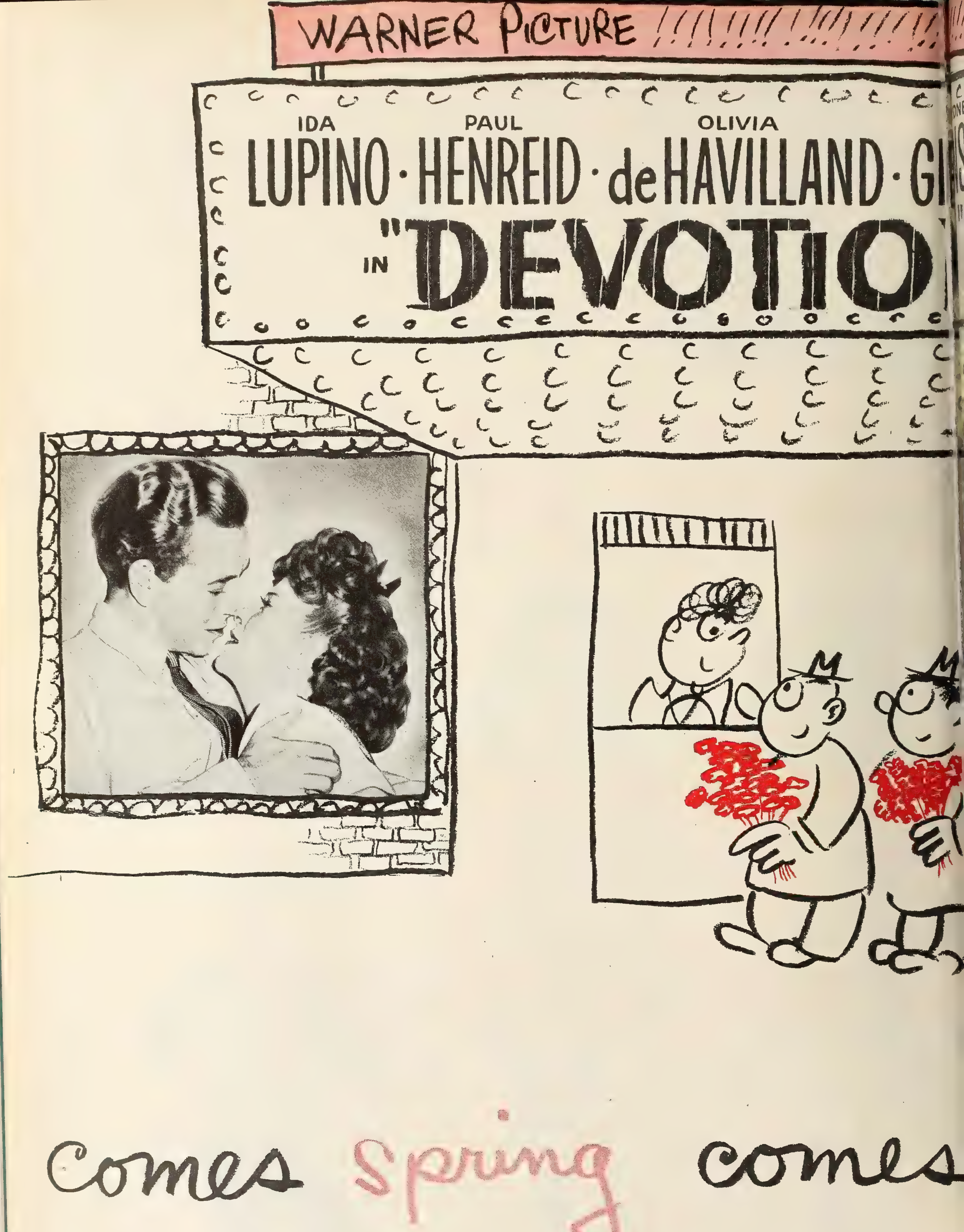
WARNER PICTURE
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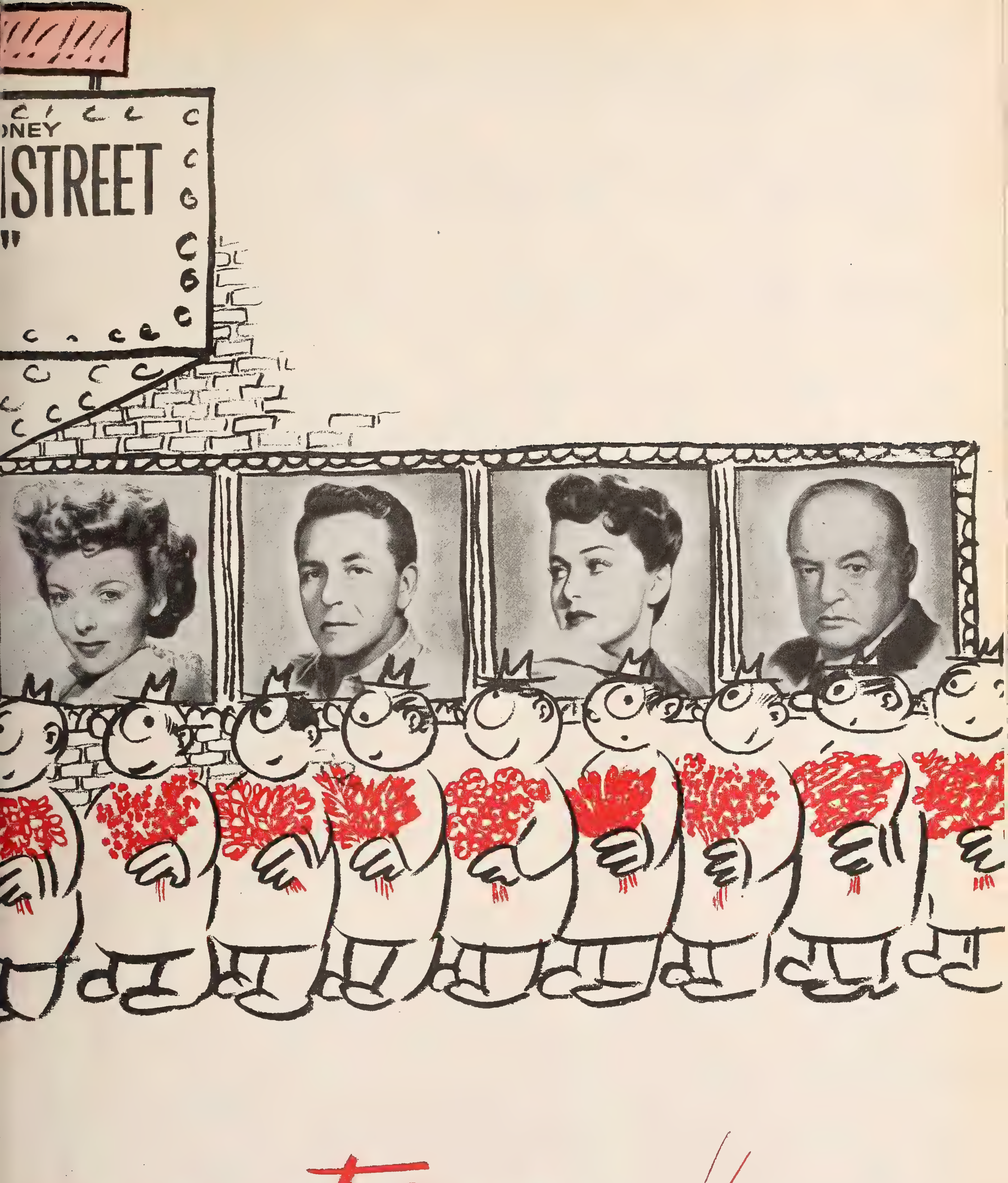
LUPINO · HENREID · deHAVILLAND · GI
IN "DEVOTIO
comes spring comes

with NANCY COLEMAN · ARTHUR KENNEDY · DAME MAY WHITTY · VICTOR FRANCEN
Directed by CURTIS BERNHARDT • Produced by ROBERT BUCKNER
Screen Play by Keith Winter • Original Story by Theodore Reeves • Music by Erich Wolfgang Korngold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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher TERRY RAMSAYE, Editor

Vol. 163, No. 1 April 6, 1946

EXHIBITOR'S RIGHTS

WITH the eventuations and declarations at the St. Louis meeting it becomes manifest that the Theatre Activities Committee launches the American Theatres Association with commitment precisely to a functioning as a public relations organization, operating in areas entirely external to the business operations of the industry.

It is defined by exclusion in the quoted words of Mr. Ted Gamble in his declaration that the new association proposes to perform in behalf of exhibitors in all activities except "the sale, delivery and exhibition of motion pictures".

In explicit words both Mr. Gamble and Mr. Simon H. Fabian indicated a purpose of protecting the theatre screen from innumerable pressures and invasions, and there were words about many categories of demand, including the governmental causes.

" . . . We insist," said Mr. Gamble, "on the right of the exhibitor to say what goes on his screen."

We have, the while, observed no expressed cognizance of the federal and political abuses of influence on the motion picture which have given occasion and importance to the new organization movement.

The pushing around of exhibition by the flow of inept, amateurish and entirely political "war shorts", the brow-beating of the newsreels, and even their cancellation to make way for report on campaigns that were over, do not come into apparent consideration.

The motion picture and its theatre can indeed be "an active ally to protect and propagate the American way of life" by conducting a clean and competent entertainment business.

As has been so often observed on this page before, neither the producer nor the distributor is the publisher of the picture. That function is discharged by the theatre which shows it.

The relation between the motion picture and the public is in the custody, principally, of the sixteen thousand theatres and their managements. Details of policy, like details of operation, are to be decided only by and for one theatre at a time. That is what freedom of the screen means.

The service to be rendered by TAC can be the preservation of the freedom of the individual exhibitor to run his own theatre and make his own decisions.

■ ■ ■

WONDERS OF PEACE

WE are come into the piping days of peace, and this week on press day we observed that there was nothing the matter except a tidal wave from Unimak to Hilo, more of the Iranian problem, more of the Uranium problem, a soft coal strike, traction strikes, impending fission in the Republican party, grief in Greek politics, and a wave of "fraternization" disturbing General MacArthur.

The good word "fraternization" is going to be another casualty of war, ruined just as "propaganda" has been by erroneous associations by the linguistically maladroit. What General MacArthur has on his mind is miscegenation, not fraternization. Fraternity pertains to brothers and it is utterly male. That is not what goes on in Japan.

The tidal wave disaster of midweek appears to be a sort of scientific Pearl Harbor. It is reported that the U. S. seismograph station at Honolulu shuts down for the night, leaving automatic machines to make film records through the night. Next day the film is developed to discover what has happened. In this instance the earthquake at 2:00 A. M. and ensuing tidal wave raced across the Pacific to scoop the Coast and Geodetic survey. Hence, no wave warnings to the communities in the path of disaster.

■ ■ ■

THE LIBRARY JOB

CERTAIN observations on the objectivity of the policy of the motion picture project of the Library of Congress presented by Dr. Luther H. Evans, librarian, before the National Board of Review luncheon in New York, are important for the record.

" . . . the Library of Congress will not get into the film production field, any more than we will get into the book publishing field. It will not set up any control over production, nor ask any authority to do so."

Dr. Evans also says the Library, in approaching the motion picture, "will try as far as possible to escape the burden of judging it in terms of fugitive preconceptions such as good or bad, true or false, appropriate, or the like. We shall not try to reform it or be too much concerned with its shortcomings. . . . neither will we become the tool of the so-called intelligentsia."

■ ■ ■

AN urging that this industry could well do with some authentic statistics appears among the major topics of Mr. Eric Johnston's first annual report to the Motion Picture Association. In the Universal Pictures Company house organ for March, Mr. Walter Wanger steps forth with " . . . two billion dollars is the estimated gross for films in 1945. . . . " Here is education in optimism, by 100 per cent, the biggest and best of estimated estimates. The previous and general estimate has been "about one billion". Has the industry mislaid a billion? Look under the rug.

■ ■ ■

¶ SPRING comes at night — one certain night. Soft vapours, scented with the stirring of life in the awakening soil, rise through the twilight. It is a perfume with a subtle insistence, and the like of it is not to be had in any other season. It is earthily sweet, hinting the passion of growth to come. With it the churring of the peepers sounds from the swamplands and there are bird voices out there in the dark, arriving night travelers. High overhead in the skylanes the big gander leads the grey geese northbound, and now and then there is the faraway bugle call of the great cranes. The world of our valley has come to the annual miracle of life anew. The problems and concerns that will be on tomorrow's Page One, again, seem remote and as fantastically absurd as an ill-remembered dream. There is friendly reality in the fecund earth, springy underfoot. You can stand on it and look at the stars. —*Terry Ramsaye*

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Bright Side

INDIANA exhibitors are optimists. While the Government building curtailment will interfere with plans of many for expansion, they feel the picture has its brighter side, too, in that if they cannot build or expand theatres, neither can potential competitors. "The booming prospects for more and larger theatres raised the old spectre of over-seating with its resulting dark houses when the bubble breaks," Don Rossiter, secretary of the Associated Theatre Owners of Indiana, said in the organization's bulletin to members this week. "We have frequently read statements in the trade press to the effect that many operators were tossing caution to the wind and buying all the product at a sacrifice to the buying precedents to forestall the possibility of competition moving into their localities. Now, however, the situation is clarified. There is no need for anyone to concern himself about additional competition in the very near future."

O'Dwyer Cracks Down

OPERATORS of 86 motion picture theatres in and around New York City were served with summonses Tuesday, charging violation of the laws concerning child patrons, in the initial drive of Mayor William O'Dwyer's campaign to clean up theatres, night clubs, pool halls and sporting arenas. License Commissioner Benjamin Fielding announced the charges were made after an investigation by 33 inspectors. The exhibitors are charged with improper supervision by matrons, inadequate marking for children's sections, and sale of tickets to unaccompanied children during school hours. One theatre, the New Delancey, has had its license suspended because inspectors reported that fire exits, near the children's section, were tied with cord.

New Studios

A 65-ACRE, $7,000,000 studio will be built by Sol Lesser, Lester Cowan, Leo McCarey, William Cagney and Pine-Thomas, Mr. Lesser announced in Hollywood Wednesday. The project, long in preparation, was conceived by Mr. Lesser, who interested others whose production activities have been impeded by the shortage of available studio facilities. The corporation will request the Civilian Production Administration to release the necessary materials on the ground that the studio will be used for an essential industry.

Also in the process of negotiation is a deal for the erection of an independent studio on a 53-acre site in Santa Monica, on which Jack Wrather, Dallas, Tex., capitalist, who recently entered the 16mm field, has taken a 90-day option.

TWENTIETH-CENTURY-FOX will construct a film studio in London it was announced from England Tuesday. Six modern stages are planned, with a total floor space of 125,000 square feet, as well as administrative offices, modern dressing rooms and the necessary facilities to meet the latest technical developments. The estimated cost is $4,000,000. Production, expected to start in about 18 months, will include "at least six to eight musicals in color" during the first year of operation, the company said.

Norway Agreement

AN AGREEMENT between the United States and Norway regarding the latter government's control of American film rentals and releases, has been reached, the State Department announced from Washington, Wednesday. Adjusting the rental scale from 30 per cent to a sliding rate of from 25 to 40 per cent was accomplished by the pact. Under the agreement, booking may begin at once. However, releases can be made effective May 1. The Department expressed belief that this agreement will set a precedent for the additional elimination of foreign bottlenecks in the distribution of American films in Denmark and elsewhere.

Close

DOUBLE features won over single features by the slim margin of four-tenths of a point in a trial run of a new public opinion poll in Columbus, Ohio, modeled after the Gallup poll and called "Cross Section." The vote was 50.2 for the double bill presentation against 49.8 for single features. The same people, asked if they would prefer one good first-run atraction and a two-reel comedy, answered 66.6 in favor of such a combination program.

Circuit Operator

J. MEYER SCHINE, circuit operator of Gloversville, N. Y., through his agent John A. May, has purchased the 17-story Ritz-Carlton Hotel in Atlantic City, N. J., for $2,250,000, it was announced Monday from Philadelphia. Mr. Schine recently purchased the Roney Plaza Hotel, Miami Beach, Fla.; the Boca Raton, Boca Raton, Fla.; the McAllister Hotel, Miami, and the Ten Eyck Hotel in Albany, N. Y.

THOMAS DIXON, 82 years old, author of the novel, "The Clansman," upon which the great silent motion picture, "The Birth of a Nation" was based, died at his home in Raleigh, N. C., Wednesday, after a long illness.

Film to Argentine

ARGENTINE authorities were informed this week that Washington has further relaxed its controls on exports to that country and had lifted restrictions on the export of raw film and photographic materials. Film exports, under the quota allotment, were suspended some time ago, following Argentine expropriation of supplies allocated to American film distributors. The change in policy is attributed to economic rather than political reasons. In the case of raw film, it was said British and Swedish exporters are making offers to Argentine importers. Continued restrictions on American exports, it was added, would serve only to damage American interests without achieving any useful purpose.

Possible Peace

THE Conference of Studio Unions in Hollywood will accept the jurisdictional arbitration plan submitted by Byron Price, MPAA vice-president, "provided you are successful in obtaining the signature of the other various unions," a representative of the union said at mid-week. Mr. Price's proposal is continuously under study, other union spokesmen said, with the likelihood that a decision on whether to accept or reject it will not be reached for some time. The plan, submitted to all unions, would entail an agreement to refer all jurisdictional questions to an arbitrator during a five year period, with compliance pledged in advance.

Eviction

TENANTS in the six story apartment house at Madison Avenue and 59th Street, New York, were up in arms this week. They were notified they would have to move so their building can be converted into a motion picture theatre. Through their attorney the tenants have protested to the OPA the eviction certificates that office granted to the City Bank Farmers Trust Co. A spokesman for the bank said the Trans-Lux Theatres Corp., who will operate the theatre, "has a permit for the theatre."

First Kiss

THE JAPANESE industry has filmed its first screen kiss. In Japan the kiss is a daring and a rather dangerous thing. According to the New York *Herald Tribune,* the Japanese director, Tadao Tanaka, nearly abandoned the idea. First the male lead wouldn't show up. Then the feminine lead would get the giggles. Preparations for filming the scene brought all production to a standstill, but the director had studied kissing scenes in U. S. pictures and finally the thing was done. But now the director is worrying about how the public is going to react. The picture is "Janamuko Sodo Ki," translated as "Diary of a Bridegroom's Trouble."

Original Talent

LOUIS GASNIER, who directed Pearl White in 1914 in the original "Perils of Pauline" serial at the Pathe Studio in New Jersey, has been signed as technical adviser to Paramount's feature re-make of the serial which will star Betty Hutton. Mr. Gasnier will work with George Marshall, director, in filming the early-day sequences. Lieutenant J. J. Leonard, of the U. S. Navy Lighter-than-Air Service has been assigned as technical adviser for the balloon ascension sequence of the picture. An old racing balloon will be inflated with gas for the scenes.

No Vote

FOR the second time in three years New York's drama critics decided Tuesday that no play presented during the past season on Broadway was worthy of receiving their award. However, they did present a special citation to the Theatre Guild musical "Carousel" because "its various elements were charmingly and freshly combined into something contributing an advance in the musical field." The Critics' Circle was also unable to agree on the best foreign play of the season.

At the Post

EVERY FOOT of every horse race run in New York this season will be photographed by Telefilm Patrol as a further means of insuring a fair race, it has been announced. The New York Racing Associations and the New York State Racing Commission, along with the Jockey Club, decided upon making this photographic record after inspecting films taken during California's winter season. Each of six cameras will photograph a portion of the race, overlapping with the succeeding camera so that a complete view of the entire race will be recorded and be ready for viewing seven minutes after the race is completed.

PEOPLE

STANTON GRIFFIS, chairman of Paramount Pictures, last Wednesday in Washington was awarded the Medal for Merit in recognition of his services as Red Cross Commissioner in the Pacific area during the war.

J. T. SHEFFIELD, active in the film industry for 36 years, was guest of honor at a dinner last week in Seattle, tendered by 280 industry associates.

GERHARD S. STINDT, MGM newsreel cameraman, left New York last Thursday for Berlin, where he will make his headquarters.

MAX GINSBERG, of the liquor advertising department of the New York *Times,* on Monday, March 22, was appointed amusement advertising manager.

ROBERT COYNE, field director of the Treasury Department's War Finance Committee, will shortly join **TED R. GAMBLE** in the operation of the latter's theatre circuit in Portland, Ore.

JACK D. BRAUNAGEL, recently discharged from the Army, has rejoined Northio Theatres in Cincinnati.

JIMMY ERNST of the Warner home office art department, won the Hattie Brook Stevens Award at the first annual Pasadena National Exhibition in California.

EDWARD F. O'CONNOR, recently discharged from the Navy, Monday returned to MGM as regional director for the Far East, it was announced in New York.

LUIGI LURASCHI, head of Paramount studio's foreign department, will leave Hollywood April 16 for a three-month survey of the European market.

THOMAS P. MURTAGH, with Ansco in Binghamton, N. Y., for the past four years, Monday was named executive assistant to **E. ALLAN WILLIFORD**, vice-president of General Aniline and Film Corp.

HARRIS DUDELSON, United Artists branch manager in Cincinnati, has been transferred to St. Louis, and will be succeeded by Jack Finberg, city salesman.

WILLIAM HOLDEN, manager of Balaban & Katz's Chicago theatre, will succeed **ABE PLATT** as west side district manager for B. & K. Theatres May 1. Mr. Platt is joining Paramount in New York.

SIMON S. SCHIFFRIN, scout for MGM International Films, left March 25 for Paris to complete negotiations on American rights to several European films.

FRANK ROSS and **MERVYN LEROY** have received citations from the Bureau of Intercultural Education for their work as producer and director, respectively, of RKO's "The House I Live In."

MARY PICKFORD was guest of honor Tuesday night in London at a reception in the House of Commons. She met Cabinet Ministers and members of the House.

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THIS WEEK the Camera reports:

IN LONDON, above, Queen Mother Mary welcomed by Robert Wolff, RKO, to premiere of "The Bells of St. Mary's" at the Carlton.

IN PARIS, right, at a private screening of "Going My Way" . . . General Le Gentilhomme; M. Bogomolof, Russian Ambassador; Mrs. Bogomolof; Mr. and Mrs. Vincent Auriol.

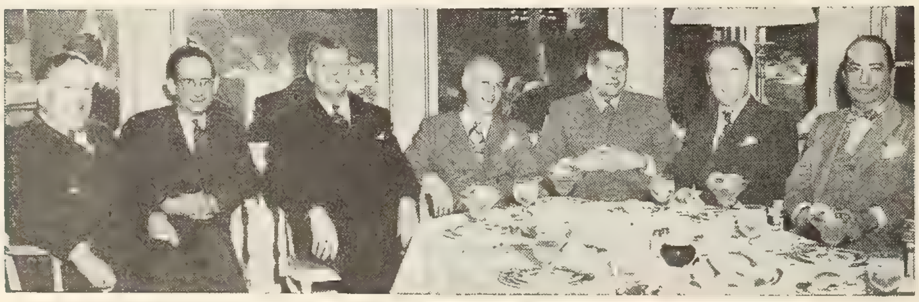
Michel Brodsky

Eugene Richey

WILL ROGERS, JR., who looks mighty like his dad—so much so, in fact, that he will portray him in Warners' planned "The Life of Will Rogers". The role will climax a career as Congressman—he served a term as Representative from California, newspaper publisher and soldier in the late war.

APPLICATION, for food rations, in London, by Gradwell Sears, U. A. vice-president, seated left; Mary Pickford; Walter Gould, foreign manager, and Mrs. Sears.

PLAYING THE GAME, in Cleveland: Richard Conte, Twentieth Century-Fox player, seated left, plays gin rummy with the city's exhibitors, during a visit and reception. Seated with him are M. B. Horwitz, Leo Jones, Meyer Fine; standing are, also left to right, Frank Gross, Ray Schmertz, Harold Graives, Abe Kramer and I. J. Schmertz.



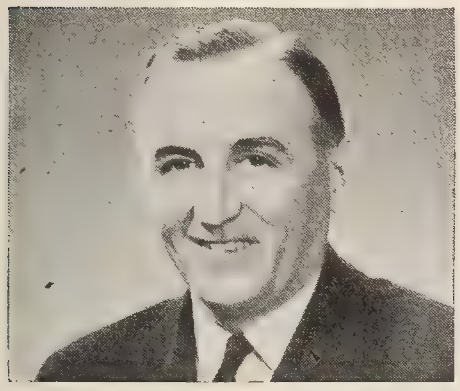
IN HOLLYWOOD, left, fellow cartoon producers the other day tendered MGM's Fred Quimby a dinner, after he received an Academy Award a third year. Left to right, Leon Schlesinger, Edward Selzer, Mr. Quimby, Walter Lantz, Jack Reeder, George Pal and Ray Katz.

HOLLYWOOD HUDDLE, on International's forthcoming "The Stranger". Edward G. Robinson, right, who will star, confers with director-star Orson Welles, center, and William Goetz, International Pictures president.

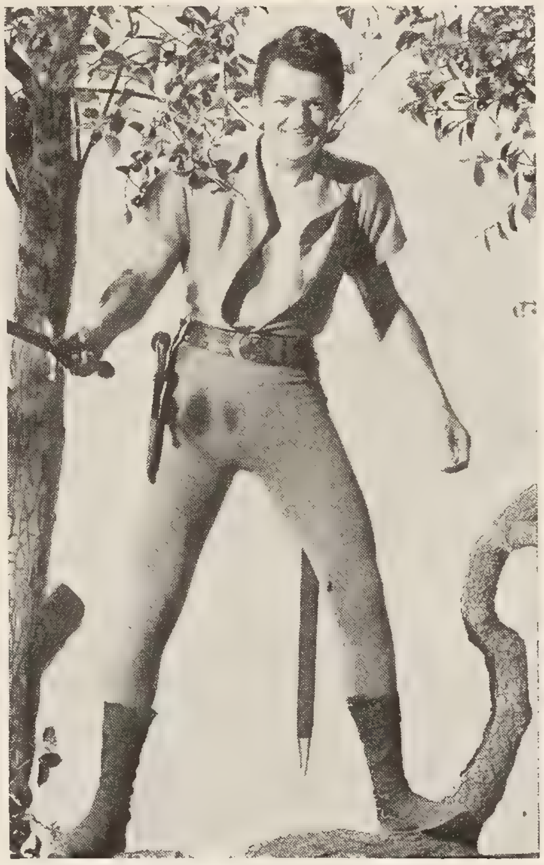
SPELLBOUND

By the Herald

EPIFANIO ARAMAYO, left, UA Argentine publicity director, chats with Len Daly, of the company's foreign publicity department, during a visit to the Astor Theatre, New York.



CHARLES CURRAN, new vice-president and associate producer of Harold Young Productions.



HANDSOMEST male legs are Cornel Wilde's, say N. Y. U. girls. Above, as in Columbia's "Bandit of Sherwood Forest".

Peter Basch

MARIA JERITZA, celebrated star of the opera, who will resume her professional career in a concert at Carnegie Hall, New York City, on April 29. Mme. Jeritza is the widow of Winfield Sheehan, Hollywood producer and veteran film company executive who died last year.

By the Herald

TRADE SCREENING, of Monogram's "Suspense", in New York: above, a scene at the luncheon in the Hotel Warwick, which followed the picture—left to right, Jacob Leff, George Reisman, Max Wallach and Julius Charnow, all local exhibitors.

AN EXHIBITOR-PRODUCER, William B. David, right, confers with star Bela Lugosi, left, and director Christy Cabanne, on the set of "Scared to Death", which Mr. David is making for Golden Gate Pictures. He is a San Francisco circuit owner.

Dinner and Honors in Philadelphia

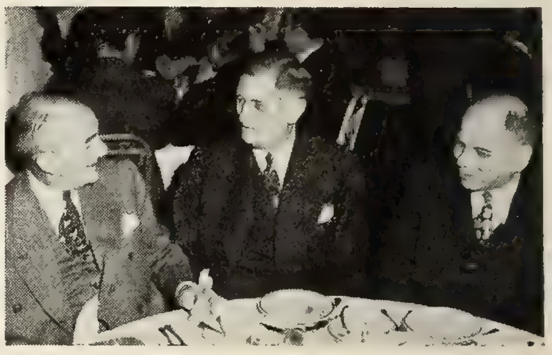
HONORING an old friend, Edgar Moss, 300 showmen from Philadelphia, Eastern Pennsylvania, and New York home offices assembled Monday night for banquet and speeches in the Hotel Bellevue-Stratford, Philadelphia. Variety Tent 13 was official host, in banquet room and clubrooms. Mr. Moss, who entered the industry in 1916 as salesman for the International Film Corporation, was until recently Twentieth Century - Fox district manager in Philadelphia, but has retired from active industry life.

All photos by the Herald

ON THE DAIS: Mr. Moss; Isaac Levy, president of station WCAU; Samuel Gross, 20th-Century-Fox, and Frank Comerford Walker, head of the Comerford circuit and former Postmaster General of the United States.

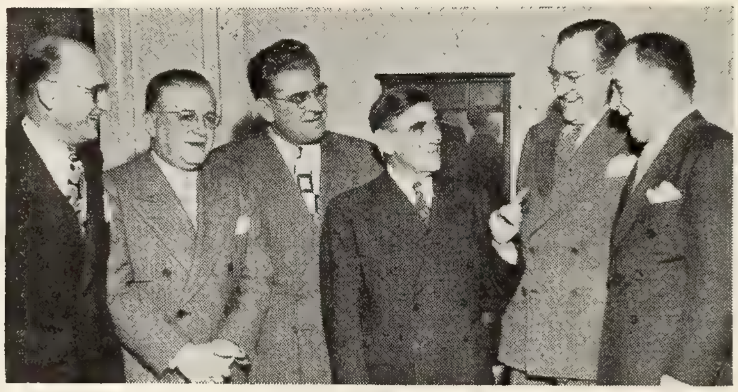
Walter Green, National Theatre Supply; Clint Weyer, National Film Carriers; George Carrington, Altec Service.

William Greenfield, exhibitor; Clarence Hill, 20th-Fox; William Sussman, exhibitor.

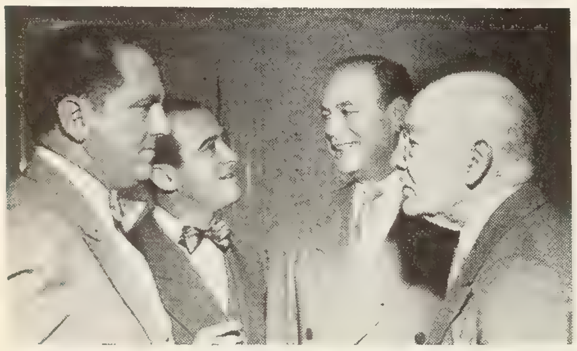


Mike Kallett, John Nolan, Harry Spiegel, of the Comerford circuit.

John Golder, distributor, center, listens to exhibitors Mike Felt, left, and Charles Goldfine.



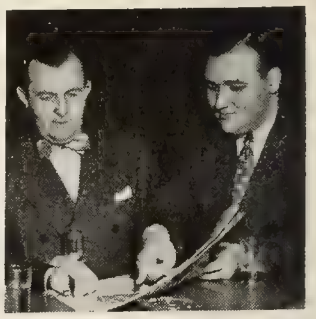
A GROUPING, at the left, of representatives of Twentieth Century-Fox, all Mr. Moss' associates. Left to right, Samuel Gross, Jack Sichelman, William Gehring, Mr. Moss, Mr. Hill, and C. E. Peppiatt They are apparently enjoying an anecdote or two from the guest of honor.



James Clark, Highway Express; Harry Waxman, exhibitor; Ted Schlanger, Warner Theatres; George Weilland, Weilland circuit.

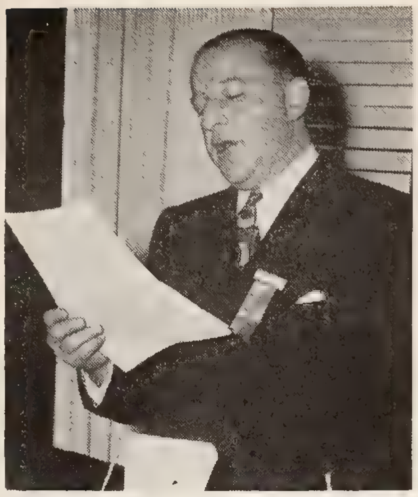
J. J. O'Leary, Comerford Theatres, and Robert Lynch of Metro-Goldwyn-Mayer.

Al Cohen, standing; Al Davis, seated, in a private huddle.



George Kilpatrick, exhibitor; Herb Gillis, 20th-Fox.

TED GAMBLE: *"Freedom of the screens is and should remain in the hands of theatre men."*



S. H. FABIAN: *"We see a new esprit de corps among theatre men, a new pride in their efforts."*

HARRY ARTHUR, JR.: *"St. Louis, despite representations of adopted southerners, is in the South."*

Photos by George Dorrill

E. V. RICHARDS: *"Ladies, gentlemen, and those who live under the Consent Decree; which I don't."*

FORM AMERICAN THEATRES ASSN. "TO KEEP SCREEN FREE"

by WILLIAM G. FORMBY
in St. Louis

EXHIBITORS representing 4,000 of the nation's theatres, meeting Monday and Tuesday in St. Louis, formed a new national organization—The American Theatres Association—to represent exhibition in matters of public interest. Particular aims are:

1. Preservation of freedom of the screen.

2. Coordination of requests for the use of the screen by Government or private agencies.

3. Promotion of the theatre as a community factor.

4. Coordination of efforts by exhibitors to combat on a national and local level discriminatory legislation involving taxes and censorship.

The new organization will launch immediately a nationwide drive for membership by individuals, corporations and associations. It will seek to strengthen those state associations in sympathy with its program. It will organize new associations where none now exist, or where the existing group refuses participation.

These steps, along with many others, were approved by business sessions Monday and Tuesday in the white and black Regency Room of the Chase Hotel here, in committee meetings in private suites and meeting rooms at the Chase and its larger, and air-conditioned neighbor, the Park Plaza Hotel.

PRESIDENT TRUMAN:

"I am gratified to learn of the meeting of the motion picture exhibitors in St. Louis for the purpose of forming a permanent organization to deal with public matters. The splendid record of the War Activities Committee in the support of our nation at war makes imperative the preservation of this force for our use in the solution of the grave problems that will face us as we build for lasting peace."

SECRETARY VINSON:

"I am delighted to learn of the forming of a permanent organization to cordinate the activities of exhibitors in their work for our country's general welfare. The accomplishments of the theatres . . . in the bond drives and other wartime efforts were an impressive example of organization for good. It is gratifying to me, as it will be to all public servants, to know that this strength will carry over into peacetime as an active ally in our continuing struggle to protect and propagate the American way of life."

Proceeding with dispatch and smoothness rarely matched in exhibitor gatherings, the convention selected the following official roster to serve as the temporary committee until the first annual convention elects permanent personnel: Ted R. Gamble, Portland, Ore., chairman of the board; S. H. Fabian, New York, president; Charles Skouras, Los Angeles, first vice-president; William Skirball, Cleveland; second vice-president; Sam Pinanski, Boston, treasurer; William F. Crockett, Virginia Beach, secretary, and a list of 15 regional vice-presidents.

Audience collections, the full head of steam that was expected to blast convention harmony expired harmlessly when the delegates got off the safety valve. The committee on campaigns, laboring part of a day and a night, developed an acceptable formula which combined all charity and welfare drives into one annual campaign.

After May 1, the ATA members—which means all of the circuit theatres and a number of chain and individual independents—will not pass the hat during the remainder of the year. Beginning in 1947, they will look to a committee of seven exhibitors, four of whom will be independents, for guidance on approved campaigns. It also will determine the division of funds among the several organization drives it approves, with authority to retain a portion for public emergency use.

A public relations program will be undertaken under the charge of Arthur Mayer of the Rialto theatre in New York. It will include cooperation with civic activity, and industrial campaigns embracing advertising in newspapers and over the radio, and develop methods of encouraging greater attendance by juveniles.

The anxiety of the independent exhibitors was soothed by specific provisions in the constitution and by-laws requiring at all times a majority of directors for that category. Curbs assertedly directed against the possibility of circuit dominance included restrictions of chain representation from the larger states, on the executive committee and on the various standing committees.

Makes Assurances to Independent Owners

Mr. Fabian struck at the obvious and sometimes vociferous, nervousness of the independent in his list of "no intentions" in his opening address. These assurances "for the record" declared that ATA had no intention:

To interfere with individual theatre policy or operation,

To dominate intra-industry matters,

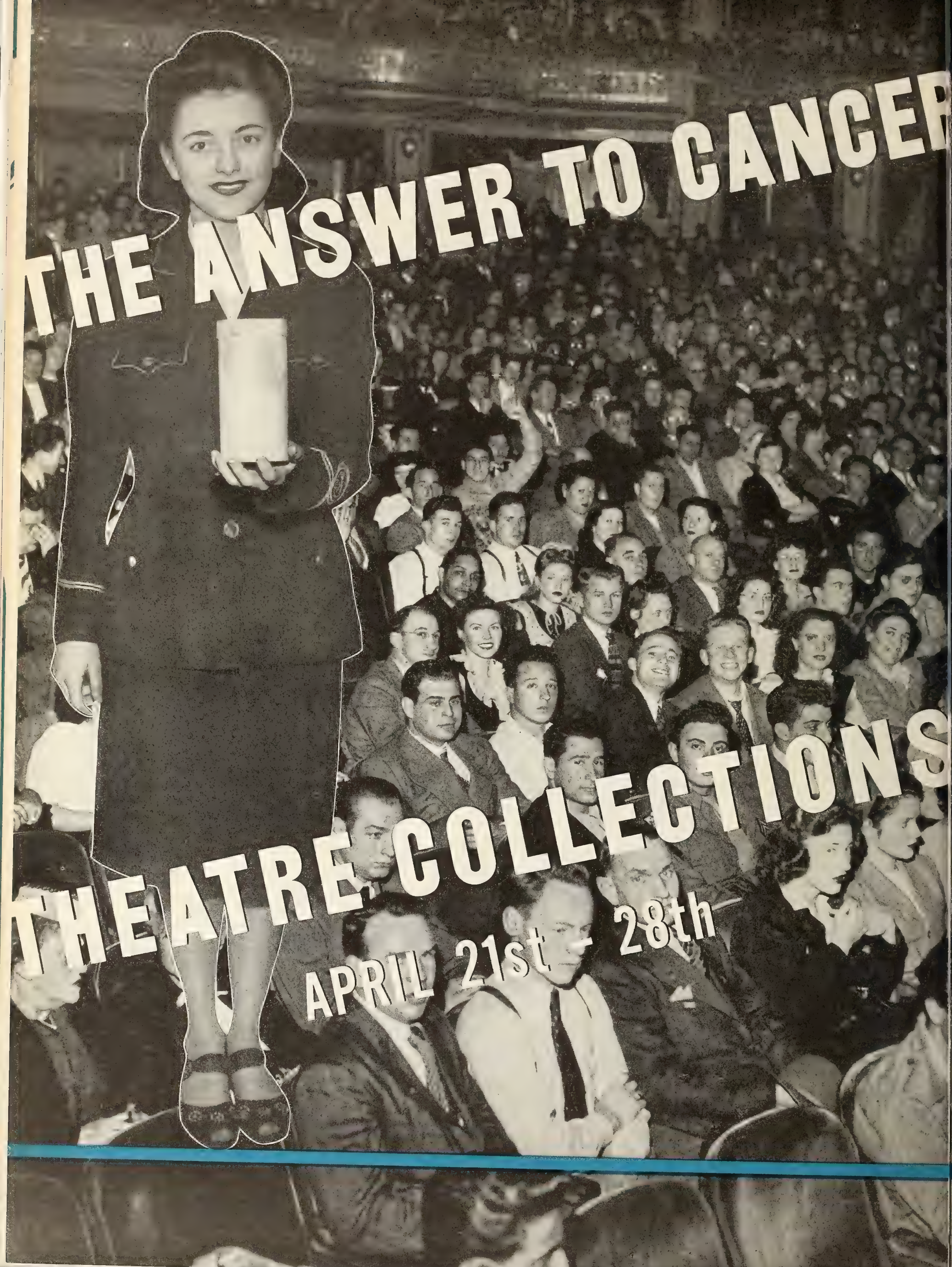
To permit affiliated theatres to dominate or dictate,

To "give away" the exhibitors' screens, or,

To function in conflict with any "efficient" national or sectional exhibitor associations now functioning.

Complete autonomy will be maintained in

(Continued on page 16)

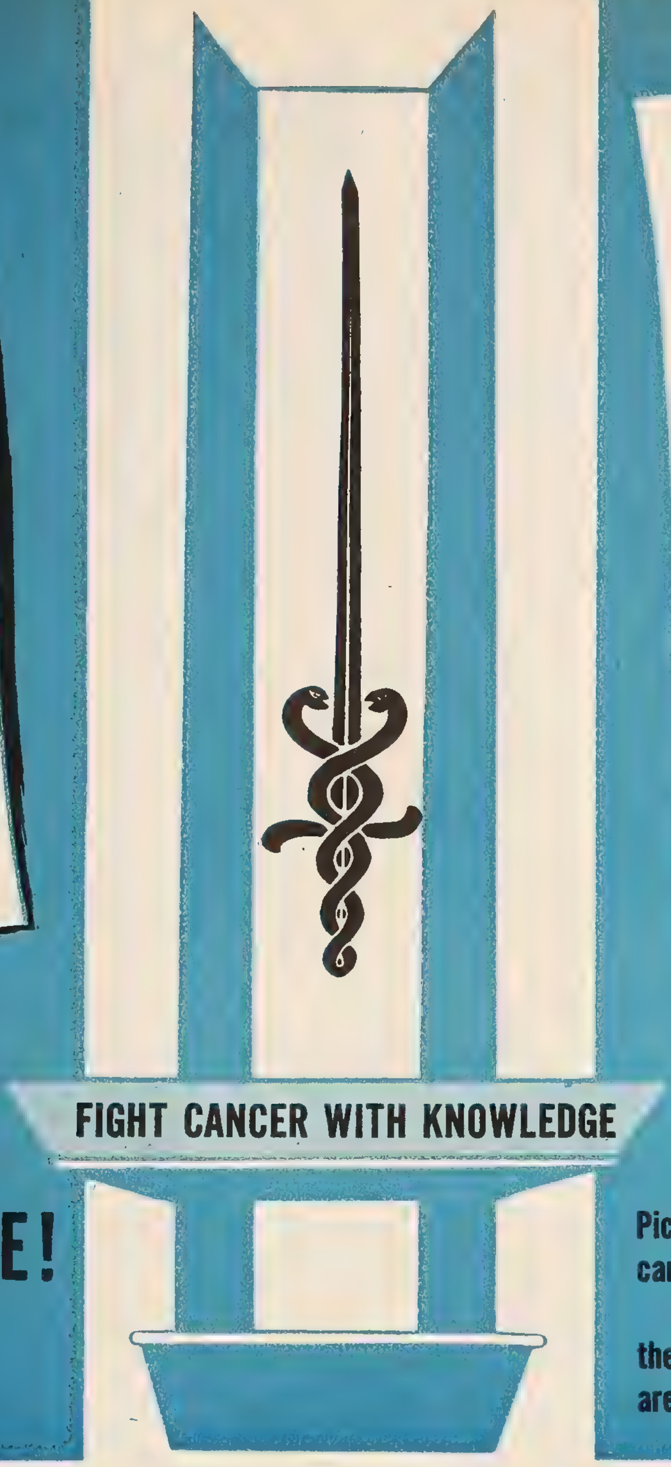

THE ANSWER TO CANCER
THEATRE COLLECTIONS
APRIL 21st - 28th

IANT BENEFIT SHOW!

In world-famous Carnegie Hall, the rightest stars of screen, stage, night lubs and radio will join hands in a mighty benefit for the cancer cause.

The date...Friday evening, April 19.

Like you, Mr. Exhibitor, the entertainment world is giving freely and unselfishly of its talents to fight cancer, America's No. 1 Enemy!



COAST-TO-COAST FOR CANCER!

National networks, Friday evening, April 19, will bring an hour of hope to 17 million now doomed to die of cancer.

On the eve of the Motion Picture Industry's Easter Week Cancer Campaign, Bob Hope and a galaxy of stars from Hollywood, and Frank Sinatra with New York celebrities will tell listeners the job you and your theatre staff will be doing during Easter Week to fight cancer.

The time: 11:15 p.m.—12:15 p.m. E.S.T.

SENTINEL OF HOPE!

A monument of hope, erected by the Motion Picture Industry in Times Square, will bring the cancer message to millions.

Manned daily by famous stars, millions will hear the story of you, the Exhibitor, and the service you are rendering.... New York salutes you!

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irmingham, Ala.

LAUDE C. MUNDO
ttle Rock, Ark.

OU CHRIST
ARRY NACE (co-chairman)
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CHARD SPIER
V. (ROTUS) HARVEY (co-chairman)
an Francisco, Cal.

HERRILL CORWIN
os Angeles, Cal.

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ock Hill, S. C.

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ew Haven, Conn.

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andan, N. D.

O PETERSON
ookings, S. D.

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MOE A. SILVER
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(E. Penn., S. Jersey & Del.)
HAROLD SEIDENBERG
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WILLIAM FORMAN (co-chairman)
Seattle, Wash.

HAROLD J. FITZGERALD
Milwaukee, Wis.

JACK McGEE
Cheyenne, Wyo.

THE AMERICAN CANCER SOCIETY, Motion Picture Division, 444 West 56th Street, New York 19, N. Y.: CHARLES P. SKOURAS, National Chairman; TED R. GAMBLE, National Co-Chairman; FRANK H. RICKETSON, JR., National Campaign Director; ROBERT W. SELIG, Executive Campaign Manager; CHARLES M. REAGAN, National Distributor Chairman; LEON BAMBERGER, National Distributor Co-Chairman and Special Consultant; SENN LAWLER, THORNTON SARGENT, Assistant National Campaign Directors, MAURICE (RED) KANN, Trade Paper Relations Chairman; HERMAN ROBBINS, DON VELDE, Trailer and Accessories Committee; FRANK WHITBECK, Hollywood Production Chairman; GEORGE JOSEPH, Distribution Organization; MONROE GREENTHAL, National Publicity and Advertising Director.

ORGANIZATION COMMITTEE: *Left to right, seated:* R. M. Kennedy, Wm. Skirball, E. V. Richards, C. A. Schultz, Elmer Rhoden, Claude Mundo, Joseph Rosenfield, Burt Kiern. *Left to right, standing:* John Notopoulos, J. Pruninsky, Morris Lowenstein, Gordon Hewitt, Les E. Newkirk, R. J. Payne, Tom Maine.

All photos by George Dorrill

CAMPAIGN COMMITTEE: *Left to right, back:* Tommy James, Rick Ricketson, Bess Schulter, Harry C. Arthur, Jr., Arthur Mayer, Robt. J. O'Donnell, Malcolm Kingsberg. *Front, left to right:* Red Kann, R. A. McNeil, Harvey Fleischman, Neil Hellman, Harold Blumenthal, David Flexar, John Koletis, Joseph Defiore.

ST. LOUIS

(*Continued from page* 13)

local tax and legislative matters, Mr. Fabian emphasized.

"Representation would be made before appropriate bodies on the national level and on the state and local level when the state and localities involved indicated the desirability of such intervention," he declared.

However, he made it clear some sort of action would be expected. "No conflict would be set up between the national functions and those state and regional organizations which are qualified and willing to bear the responsibility of state and local legislative and other representation and counsel in industry problems that may arise," he asserted.

Calling for realistic attention to the problems of audience collections, playing time for government and other non-commercial motion pictures, Mr. Gamble tossed on the table the matter of protests against industry leaders accepting responsibilities for some specific campaigns. He suggested that "in the absence of such an organization as we are proposing . . . there is hardly any other way." He predicted the activity of the new ATA would solve that problem.

Cites Control of Film Subjects Offered

The program committee of WAC "persuaded the Government not to make literally thousands of screen subjects . . . it was busy all the time knocking down hundreds of suggestions by numerous public agencies," Mr. Gamble declared. He emphasized the point that keeping objectionable material off the screen was just as clear an objective as cooperating to see that worthy subjects got a break.

"I believe as much as any exhibitor in this room," he said "that the theatre has a community life, and in the life of this country. But I believe we have to develop a program that makes sense."

Freedom of Screen To Be Top Function

Preservation of freedom of the screen will be one of the top functions to be undertaken by the Association, Mr. Gamble asserted.

"Freedom of the screens of this country is in the hands and should remain in the hands of the theatremen of this country," he said. "We stand ready to elaborate, to cooperate, stand ready to discuss any matters of great public interest with either the motion picture producers and distributors or their newly proposed motion picture institute, or specifically with Mr. Eric Johnston or any of the presidents of the motion picture companies, or any of the producers or distributors of the country," he asserted, "but we reserve the right for ourselves to protect this freedom of our screens—the freedom of the screens of the country."

Financing of the Association was assured in adoption of an assessment of $100,000 for the first year's program, with the likelihood that the figure would be increased. The temporary officers serve without pay. The assessments will be levied in the same manner as were those of the War Activities Committee—on the recognized revenue percentage values of exchange areas. It will be divided further into state quotas, with a formula to be devised by the executive committee and executed locally in accord with the judgment of each local group.

Membership in the board of directors will be determined on a population basis. States with 1,000,000 or less will be entitled to one director, two for states from that figure to 3,000,000 and three for all others. The majority will "at all times" consist of independent exhibitors or their alternates. Three-director states cannot name more than one affiliated member. If elections produce a majority of affiliated men the president may appoint independent directors at large to offset the gain. The directors may vote by letter, telegraph or telephone, and meet on call of the president or on written vote of at least 10 members. Twenty-five members shall constitute a quorum.

Executive Committee of 17 To Rule Group

An executive committee of 17 will be named by the board, with 11 to constitute a quorum, of which the president and vice-president shall be members. Pending incorporation and permanent organization, the officers shall serve as the board.

Organization representatives, 101 strong, selected from each state by a method similar to the procedure for directors, will carry the message of ATA to the field and seek to build up membership.

A program committee of 11 men will be named as a clearing house for non-commercial films designed for screen time. Invitations will be extended to the Pacific Coast Conference of Independent Theatre owners,

RESOLUTION COMMITTEE: *Seated, left to right:* William White, Russell Hardwick, Harry L. Nace, Max Cohen, Irving Lesser, Ned Kornblite, Les Peterson, B. F. Busby. *Standing, left to right:* Robt. Libson, Walter Lee Casey, Connie Russell, John Rowley, Art Adamson, M. S. McCord, Ed Zabel, Wm. Geehan, G. I. Nathanson *Missing:* Tom Maine, Arthur Destifano, Wm. Jenkins.

BUDGET COMMITTEE: *Seated, left to right, 1st row:* H. F. Kincey, Ed. Rowley, Geo. Baillio, Edw. B. Arthur, Milas L. Hurley. *Left to right, 2nd row:* Ed. Kidwell, Jay Emmanuel, Ralph L. Trathen. *Left to right, standing:* Joseph R. Vogel, Geo. H. MacKenna, Sam Pinanski, C. J. Latta, Herb Kohn, M. H. Jacobs, Jack Y. Berman and Walter L. Morris.

NOMINATION COMMITTEE: Seated, left to right: John Balaban, Ben Strozier, Ed. F. Fahey, Jos. C. Ansell, Max M. Yellen, A. H. Blank, M. J. Mullin, Julius Gordon. Standing, left to right: Harry C. Arthur III, Sank Taylor, Maury Miller, Senn Lawler, Henry Reeve, Fred Schwartz. Missing: E. V. Richards, Nat Williams.

LEGISLATION COMMITTEE: Left to right, front row: W. J. Ilsley, Geo. Nasser, Leonard Goldenson, Mack Jackson, Geo. L. Tucker, Louis K. Ansell, Tom Friday. Left to right, 2nd row: R. E. Martin, Herman Levy, Frank Boucher, Robt. H. Lucas, Guthrie Crowe, Russell Hardy, John Friedl, M. A. Lightman, H. A. Lake, R. M. Kennedy, Harold Kaplan.

to National Allied States Association and to the Conference of Independent Exhibitors Association to apoint one member each to raise the committee to 14. A two-thirds vote will be necessary to approve a subject, and members will be free to exercise their own discretion in playing any non-commercial film. The subjects will be rotated among similar theatres instead of being shown simultaneously.

Voting Privilege Extended To All Registrants

No distinction was made for voting purposes between delegates appointed by exhibitor meetings and those individuals who attended as observers. Those officially registered were entitled to a vote, the circuits getting the same privilege as the independents.

The regional vice-presidents were selected as follows: Herman Levy, New Haven; H. V. Harvey, San Francisco; Ben L. Strozier, Rock Hill, S. C.; Henry Reeve, Menard, Texas; Herman Hunt, Cincinnati; Gilbert Nathanson, Minneapolis; Edward Zorn, Pontiac City, Ill.; Miles Hurley, Tucumcari, N. M.; R. B. Wilby, Atlanta; E. V. Richards, New Orleans; Joseph Rosenfeld, Spokane; John Rugar, Park City, Utah; Fred Schwartz, New York; Harry Arthur, St. Louis, and Nat Williams, Thomasville, Ga.

The new officials addressed the conventioneers informally at the industry dinner Tuesday night in the Starlight Roof Room of the Chase, with Frank H. Ricketson, Denver, as toastmaster, they occupied the dais for the final event. Mr. Gamble took the opportunity to spike reports he may accept some government position or go into another business. Admitting he had been tendered opportunities, he said that he preferred to go back to the operation of his five theatres in Oregon, and that he would devote half of his time for the next year to getting ATA properly under way. Mr. Fabian urged continuing membership work in the field, and pledged the association to the service of any individual or group that needed its assistance.

Mr. Gamble and Mr. Fabian will begin a series of tours shortly in behalf of the American Theatres Association that will take them through most parts of the country during the year, Mr. Gamble reported at the convention banquet Tuesday.

"I think we can date the maturity of the motion picture theatre in this country from this meeting here in St. Louis," said Mr. Gamble.

Bid to Allied

by RED KANN
in St. Louis

The leaders of the American Theatres Association, permanent name for what was propagated and launched as the Theatre Activities Committee, came into the open with a bid for Allied and Conference of Independent Exhibitors support as the final session of the two-day convention came to a close Tuesday afternoon. The bid was predicated on acknowledgment by the leaders that their new organization is after exhibitor membership in all strata of the theatre structure.

The bid developed by way of including in a lengthy list of "organization representatives," charged with lining up new members, the names of one Allied leader and two linked to the CIE. First was Ray Branch, Hastings, Mich., president of Allied of Michigan.

The CIE approach encompassed H. V. (Rotus) Harvey, San Francisco, and Leo F. Wolcott, Eldora, Ia., president of Allied of Iowa-Nebraska. The former's northern California unit is part of the PCCITO, which has voted against participation in the new organization, but which is also identified with the CIE, similarly opposed. Wolcott's unit has national Allied leanings without direct affiliation and is associated with the CIE as well.

On Monday, Mr. Wolcott sent Harry Brandt, detained in New York, a blistering wire. He charged ATA, then still known as TAC, with being a political setup engineered by producers to curry political favor through audience collections. Wolcott pointed out ATA's clearest evidence of good intention would be established if it sought to include representatives of existing exhibitor organizations rather than seek to set up an entirely new organization. His telegram, however, was couched in language allowing the impression, that, were this done, he might join ATA. This is viewed as essential background for Wolcott's inclusion among the "organization representatives."

Branch, here as an observer and close-mouthed, was seen approaching the speaker's table after his name was announced. Some concluded he intended withdrawing, but at the close of the final session no announcement to that effect was forthcoming.

CONSTITUTION COMMITTEE: Seated, left to right: John B. Bertero, Wm. F. Crockett. Standing, left to right: A. A. Hovell, Harold Field, L. S. Hamm, N. L. Carter, Albert J. Finke, Rotus Harvey and Edward Zorn.

FILMS COMMITTEE: Left to right, seated: Robert Coyne, A. P. Archer, Geo. Dembow, Ralph Branton, Fred Kent, R. B. Wilby, Tracy Barham, Sam Landrum, Sam Komm, Frank Newman. Standing: Walter Reade, Mark Chartrand, Chas. R. Gilmour, Theo. Lending, Don Hafford, C. B. Akers, Harry Lowenstein, Ed Kraus, Gaston Dureau.

ON THE MARCH

THE INFANT WALKS

by RED KANN

ST. LOUIS

GEORGE H. MACKENNA is the name and Basil Bros. Theatres of Buffalo his affiliation. He is the exhibitor who suggested the title change whereby the Theatre Activities Committee now becomes the American Theatres Association. There will be cause to remember him or there will not. But the answer is not now.

The answer hovers uncertainly in the unpredictable mists of the months—and perhaps the years ahead—if and when ATA acquires the stride and the steam generated for the fledgling amid the roar and the explosion of preliminary organizing.

The roar and the explosion were on hand, of course. It wouldn't have been a convention in keeping with tradition otherwise. Yet this was a gathering of theatre men without precedent in a good many years and in a good many ways. With a registration at or about 200, all of the national circuits were on hand and, in the case of Paramount which dominated numerically, practically all of its theatre partners.

Ted Gamble, temporary board chairman, declared 6,000 houses were represented. Leonard H. Goldenson of Paramount estimated affiliated theatres, at peak, totaled 3,500. On the face of figures which were never authoritatively established although this had been promised, unaffiliated houses totaling 2,500 were represented.

It was very significant that men like Richards, Wilby, O'Donnell, Friedl, Blank, Vogel, Kingsberg, Balaban, McNeil, Skouras, Newman, Ricketson and Rhoden, who gave up national conventions years before the war compelled it should turn out. Yet they came to this one along with independent theatre men. Why?

They put in an appearance in St. Louis, seeking to perpetuate the unity established during the war years. Now everyone is aware this unity was never an all-sweep affair. There were many complaints about "New York," but these complaints were never confined to dissident Allied men, for example.

The Nature of Unity

THE unity they sought to perpetuate, moreover, has its very practical turns. No single issue at St. Louis could have been more burning than drives and audience collections. It was recognized privately—and not so privately, also—that the majority of campaigns thus far undertaken by the industry were to be traced mainly to influences, which the less polite here called pressure.

The exhibitors present, with no traceable exception, were vehement on the subject. They reported their audiences were veering from resentment to rebellion. They argued the war was over, but most of all they argued that they, the men who run the theatres—must have returned to them the right of policy.

And they did, by deciding no more collections after Cancer this year and only one drive next year under local autonomy vested in the individual theatre man.

Si Fabian and Gamble on several occasions cautioned the committee handling this policy-making assignment to take its time. They asserted flatly that emergence of temporary TAC into permanent ATA might well depend upon this group's findings.

Small-Man Majority

ONE of the extremely interesting developments swung around the position of the affiliated theatre toward his unaffiliated brother. Conjecture over the place of the independent, however, became serious at no point. Joe Vogel for Loew's, Malcolm Kingsberg for RKO and Goldenson were among the national circuit representatives who insisted that majority on the board of directors, when it is finally named, must go to independent exhibitors. In those states rating three directors—where population is in excess of three millions—only one may be affiliated, and so it was formally set down. No restrictions were imposed upon states rating one or two directors, but the outcome there, obviously, is to be found in how ATA members, faced with selection, make their appointments.

It is perhaps the fact that the slate of temporary officers should have reflected keener strategy. Gamble as board chairman raised no questions and, in fact, was popularly accepted. Fabian as president raised some—on the sidelines—although as a dominant personality in this new movement there is justice in so recognizing his efforts, initially at least. The first vice-presidency, however, might well have gone to an independent rather than to Charlie Skouras.

The uncertainties running through the thinking of ATA critics could have been allayed if the command had been divided.

But there is much more to this than deadlines permit. The over-all impression about St. Louis is that a beginning has been made. No one in authority, moreover, asserts otherwise.

There are problems, many of them.

Problems about methods of raising the initial $100,000 budget.

Problems about general exhibitor acceptance of the ATA and its agenda.

Problems about MPTOA and Allied and whether, or how far, they will resist.

Problems about a meeting ground with the Johnston office, five of whose member companies, after all, are also the nation's largest exhibitors.

ATA is not over the hump. It's just starting to crawl up the grade, and it's a stiff one.

Johnston Plans World Tour on Film Problems

Eric Johnston, president of the Motion Picture Association of America, will make a world tour to study international motion picture problems when his duties with the United States Chamber of Commerce and other commitments are completed, he said in New York Monday.

The tour will be undertaken late this spring or early summer, he said. There are numerous markets to be explored and exploited, and he will discuss film trade with leaders of every foreign country, including Russia and Pacific territories.

Mr. Johnston estimated some 250,000,000 persons throughout the world see American product every week and expressed the hope that this attendance figure would be doubled in time.

Executives Discuss Problems

Last Friday in the Association's board room in New York, Mr. Johnston presided at a meeting of executives in a discussion of international problems. Participating were directors of the MPAA, directors of the Motion Picture Export Association and officials of the international departments of various companies.

Present were Joyce O'Hara, Francis Harmon, Carl E. Milliken and George Bothwick of the MPAA; Jack Cohn and Arnold M. Picker, Columbia; Earle W. Hammons; Nicholas M. Schenck, Arthur M. Loew, E. J. Mannix, J. Robert Rubin and Morton A. Spring of Loew's, Inc.; Barney Balaban and George Weltner of Paramount; Ned E. Depinet and Phil Reisman of RKO.

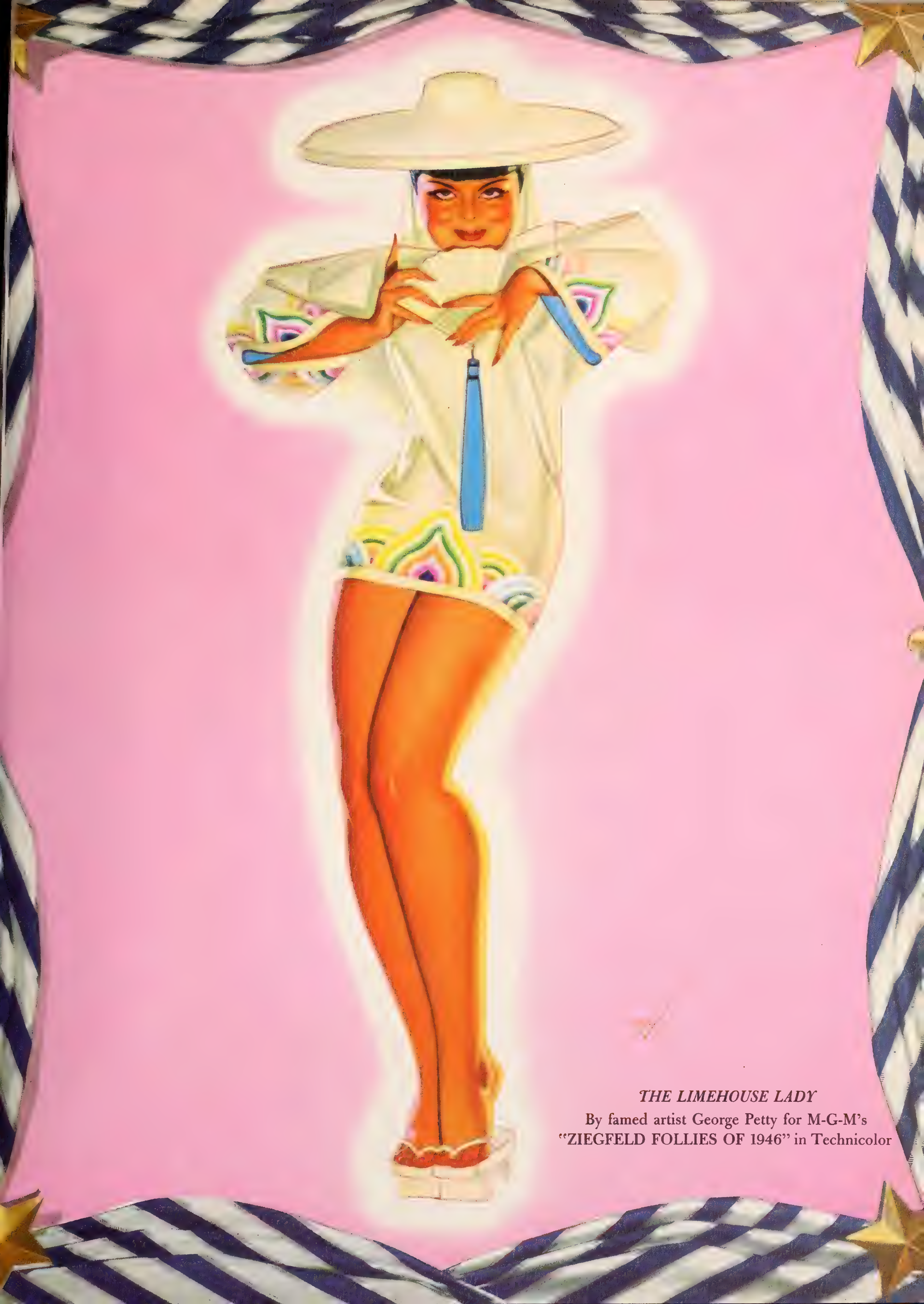
Also, W. C. Michel and Irving Mass of Twentieth Century-Fox; T. P. Mulrooney, United Artists; Nate J. Blumberg, John J. O'Connor and Joseph H. Seidelman of Universal, and Sam Schneider and John J. Glynn of Warners.

May Operate in 14 Countries

Meanwhile, a plan for operation in 14 foreign countries is now being considered by the Export Association, it was reported in New York Tuesday. Mr. Johnston is expected to make a statement on this plan soon.

Already in operation in Holland, the Association is expected to approve a plan for marketing the product of member companies for one year in Japan and Germany and for handling product for three years in Austria, Bulgaria, Czechoslovakia, Holland, Hungary, Indo-China, Korea, Netherlands East Indies, Poland, Roumania, Russia and Yugoslavia.

It is also expected that the MPEA will invite PRC, Republic and Monogram to join the organization. Some of these companies have concluded deals with countries not yet open to the majors.

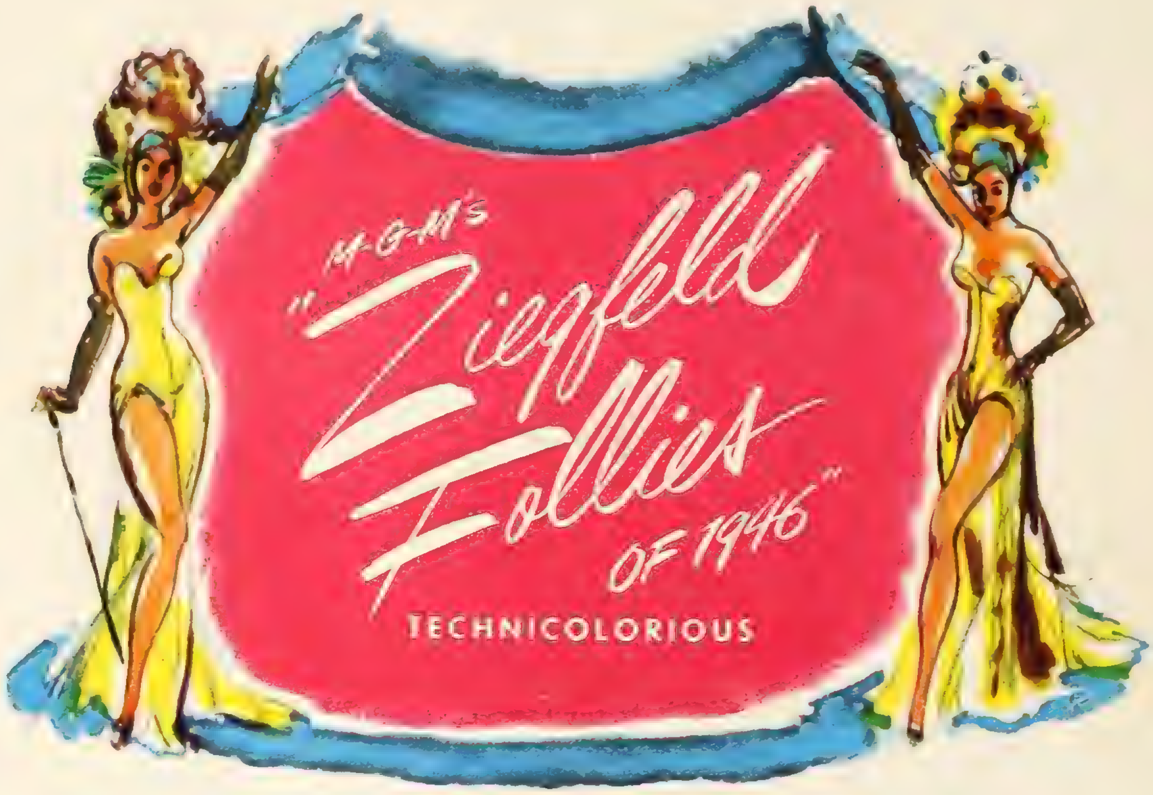


THE LIMEHOUSE LADY
By famed artist George Petty for M-G-M's
"ZIEGFELD FOLLIES OF 1946" in Technicolor

M★G★M

POINTS WITH PRIDE!

Isn't it a pleasure to look forward to presenting this show! A fortune in production magic and top star talents—a feast to set before the movie fans. The greatest since films began.



Starring

FRED ASTAIRE · LUCILLE BALL
LUCILLE BREMER · FANNY BRICE
JUDY GARLAND · KATHRYN GRAYSON
LENA HORNE · GENE KELLY
JAMES MELTON · VICTOR MOORE
RED SKELTON · ESTHER WILLIAMS

and

WILLIAM POWELL

with

EDWARD ARNOLD · MARION BELL · BUNIN'S PUPPETS
CYD CHARISSE · HUME CRONYN · WILLIAM FRAWLEY
ROBERT LEWIS · VIRGINIA O'BRIEN · KEENAN WYNN

Directed by VINCENTE MINNELLI · Produced by ARTHUR FREED

A Metro-Goldwyn-Mayer Picture

LITHO U S A
2

CIRCUITS TRAINING VETERANS FOR PLACE IN INDUSTRY

Study in Class Combined with Theatre Work in Several Key Cities

The motion picture industry is helping the returning veterans of World War II to find his place in the post-war world.

Combining classroom instruction with practical training, servicemen, interested in theatre management, projection, administration and general operation, are being trained in various key centers throughout the country by exhibitors in conjunction with the Veterans Administration's on-the-job training program.

Business Firms Permitted To Pay Servicemen

According to the Veterans Administration, any legitimate business organization can apply for authorization to provide training, as long as they have the adequate facilities to train the serviceman. Business firms are permitted to pay the servicemen a salary in addition to Government allowances as long as the total does not exceed the minimum for apprentices. If the salary and allowances combined total more than an apprentice's minimum wage scale, the difference is taken from the Government allowance.

Among the first to inaugurate such instructional courses are: Tri-States Theatre Corporation in Des Moines; Nathan Yamins, Massachusetts exhibitor; M. & P. Theatres of Boston, and Sam Carver, Detroit exhibitor. Other circuits and theatres, meanwhile, are studying the idea with a view eventually to undertaking the program.

The Tri-States Theatre Corporation, which operates houses in Iowa, Nebraska and Illinois, has established a training school in Des Moines. The circuit already has taken steps to employ veterans under the plan and has received approval from the Iowa Department of Public Instruction to set up the school.

Would Train Students For One Year

The present program contemplates training the students for one year to fit them for positions as managers, assistant managers and treasurers for the circuit's theatres. Former veteran employees who left their jobs to enter the service and veterans who do not have any experience in the field of theatre operation will be trained.

Plans for similar schools are being formulated by the circuit in Davenport and Omaha.

R. L. Edelman, former Chicago attorney and a veteran, formulated the program and estimated that between 35 and 50 servicemen would be given training at the three schools. Students will be given actual training in the theatres, and classroom work of 2,000 hours during the year's period will be required for non-experienced men.

Tri-States Personnel In Charge of Training

Men of Tri-States will conduct the training, Mr. Edelman said, and the circuit hopes to absorb a large share of the students in its circuit. He pointed out that a great number of students so far include former employees seeking to brush up on their work before taking over their civilian jobs again.

Along the same line, Nathan Yamins, Massachusetts exhibitor, has opened a managers school in Fall River, Mass., under the supervision of William S. Canning, manager of the Empire theatre there. The students attend weekly sessions at which the everyday problems facing a theatre manager are discussed, and receive practical training by assisting managers in their daily duties. The courses include business administration, personnel direction and other activities concerned with the operation of a theatre.

Hartford, Conn., meanwhile, has been selected by M. and P. Theatres of Boston as the training center for the circuit. The program there is under the direction of Walter B. Lloyd, manager of the Allyn theatre in Hartford.

The qualifications listed by Mr. Lloyd require the student to be a high school graduate, and have a willingness to learn the business from usher to district manager.

Four Veterans Now In Training Course

Four veterans, including Mr. Lloyd, currently are taking the training: Russell Ordway, assistant manager is training for manager; Anne Pervis, training for cashier; Fred Turner, for refrigeration expert, and Mr. Lloyd, for district manager.

In Detroit, Sam Carver, owner of the Grand theatre, and author of the books, "How to Write for Motion Pictures" and "How to Manage a Theatre," has opened a school in the auditorium of the Highland Park public library to teach theatre management and operation. Kenneth McFarlane, a sound engineer and projectionist at the Grand, has been employed to teach projection. The library auditorium has standard projection equipment available for the use of the class.

Reportedly the first of its kind in Michigan, the course is said to be attracting considerable attention among theatremen there. Mr. Carver, prior to the school's opening, anticipated that many of his students would be veterans who would take advantage of the opportunity to learn the theatre business under the benefits of the G.I. Bill of Rights. Two semesters of 14 weeks each, with two-hour sessions on Thursday nights are offered. A fee of $35 a semester is charged.

Meanwhile, in some cities, the on-the-job training program has met obstacles. According to a spokesman of the Veterans' Administration in Washington, trouble now exists between projectionist's unions and the veteran. "It is almost impossible for a veteran to train for (projectionist) and be placed in a job," the spokesman said.

However, in New York, James J. Brennan, a vice-president of the IATSE and the Moving Picture Machine Operators, said that this difficulty was not being caused by the unions. "New York and other large cities throughout the country," Mr. Brennan pointed out, "have ordinances which forbid anyone, except a licensed projectionist, entering the projection booth while the machines are operating."

Yates and Grainger Are Reelected by Board

At a meeting of Republic Pictures board of directors Tuesday, Herbert J. Yates was reelected president, and James Grainger, executive vice-president, with the current slate of officers. The officers include Walter L. Titus, Jr., Edward L. Walton, John J. O'Connell, Arthur J. Miller, vice-presidents; Herbert J. Yates, Jr., treasurer; John Petrauskas, Jr., Richard S. Rodgers and Robert V. Newman, assistant treasurers; Joseph E. McMahon, secretary; and Albert E. Schiller, Nathan K. Loder, Ira M. Johnson, Robert V. Newman, assistant secretaries. William J. German, James E. MacPherson, Arthur J. Miller and Edward L. Walton, directors, were reelected for three years at the annual meeting of stockholders, also held Tuesday.

Motion Picture Associates Will Revise Constitution

The Motion Picture Associates, Inc., is planning a revision of its constitution in order to enlarge and expedite the aims and charitable objectives of the association. Louis Weber, attorney, has been appointed chairman of the constitution revisional committee which will report its findings and recommendations to a meeting of the board of directors April 13. The Associates plan to open membership to women of the industry.

Bell & Howell Wins Award

Bell & Howell recently received the National 16mm Victory Film Committee's Award of Merit for cooperation with the Treasury Department during the Victory Loan Drive.

Metro-Goldwyn-Mayer
cordially invites you
to

THE TRADE SHOWS

of

A. J. Cronin's

"THE GREEN YEARS"

"A Wonderful Motion Picture"

The company which has distinguished itself in the production of great pictures from great novels now brings the industry one of its greatest. It is with pride that we offer it. And you will exhibit it with pride and profits.

WORLD PREMIERE—RADIO CITY MUSIC HALL—NEW YORK

ALBANY	20th-Fox Screen Room, 1052 Broadway
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.
BOSTON	M-G-M Screen Room, 46 Church Street
BUFFALO	20th-Fox Screen Room, 290 Franklin Street
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.
CINCINNATI	RKO Screen Room, 16 East Sixth Street
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue
DALLAS	20th-Fox Screen Room, 1801 Wood Street
DENVER	Paramount Screen Room, 2100 Stout Street
DES MOINES	20th-Fox Screen Room, 1300 High Street
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street
KANSAS CITY	Vogue Theatre, 3444 Broadway
LOS ANGELES	Ambassador Theatre, Ambassador Hotel
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty
NEW YORK **NEW JERSEY**	M-G-M Screen Room, 630 Ninth Avenue
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street
OMAHA	20th-Fox Screen Room, 1502 Davenport
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.

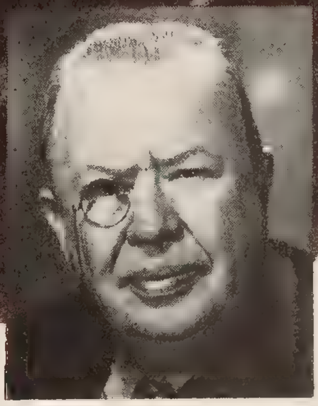
Watch for

Announcement

of Dates

in Your

Territory!



In my fifty years on stage and screen I have never had a better role.
—CHARLES COBURN

M-G-M
presents
A. J. CRONIN'S

"THE GREEN YEARS"

starring
CHARLES COBURN
with
TOM DRAKE · BEVERLY TYLER · HUME CRONYN
Gladys COOPER · Dean STOCKWELL
RICHARD HAYDN
Screen Play by Robert Ardrey and Sonya Levien
Directed by VICTOR SAVILLE
Produced by LEON GORDON
A Metro-Goldwyn-Mayer Picture

The Green Years
A.J.CRONIN

MPA TO PRODUCE TEACHING FILMS

Allocates $100,000 for 7 Films to Determine Industry's Policy

The Motion Picture Association of America has appropriated $100,000 for the production of seven experimental educational films, which, if successful, would serve as a standard for the producers of classroom films, Eric Johnston, president, announced at the Association's New York office Monday afternoon.

Attending the meeting were: Dr. Mark A. May of Yale University and a member of the MPAA's Commission on Motion Pictures in Education; J. Robert Rubin, vice-president and general counsel of Loew's; executives of the MPAA and some 20 representatives of the educational field and metropolitan and trade press.

Details To Be Completed

As yet the final production and distribution details are still to be completed, Mr. Johnston said, but the seven sample films will be distributed to schools through Teaching Film Custodians, Inc., the educational subsidiary of the MPAA, on a non-profit basis.

Responsibility for the production of such scripts as may be approved by the Association's committee on education has been entrusted to Arthur Mayer as coordinator of production. The committee on education handling the program includes N. Peter Rathvon, president of RKO; Mr. Rubin, and Joseph Hazen, president of Hal Wallis Productions.

Earlier this year, on the recommendation of the committee, $50,000 of the MPAA's research budget was allocated to educational films. This program currently is conducted by Yale University to learn how the best films that now exist on certain subjects can be improved in effectiveness and quality.

Findings To Be Guide

The findings of the research committee will be used in the production of the experimental films.

In order to accomplish the objective the advisory board of educators, Mr. Johnston said, feels that the following requirements should be met:

1. The films should be produced at a reasonable cost within reach of independent producers of educational films.

2. They should be on subjects which would not require skilled acting, elaborate costuming, expensive sets or expensive animation.

3. Their teaching effectiveness must be demonstrated by classroom tests before they are released.

Mr. Johnston pointed out that the first of the films probably would be produced in 35mm and then reduced to 16mm. Length of each film will depend on the subject, but it is expected they will be one or two reels.

For the past 10 years the Association has been developing the educational film field. In 1936 members of the Association engaged in a cooperative project with the Commission on Human Relations of the Progressive Education Association calling for experimentation with the use of selected excerpts from regular theatrical films.

Custodians Formed in 1938

In 1938, Teaching Film Custodians was incorporated as an agency for the purpose of distributing to the schools the short subjects which had been selected and edited.

In 1943 member companies contributed $125,000 to the American Council on Education for a five-year program of its commission on Motion Pictures in Education. The commission undertook to survey the need for classroom films, and to outline screen treatments for needed films. At the present time more than 75 film treatments have been prepared subject to final approval by the commisssion. Of these, about 50 deal with the subject of global geography; 18 with the problems of freedom—political, religious and economic, and nine with mathematical subjects.

Saxon Elected Barker of Baltimore Variety Club

William K. Saxon, of Loew's Theatres in Baltimore, has been elected chief barker of the Baltimore Variety Club. Fred Schanberger was elected first assistant barker; Pete Rome, second assistant; Spaulding Albert, treasurer, and Chauncey Wolfe, secretary. The board of governors for the next term are: Mr. Saxon, Mr. Schanberger, Isadore Rappaport, Lou Becker, Mr. Rome, Mr. Wolfe, Fred Schmuff, Mr. Albert, Harry Kahn, Lou Gaertner and Mark Silver.

Committee chairmen are: Lou Beeker, house; Mark N. Silver, special events; L. C. Garman, welfare; Fred G. Schmuff, publicity; W. Spaulding Albert, goodwill; Louis Gaertner, resident membership; H. Paul Rome, associate membership; Lou Becker, entertainment; Frank H. Durkee, ways and means.

Organize Allen Amusement

Allen Amusement Corporation of New Haven, new operator of the Grand theatre, Hartford, has filed certificate of organization showing Samuel R. Hadelman, president; Morris Hadelman, treasurer, and Dora M. Hadelman, secretary. The Hadelmans also operate the Sheltoh, Capitol and Colonial, Bridgeport, Conn.

Precision 1945 Net $1,390,953

Consolidated income for 1945 of $1,390,953 was reported this week for General Precision Equipment Corporation and its subsidiaries.

The profit is equal to $2.31 a share on 601,087 shares outstanding as compared with $1.94 on 586,087 shares in 1944. Included in the income were dividends of $300,000 from common stock of Twentieth Century-Fox, against $327,950 in 1944. During the year the corporation sold 50,000 shares of 20th-Fox at a net average price of approximately $27.50 a share, resulting in a book profit of $27,591.

Net sales of all subsidiaries for the year amounted to $25,587,865 as against $24,096,904 in 1944.

Renegotiation of all Government contracts has been concluded for the period ended December 31, 1944, the corporation reported, and as a result the Corporation and its subsidiaries have refunded to the Government since December 31, 1945, $209,449 in cash.

The corporation has set up a laboratory for the improvement of established products and the development of new ones, under the direction of Dr. R. L. Garman. A new subsidiary company, General Precision Laboratory, Inc., has been formed to carry out the research work.

National Industries Has Two New 16mm Projectors

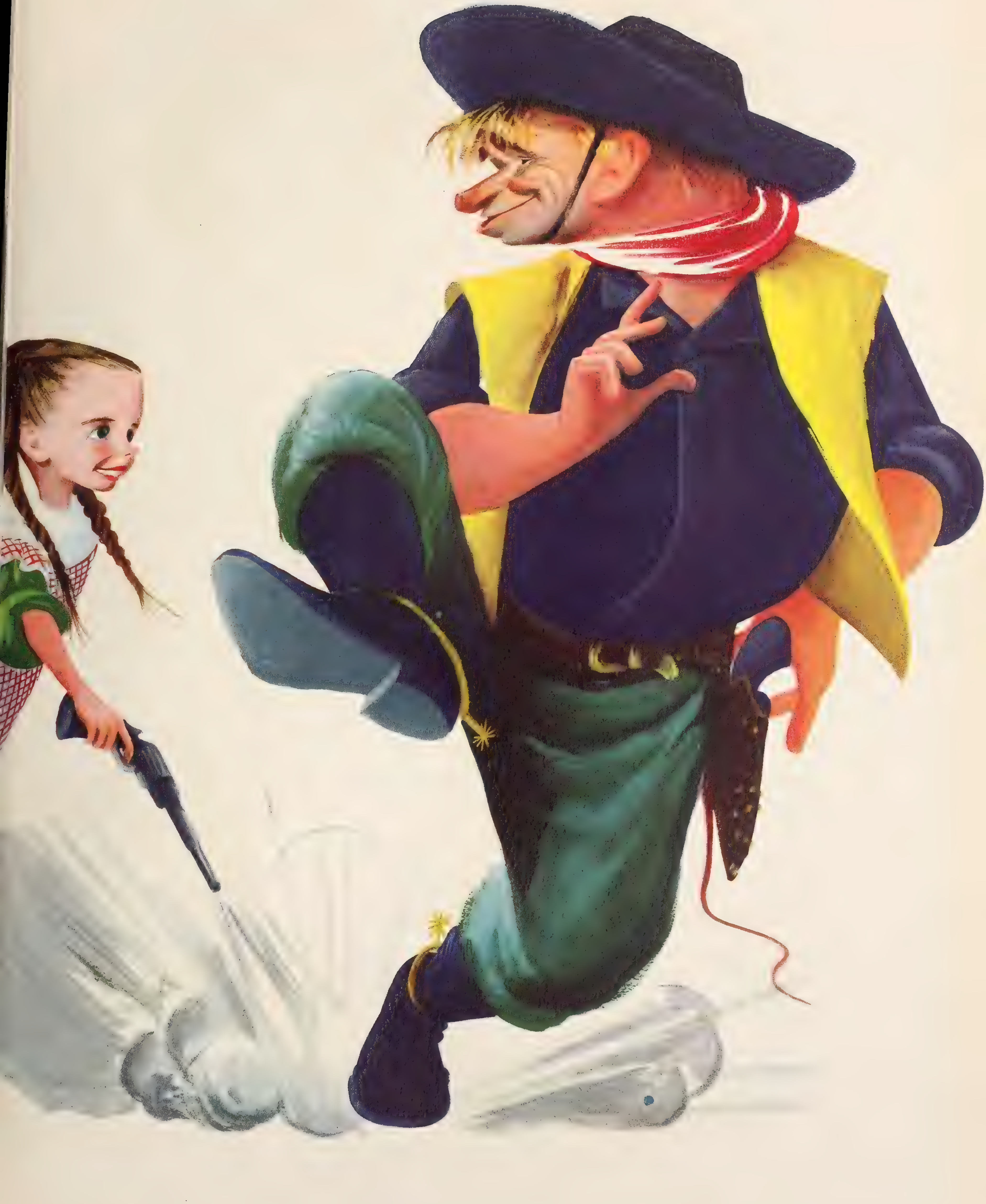
National Industries, manufacturers of the Natco 16mm sound projector, announced in New York this week two new projector units with a patented device for the continuous showing of a one-hour program.

The two units—one for use by exhibitors, and the second with a self-contained screen designed as a promotional medium for advertising agencies and industrial and commercial firms—are now in mass production, Edward Leven, executive supervisor of the Natco 16mm program, said, and the company expects to have 10,000 off the assembly line by the end of the year.

In addition National Industries revealed plans for greatly increased production of the Natco professional type 16mm sound projector with the acquisition of the Bendix Aviation plant in Chicago. The plant, covering 12 acres, was purchased last week from the War Assets Corporation for $2,156,250.

Mutual to Broadcast from Republic's Auditorium

Arrangements were completed Monday by Republic Studios and the Mutual Broadcasting System for the broadcast of a weekly 30-minute program of music, to emanate directly from Republic's new $800,000 music auditorium Monday evenings. The program will be broadcast directly to 253 Mutual stations in the midwest, east and south; while the remaining 39 Mutual broadcasting Pacific Coast stations will broadcast transcriptions of the program Tuesday evenings.



IT WAS AN INSPIRATION!

You've got to hand it to Leo the Showman!
Co-starring the Darling of the Screen with Bad Man
Beery is something to whoop about!
And M-G-M has celebrated the occasion with
its Biggest Outdoor Adventure Picture!

M-G-M presents

WALLACE BEERY · MARGARET O'BRIEN

in

"Bad Bascomb"

MARJORIE MAIN · J. CARROL NAISH
FRANCES RAFFERTY · MARSHALL THOMPSON

Screen Play by William Lipman and Grant Garrett • Original Story by D. A. Loxley

Directed by
S. SYLVAN SIMON
Produced by
ORVILLE O. DULL
An M-G-M Picture

COVERED WAGO
HEART-THROBS!
INDIAN FIGHTS!

LITHO US

Studios Facing Set Problem in Lumber Ruling

Little hope for the industry obtaining adequate lumber supplies under the present Civilian Production Administration ban was held last week by Stanley Ferguson of the lumber division of the CPA.

According to estimates, the industry requires 30,000,000 feet of lumber annually, and, Mr. Ferguson asserted, no effort can be made by the Government to channel this amount of lumber for use by studios. He pointed out that even with a quota of 500,000 homes, rather than 2,500,000, all available lumber would have to be channeled into home building in order to meet the demand. Mr. Ferguson said the CPA order restricting building only adds to the past burden of channeling lumber into western states.

One procedure whereby additional lumber might be produced under "special priority" by the industry if a "production bottle neck" is proved was outlined by the CPA official. After applying through the local CPA control committee for permission to exceed the $15,000 building limit, and if approval is given, a priority could be requested, if the producer can claim "stoppage" of a particular film because of lack of lumber. The CPA then could grant an emergency 30-day priority to permit the film's completion. Mr. Ferguson, however, added that this roundabout method would hardly solve the industry's lumber problem.

Earlier last week it was pointed out that the $15,000 set construction limitation under the new Federal building restriction does not mean a single set, but all sets required in the production of a single film.

Theatre development in new communities is permissable under the ban, the CPA ruled Wednesday. "There will be a difference in treatment of an application for commercial construction in a new community which has no present facilities," the agency announced.

Television Unit Requests Building Code Exemption

The Television Broadcasters Association, Inc., Monday filed notice with the Civilian Production Administration in Washington requesting that the television industry be exempted from restrictions set forth in the veterans' housing program order, claiming the order would injure its future.

Army to Offer Surplus Equipment in New Sale

The Surplus Property Board is planning a second sale of raw film surplus material, projectors and 35mm cameras at Astoria, New York, it was reported from Washington last week. No date for the sale has been set as yet. The first sale, currently in progress at Baltimore, Md., will be extended through April 12 and buyers without priority slips may participate April 10-12.

AMPA TO HONOR QUIGLEY AWARD WINNERS APRIL 24

P. E. McCoy and Harry G. Boesel, Grand Awards winners of the 1945 Quigley Showmanship Competitions, will be presented plaques at a luncheon sponsored by the Associated Motion Picture Advertisers, Inc., at the Hotel Plaza in New York Wednesday, April 24.

Mr. McCoy, manager of the Miller theatre, Augusta, Ga., will receive the Silver Grand Awards Plaque and the War Showmanship Citation for his outstanding promotional activities during 1945. The Bronze Grand Award will be given to Mr. Boesel, the runner-up in the competitions.

Both winners will be guests of Quigley Publications for a week in New York.

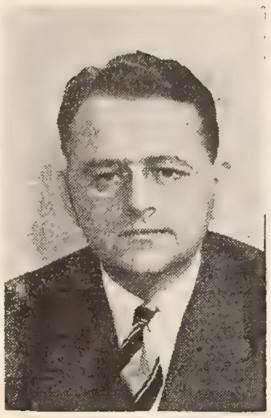
Ranking industry leaders, home office executives and personnel will attend the award luncheon and it is expected that theatre managers representing every major and independent circuit in the New York area will attend.

Special Program Planned

A special program of events is planned for the luncheon and industry leaders have been asked to speak.

Hal Horne, chairman of the board of Story Productions, will preside as master-of-ceremonies.

Committees in charge of the luncheon were announced last week by David Bader, president of AMPA. Mr. Horne was named chairman, with Phil Williams, director of advertising and publicity for March of Time, as co-chairman. Arnold Stoltz, advertising and publicity head for PRC, will handle tickets and arrangements. Harry Blair, of RKO Radio, and Sid Gross, publicity manager of the Rivoli theatre, New York, are in charge of publicity. Others on the committee are: Blanche Livingston, Robert Wile, Martin Starr and Mel Koencoff.


Phil Williams

Hal Horne

Theatre executives invited as guests of the AMPA and who will sit on the dais include, in addition to Mr. Bader, Mr. Horne and Mr. Williams: Spyros Skouras, Nicholas M. Schenck, Barney Balaban, Harry M. Warner, Harry Cohn, Ned E. Depinet, Nate J. Blumberg, Edward C. Raftery, H. J. Yates, Harry Thomas, W. Ray Johnston, Herman Robbins, Sam Rinzler, S. H. Fabian and Howard Black.

Also, Sam Straussberg, J. J. Joelson, Fred Schwartz, Joe Seider, Walter Reade, Harry Brandt, George Skouras, Malcom Kingsberg, Harry Kalmine, Leonard Goldenson, Dan Michalove, Joe Vogel, Harold J. Fitzgerald, William K. Jenkins and other executives.

Construction Ban Hits Canada Theatre Plans

Theatre expansion programs in Canada Monday ran into an order by the Dominion Government providing for control of building projects. The order is devised to prohibit the construction of any structure which cannot be classified essential, until the housing situation is relieved. The action followed rising protests against the use of labor and materials for buildings other than workers' homes. The order followed an edict the week before which placed many types of materials under a priority control system, with preference to be given to urgent construction in localities where the need for new structures is considered pressing.

Kronenberg Promoted

Abe Kronenberg, connected with the Warner publicity department in New York for seven years, has been promoted manager of special events and eastern representative of the commercial tieups division, succeeding Will Yolen, who has joined WNEW.

Columbia Profit Up to $1,295,000

Columbia Pictures Corporation had net profit for the 26 weeks ended December 29, 1945, of $1,295,000, compared with $950,000 for a similar period the preceding year, Harry Cohn, president, announced last week. The net was equivalent to $2.01 per share on 595,447 shares of common stock outstanding, against $1.42 on 383,401 shares in the last half of 1944.

Operating profit for 1945 was $2,250,000 as against $2,125,000 the year before.

Estimated provision for Federal income and excess profits taxes dropped to $955,000, from $1,175,000. The 1945 figures are subject to final auditing.

Sack Gets Rights to Six

Sack Amusement Enterprises, Dallas, has acquired world distribution rights to six new Negro-cast features to be produced by Bert Goldberg for the 1946-47 season.

SCHINE CONTESTS POWER OF COURT

Cannot Enforce U. S. Plan of Circuit Dissolution, Defense Says in Brief

The court is without power or authority under the Sherman Act or any other U. S. act, judicially, to enforce performance of the plan of dissolution of the Schine Circuit, submitted by the Government, counsel for Schine Chain Theatres contended in a 124-page objection to the Government plan, filed in the U. S. District Court in Buffalo, N. Y., Monday.

The circuit contended further that the terms of sale, the proposed appointment of a trustee and the proposed powers and compensation of the trustee are unprecedented, improper, illegal and in violation of the Constitution, that submission, discussion, approval or execution of any plan at this time is premature, that the proposed plan seeks the divestiture of theatres which were acquired in the ordinary course of business by entirely legal methods and without any violation or thought of violation of the statute.

Cites Few Houses Left

In the event the Government's plan of reorganization were approved, Mr. Schine would be left with only two suburban theatres in Buffalo, two in Glens Falls, one in Norwich, two in Salisbury, 24 others in 24 towns, eight suburban houses in Rochester, and a 1,200-seat theatre in Syracuse, in competition with Loew's and RKO.

". . . the plaintiff asks the court to turn over to a so-called trustee having unspecified qualifications, a business which the defendants have painstakingly built up over a period of 30 years, starting with an original investment of only $1,500, giving to such trustee carte blanche with respect to the disposal of properties owned by the defendants with no restriction whatsoever on the terms or method of sale, expenses to be incurred, or the trustee's compensation, except the approval in certain instances by the court," said the objections.

Protest on Compensation

Vigorous protests were made to the Government's suggestion that the court be directed to determine the trustee's compensation based upon the number and rapidity of sales made.

"Thus," said counsel, "the faster he sells the property the larger will be his compensation irrespective of the loss suffered by the owners. Every inducement is given the trustee to sell to the first rather than the highest bidder.

"Counsel said there is no provision for payment of any moneys to the defendants, but that any such provision would probably be meaningless because under the 'plan' proposed by the Government, there 'would be no money left for the defendants.' "

The objection bore the signatures of Edward F. McClennen, Mr. Schine's trial lawyer; Willard S. McKay, chief counsel, and Howard M. Antevil and Samuel S. Isseks, attorneys.

Arguments are scheduled to be heard in the U. S. District Court in Buffalo on April 16 in the Government's proposed plan and Mr. Schine's objection to it.

Griffith Granted Delay

In Oklahoma City, Federal Judge Edgar S. Vaught last Tuesday signed an order granting Griffith Amusement Company and related defendants an additional six weeks in which to submit their final brief in the anti-trust case tried last year. The final Griffith brief had been due April 1.

The new delay indicated Judge Vaught's decision in the case might not be handed down until some time next year, or about nine years after the Justice Department first brought allegations in 1938.

Meanwhile in Chicago Thomas C. McConnell, attorney for the Jackson Park theatre, will file a supplemental complaint in the District Court for additional damages of $200,000 in the anti-trust suit decided by both the District Court and the Supreme Court in favor of the theatre. The Supreme Court had upheld the awarding of $360,000 in treble damages and $30,000 in counsel fees.

Files Anti-Trust Suit

The Linden Theatre Company of Baltimore, Md., headed by Robert Sher, has filed an anti-trust suit in the District Court in Washington against Paramount and other distributors, charging conspiracy and unreasonable clearance and asking $225,000 in treble damages.

Opposition to the Linden theatre in Baltimore are some of the houses of the independent Rome circuit, with the Linden suit charging that the Linden was relegated to an inferior playing position although it is a superior theatre to some of the Rome houses which play ahead of it.

St. Louis Stagehands Making New Demands

John P. Nick, who served four years of a five-year term for violating anti-racketeering laws, is reported at the head of a movement in St. Louis to force each of the 110 houses in that city to hire a stagehand at $86.25 top salary. Currently only 43 houses have stagehands and since there are only 70 union stagehands available, Nick's demands are being interpreted as an inducement to recruit additional members and to regain control of Theatrical Brotherhood Local No. 6.

Columbus May Vote Ticket Tax

Columbus, Ohio, officials are studying the legality of a theatre seat admission tax to avoid conflict with the state's three per cent admission tax.

The study is being conducted by Richard W. Gordon, City Attorney, at the request of Mayor James A. Rhodes, who is seeking to raise revenue should the present tax on utility bills be ruled invalid by the State Supreme Court, before which it is pending.

If Mr. Gordon should discover that the city legally could levy an admission tax, theatres and other amusement places might be assessed a three-fold tax on tickets—city, state and Federal. The present state law forbids cities from entering the admissions tax field while the state tax is in effect.

Meanwhile, the present wartime Federal admission tax of 20 per cent will not be changed unless every exhibitor writes his representative in Congress, warned P. J. Wood in a bulletin to members of the Independent Theatre Owners of Ohio.

Increased cost of theatre and industry operation were seen in New York Monday, when Mayor William O'Dwyer submitted to the Board of Estimate his 1946-47 executive budget totaling $857,131,849, the largest in the city's history. The budget, showing an increase of $93,514,582 over the current budget, indicated a five-point rise in the city's basic tax rates from the current figure of $2.67 per $100 of assessed valuation to $2.72 per $100 next year.

See 25% Gain in Tax Revenues

Collections of Federal Admission Taxes during 1946 will surpass those of last year by more than 25 per cent, a spokesman for the Internal Revenue predicted in Washington last weekend, basing his view on the increased U. S. income from that source so far this year.

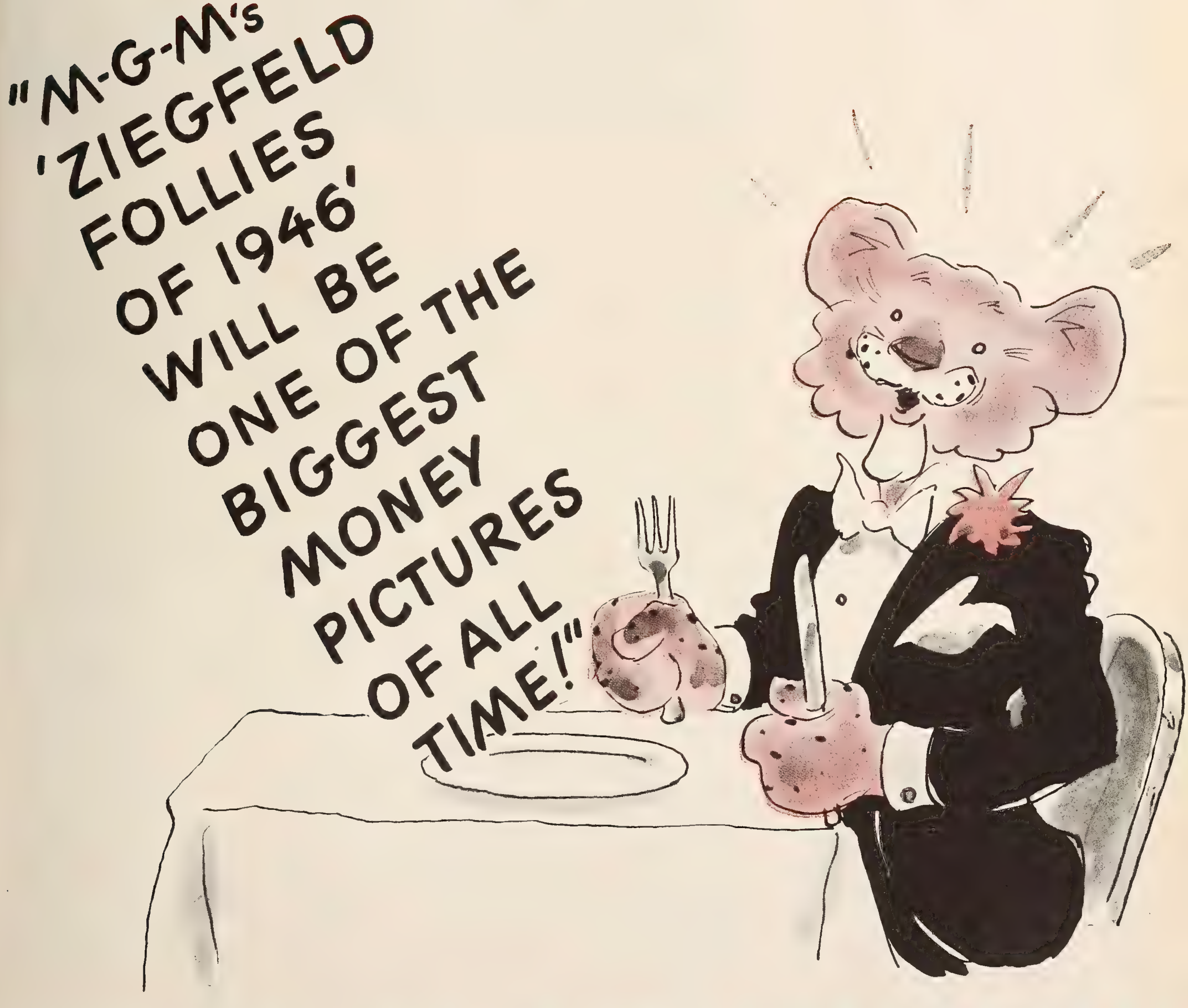
February collections amounted to $31,466,372, topping those of the same month last year by more than $5,000,000 and more than doubling those of February, 1944, which ran a little over $12,000,000, the bureau reported.

It was pointed out, however, that this February's collections fell below January's $33,741,349, whereas last year the second month topped the first month by some $2,000,000.

ASCAP Has 15,806 Licensed Theatres in United States

The American Society of Composers, Authors and Publishers has 15,806 licensed theatres in the United States for the public performance of the music of its members for profit, of a total of 29,064 licenses issued. The remainder includes bars, grills, taverns, restaurants, radio stations, and other places.

IF THIS ISN'T THE GOSPEL TRUTH I'M READY TO EAT MY WORDS!


"M-G-M's 'ZIEGFELD FOLLIES OF 1946' WILL BE ONE OF THE BIGGEST MONEY PICTURES OF ALL TIME!"

EVERY RECORD OF 26 YEARS BROKEN AT THE CAPITOL THEATRE, N.Y. !

BOARD PLANS NEW CENSORSHIP FIGHT

AS THE NATIONAL BOARD OF REVIEW held its annual meeting at the Hotel Pennsylvania, New York, last week: John Grierson, right, independent documentary film producer, emphasizes a point to Librarian of Congress Dr. Luther Evans and independent exhibitor Arthur Mayer, who were featured speakers.

By the Herald

Cite Spread Over Country and Ask Support; Evans Tells Library Plans

The National Board of Review of Motion Pictures at its 37th anniversary conference held at the Hotel Pennsylvania in New York last Thursday and Friday called upon leaders of national opinion to join with the Board to fight against "the rapid increase of politically motivated censorship in the United States." The Board also resolved to reassert its convictions that screen censorship in any form is a violation of one of the freedoms for which the war was fought and won.

Dr. Luther H. Evans, Librarian of Congress, and one of the principal speakers at the session, outlined details of the current film collection project.

Sees Fight Spreading

Richard Griffith, new executive director of the Board, in an address to 400 members representing motion picture councils and other community groups, said that the fight against censorship no longer could be the concern merely of groups primarily interested in the motion picture, but of other world-minded citizens.

Mr. Griffith claimed that censorship, quiescent for many years, again was increasing and constituted a more dangerous threat to freedom of expression than it had for many years.

In outlining a plan for combating censorship on a national scale, he said, "What we propose to do constitutes a fundamental reorganization of the National Board. In the past, we of the Board and of the Community Councils and Forums have considered that our function was to serve that part of the public which is primarily interested in motion pictures.

To Invite Other Groups

"We are about to invite to join the Board," Mr. Griffith said, "all the national organizations representing American opinion," including trade and business associations, the several national labor unions, civic, cultural and patriotic groups, youth organizations, etc., to join the fight against political censorship, and to tell the public that the National Board of Review represents a composite American opinion in asserting the right of audiences to choose their own amusement and instruction.

Dr. Evans outlined the history of the National Board from its inception in 1909, then presented a parallel history of the Library of Congress in reference to motion pictures, citing the plans of the film project currently under way at the Library of Congress which is selecting important and pertinent motion pictures for its archives. "In short," Dr. Evans pointed out, "we will in our collecting activities seek pictorial evidence of people, things and events. In these three simple words can be found, in my opinion, the principal virtues of a national film collection."

Dr. Evans pointed out that in 1912 copyright laws were amended which eliminated the necessity of registering paper prints of films with the Library and it was not until 1942 that the Library reconsidered its obligation to the Government, the industry and the public and executed another agreement with the industry whereby selected titles are being deposited for permanent preservation.

Damage Can Be Repaired

Although the Library may not fill completely the motion picture archives, Dr. Evans said, he has reason to believe that a substantial part of the damage done by 30 years of being on the wrong track can be repaired. "Several large collections are now awaiting the green light from us as soon as storage space can be found."

"I would not be fair in tracing the history of Government motion pictures, even briefly, if I omitted reference to Terry Ramsaye, Will Hays, Sol Bloom and others, some of whom in the early twenties advocated and worked diligently for a national film library under Federal sponsorship," Dr. Evans revealed.

Other speakers at the conference included Quincy Howe, president; Mrs. Frank R. Anderson, president of the Motion Picture Council of Greater Cleveland; I. C. Boerlin, president of the Educational Film Library Association; Paul F. Heard, executive secretary of the Protestant Film Commission; Charles Previn, Radio City Music Hall director of music, and Arthur Mayer, New York exhibitor.

Mr. Mayer emphasized the importance of the role of motion pictures in inspiring cooperation and trust among the nations of the world.

Winder Votes Sunday Shows, Eliminating Ticket Tax

Sunday shows have been approved for Winder, Ga. Half of the receipts will be given each week to the city schools, thus doing away with the need for the proposed city tax of three cents on each ticket, which was to have been used for the schools. Following the announcement of the proposed tax, R. E. Martin, circuit operator, threatened to close his two theatres in the city if the tax were passed, and warned all film exchanges that similar action would spread to all parts of Georgia unless a definite stand was taken by the industry to fight them.

Bryan Completes Five Propaganda Subjects

Five propaganda films made by Julien Bryan for State Department showings in foreign countries recently were completed in Mt. Vernon, Ohio, selected because it is typical of American small towns. The five subjects dealt with in the Mt. Vernon-produced films include: Mt. Vernon on election day; how an average American doctor lives and works; how a craftsman works in his shop and lives in his modest home; America's public schools and how they function, and the activities of a typical county agent in his work with farmers.

Vote to Double DuMont Laboratories Stock

Shareholders of Allen B. DuMont Laboratories have voted to increase the company's authorized "A" shares from 1,120,000 to 2,440,000. The increase will be used to provide additional funds for the company's expanded television plans. Paramount's interest in DuMont, reportedly worth about $8,000,000 in "A" and "B" shares, will not be affected by the new stock issue, it was indicated by Paul Raibourn, Paramount vice-president, who supervises television interests.

SCREEN A PAWN IN BALKAN CHESS GAME

by MANNY REINER

Motion picture developments in southeastern Europe today cast an important light in many directions. They show not only the temper and mood of the people, and indicate their psychology, but they underscore political activities in what is admittedly one of the most critical "areas of disagreement" between Russia and the Western democracies.

The influence of the Hollywood film must be revaluated in the light of current world developments. Today it is far more than an entertainment commodity; it is one of the most powerful mediums of information and democracy at our command. The Balkans provide the clearest possible example of this situation and its implications.

Significant Signposts

There are certain significant signposts that point out the barriers to American film supremacy in southeastern Europe. The most alarming is the recurrence of the state film monopoly in Czechoslovakia and Yugoslavia. However, in these two countries this is only one design in a complex political pattern. The governments in Belgrade and Prague are undertaking a countrywide program of nationalization of industry and commerce, which includes film distribution. American executives see the Balkan monopoly policy as probably permanent.

Another alarming manifestation is intervention in the motion picture business by political parties in the Balkans. Practically every theatre in Hungary is controlled by one of four political parties, which also have set up distribution companies. In Bulgaria and Roumania the Communist Party controls many of the best theatres. In Albania the government exercises tight supervision over film houses. The only "normalcy" is in Greece, and even there the country is in a skyrocketing state of inflation.

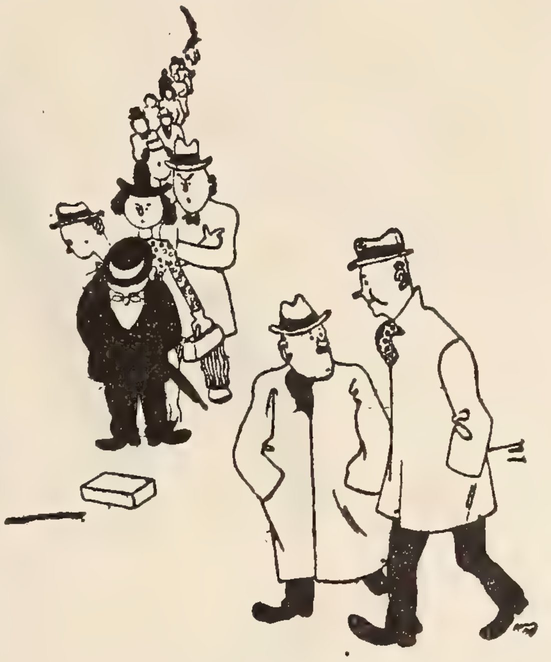
Recognize Screen Value

The Russians recognize the importance of the screen and have made financial return secondary. Soviet films practically blanket the Balkans. The Russians have set up local organizations which have made deals contrary to American film interests. Czechoslovakia has a contract which allots 60 per cent of all playing time in theatres to Russian films, as do certain key theatre syndicates in Bulgaria and Roumania.

Yet, regardless of the preferred position which Soviet films occupy and the ideologic favor they find with Balkan officials they have not been popular. A striking contrast is the sensational boxoffice of Hollywood product, with packed houses and extended runs. Of 96 Russian films in the Balkans, only three were really popular.

Manny Reiner recently returned after two years as film representative in southeastern Europe for the Office of War Information. A film publicist, he has been with Paramount, MGM and Warners.

AS THE CZECHS SEE IT



Kreslil Jan Benáčan

No jo, to jen jen cihla, ale oni tu hned dělají frontu, protože jim někdo řekl, že tu budou stavět biograf a budou v něm hrát americké filmy.«

[from a Prague newspaper]

["Sure, it's only a brick, but someone told them a theatre will be built here and will show American pictures!"]

A surprising paradox is the attitude of managers of theatres controlled by the Communist Party. While they give preference to Soviet films, they have been booking American films at top percentage terms, generally 40 per cent to 45 per cent, and bidding for pictures. The big profits returned by American pictures are used by the local Communist groups to underwrite expenses of the party activities.

Liberation of the Balkan countries posed a problem for the film companies. Several had local subsidiaries, but in pre-war days most had sold to franchise holders.

40 Films Shipped in

Through the OWI, a stockpile of 40 subtitled features, plus shorts, government documentaries and newsreels, were air-shipped into the Balkans. These were turned over to the American-owned unit handling distribution for all companies. Communication was and still is, a problem. It is impossible to enter any Soviet-dominated area without clearance from the Russian Army commander, difficult to obtain. Even now, more than a year after liberation, no commercial representative of any of the American companies has entered Roumania, Hungary, Yugoslavia, Albania or Bulgaria.

Theatres in the Balkans are in only fair condition. Many were devastated and rebuilding has been impossible.

Approximately 400 theatres now operate in Hungary, of which 40 per cent are owned by representatives of the Communist Party. Most important film organization in Hungary is Mafirt, Communist Party distribution and exhibition unit. Mafirt also owns laboratories and studios, has entered the 16mm field, and employs about 800.

In addition to the five American companies, a handful of pre-war distributors are distributing old French, Hungarian and Italian films and a few American.

There are 200 houses operating in Bulgaria, of which Sofia has 19.

60% of Time for Russia

As in Hungary, where Soyuzintorgkino, (the Union of Soviet Films for Exportation Abroad) made a deal with Mafirt to distribute Russian pictures, a similar setup exists in Bulgaria. There the control company is known as United Cinemas and consists of four members, three of them important first run exhibitors, the fourth a Fatherland Front official. The four best first run houses in Sofia (which means all Bulgaria), are owned by United Cinemas members, and 60 per cent of all playing time is reserved for Russian pictures. Yet American films have been the biggest money-makers.

Roumania in pre-war days was one of the best markets in the Balkans. About 500 theatres are now operating, and the story is similar to Bulgaria. Soviet films get preferential treatment, but have been received with apathy, whereas American pictures have been very successful.

In Yugoslavia no new American pictures have been exhibited owing to the industry's refusal to deal with the Yugoslav State Film Corporation, government monopoly.

About 100 old American pictures seized by the SFC are showing in Yugoslavia. While Russian films were popular in Yugoslavia immediately after the liberation, their appeal has dropped sharply. The British signed a deal with the monopoly for 13 features and 18 shorts, and are attempting to negotiate for 16 more features. The monopoly is anxious to obtain 150 American pictures but will not allow U. S. companies a voice in distribution.

U. S. Films Most Popular

Shortly after Albania was liberated, several American films were shown in Tirana, the capital, for local charity. They were well received but the government is not partial to free American distribution, and there has been talk of a film monopoly.

Greece, an active market, has many experienced distributors. About 150 theatres are operating, and several in Athens compare favorably with Europe. Russian films have been actively promoted.

From a financial viewpoint, the outlook appears questionable. But if the Americans stay out of the territory, they will leave it completely to the Russians, and there are ideological considerations of consequence.

"Kitty" Did it!...

opening at N. Y.

Milland

"job of Academy A

* *Says N. Y. DAILY MIRROR*

Produced by Darrell Ware and Karl Tunberg
Directed by MITCHELL LEISEN
Screenplay by Darrell Ware and Karl Tunberg

"Kitty"

Starring

PAULETTE GODDARD

RAY MILLAND

with Patric Knowles · Cecil Kellaway
Reginald Owen · Constance Collier

A MITCHELL LEISEN
Production

ctually topped 'Lost Weekend'
Rivoli world premiere, as
ands again with another
vard proportions"* from

Four for
"The Lost Weekend"

PARAMOUNT
THE ACADEMY AWARD COMPANY

THE *HOLLYWOOD* SCENE

Start 10 Productions; Studios Hit New Peak; "Razor's Edge" Begun

Hollywood Bureau

The shooting index reached another new high for the year last week. Seven films were completed; 10 were started. At the weekend the total number of pictures in shooting stages was 52.

At 20th Century-Fox, work began on "The Razor's Edge," screen version of the Somerset Maugham novel which has become one of the most widely discussed books published in recent years. Darryl Zanuck is producing the picture; Edmund Goulding is directing a notable cast. Tyrone Power will portray "Larry," the young man in search of a faith, about whom the story revolves. Gene Tierney, Anne Baxter, John Payne, Lucille Watson, Fritz Kortner, Frank Latimore are other names in the list of players. Herbert Marshall has been cast as Maugham, the story-teller, and Clifton Webb will play "Elliott Templeton," one of Maugham's most memorable characters.

Paramount launched "Where There's Life," co-starring Bob Hope and Signe Hasso. It is, of course, a comedy, and the background ranges from Brooklyn to the mythical kingdom of Barovia. William Bendix, Vera Marshe, Denis Hoey, George Coulouris and George Zucco head the supporting cast. Paul Jones produces; Sidney Lanfield directs.

Columbia Begins Work On Three New Films

Three new films went before the cameras at Columbia. "Down to Earth" is described by the studio as a Technicolor fantasy, a sequel to "Here Comes Mr. Jordan." Rita Hayworth, Larry Parks, Marc Platt, Edward Everett Horton, James Gleason and Adele Jergens head the cast. Don Hartman is producing; Alexander Hall directing.

"The Coffin" is a melodrama in Columbia's "I Love a Mystery" series, with a cast composed of Karen Morley, Jim Bannon, Barton Yarbrough, Jeff Donnell and Robert Scott. Wallace MacDonald is the producer; Henry Levin the director.

"Blondie Knows Best," also one of a series, features Penny Singleton, Arthur Lake, Larry Simms, Danny Mummert, Jerome Cowan, Jonathan Hale and Steven Geray. Abby Berlin is the director.

Golden Gate Pictures is currently shooting, for release through Screen Guild Productions, a melodrama in Cinecolor titled "Scared to Death." William B. David is the producer, and Christy Cabanne is directing a cast headed by Bela Lugosi, George Zucco, Douglas Fowley, Molly Lamont, Joyce Compton and Nat Pendleton.

PRC's new picture is "Queen of Burlesque," co-starring Evelyn Ankers and Carleton Young. Rose La Rose, Marian Martin, Craig Reynolds and Alice Fleming head the supporting cast. Alexander-Stern are the producers; Sam Newfield is directing.

"Claude's Wife" Is Started at Universal

Universal's entry-of-the-week is "Claude's Wife," a melodrama whose cast includes Brenda Joyce, Don Porter, Patricia Morison, Milburn Stone, Samuel S. Hinds and Kathleen Howard.

Monogram launched a Western, "Romance of the Rancho," with Gilbert Roland, Marjorie Riordan, Martin Garralaga, Frank Yaconelli and Iris Flores heading the cast. Scott R. Dunlap is the producer; William Nigh is the director.

At Republic cameras were trained on another Western, "Red River Renegades," with Sunset Carson, Peggy Stewart, Bruce Langley and Tom London. Bennett Cohen produces; Thomas Carr directs.

Life of John Paul Jones To Be Filmed by Bronston

The life of John Paul Jones, founder of the American Navy, will be brought to the screen by Samuel Bronston, with the cooperation of the Navy Department and the U. S. Naval Academy. The producer expects to have the film ready for release in 1947, the 200th anniversary of the birth of the naval hero. . . . "Trail Street," a novel by William Corcoran which first appeared as a serial in *Cosmopolitan* magazine, has been purchased by RKO Radio and will be filmed as a top-budget outdoor drama, with Randolph Scott. . . . International has bought W. Somerset Maugham's "Ashenden." James Hilton is writing the screenplay.

Two new series are in the making: Columbia has announced that the success of of last year's "Adventures of Rusty" has decided the studio to continue with further films based on the theme of a boy's love for his dog. The second, "The Return of Rusty," is now shooting; the third, "For the Love of Rusty," is currently in preparation. At Paramount, plans are under way for a sequel to "Big Town," based on the radio serial of that name. The second film, still untitled, will star Philip Reed, Hillary Brooke and Robert Lowery in the same roles in which they appeared in the original.

"Run With the Hare," an original murder mystery by John L. Greene and M. M. Musselman, has been purchased by 20th Century-Fox and assigned to Bryan Foy for production. . . . Martha O'Driscoll and William Wright are set for the leading romantic roles in "Missouri Hayride," PRC musical which Josef Berne will produce and direct. . . . A. M. Botsford, veteran, has joined Benedict Bogeaus, UA producer, as assistant.

Warners To Produce Three Top Pictures in April

Three top-budget productions are scheduled to go before the Warner cameras during the month of April. "Life With Father," screen version of the Howard Lindsay-Russell Crouse stage success, will be filmed in Technicolor, with Michael Curtiz directing and Robert Buckner producing. William Powell and Irene Dunne are tentatively set for the roles of the choleric Clarence Day and his wife.

"Deception," starring Bette Davis, Paul Henreid and Claude Rains, will follow "Life With Father." Irving Rapper has been assigned to direct; Henry Blanke to produce. Later in the month, "Cry Wolf," starring Barbara Stanwyck, will go into production, again with Henry Blanke at the helm. Peter Godfrey will direct.

HOLLYWOOD FINDS USE FOR B-29 GUN TURRET

The machine gun turrets of America's B-29 bombers have found a peaceful use in Hollywood. Technicians at the Selznick studio have removed the guns from the turrets and substituted cameras for photographing special scenes for "Duel in the Sun". These turret-cameras make it possible to photograph mechanically on a 360-degree base, it is claimed, and this means, according to James Stewart, Mr. Selznick's sound director, that "film photography will be able to achieve new effects and screen filming will have a new smoothness and flow". The new-type cameras can be controlled precisely as were radar and heavy artillery during the war.

COMPLETED

COLUMBIA

Power of Attorney
Jolson Story

INTERNATIONAL

Dark Mirror

MGM

The Show-Off

PARAMOUNT

O.S.S.

UNITED ARTISTS

Mr. Ace (formerly "Mr. Ace and the Queen") (Bogeaus)

UNIVERSAL

Kelly Is My Name

STARTED

COLUMBIA

Down to Earth
The Coffin
Blondie Knows Best

MONOGRAM

Romance of the Rancho

PARAMOUNT

Where There's Life

PRC

Queen of Burlesque

REPUBLIC

Red River Renegades

SCREEN GUILD PRODUCTIONS

Scared to Death (Golden Gate)

20TH CENTURY-FOX

Razor's Edge

UNIVERSAL

Claude's Wife

SHOOTING

COLUMBIA

Return of Rusty
The Great Highway

MGM

Woman of My Own
Tenth Avenue Angel
My Brother Who Talked to Horses
Fiesta
Till the Clouds Roll By

MONOGRAM

Corpus Delicti

PARAMOUNT

Seven Were Saved (Pine-Thomas)
Welcome Stranger
Perils of Pauline
Suddenly It's Spring

RKO RADIO

Honeymoon
Dick Tracy No. 2
What Nancy Wanted
Criminal Court
Sinbad the Sailor
Child of Divorce
A Likely Story
Desirable Woman

REPUBLIC

Traffic in Crime
Rendezvous with Annie
Earl Carroll Sketchbook

20TH CENTURY-FOX

Forever Amber
Home Sweet Homicide
Claudia and David
Margie
Deadline for Murder (Wurtzel)

UNITED ARTISTS

Bachelor's Daughters (Stone)
Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL

Ghost Steps Out
The Runaround
Lesson in Love
Fandango

WARNERS

Stallion Road
Cloak and Dagger
Cheyenne
A Very Rich Man
The Sentence
Humoresque

Capra Wants Exhibitors to Tell Studios What's What

by WILLIAM R. WEAVER
Hollywood Editor

Frank Capra, who sent Mr. Deeds to Town and Mr. Smith to Washington, say it's time for Mr. Exhibitor to send himself to Hollywood for a long overdue visit with the people who make pictures and a face-to-face talk with them about the kinds of pictures they're making or ought to be.

Producer-director Capra is back from a lot of places where he was sent during the last four years by his last employer, the United States Army, and he says what's stated above and hereinafter as he sits now in informal mufti at his Liberty Films desk where he's putting final touches to the script of his first post-war picture. He says quite simply and personally, after stating the case amply in generalities, "I'd like to have some exhibitors come in and talk to me about what's what—I've been away from the commercial side of the business for four years—and, come to think of it, it's about that long since exhibitors in general have been to Hollywood. A lot must have happened that we all ought to know about."

Covers Wide Range

The things Mr. Capra wants to learn from exhibitors cover a wide range, and the things he stands ready to tell them are scarcely less diversified. The two sets of things combine to comprise understanding born of contact, which he believes essential.

He wants to know, for instance, whether theatre attendance has begun to manifest a return of theatregoers to shopping instead of indiscriminate spending. And if it has, he wants to know whether exhibitors have begun to consider ways of holding patrons.

He wants to know what kinds of pictures exhibitors' customers tell them they want more of, or fewer, in the period of transition from war thinking to peace thinking, and whether they should be longer or shorter, also the proportionate box office values to a picture of stars, story, etc. This month he starts "It's a Wonderful Life" and not for pennies.

What he wants to tell the exhibitor is primarily, of course, that quality of product is the fundament upon which he considers the industry to be dependent, in the final analysis, regardless of periodic fluctuations.

He wants to be sure exhibitors know it was considerations of quality that animated him and his partners in Liberty Films—William Wyler, George Stevens and Samuel Briskin—to rig up their independent organization on a basis guaranteeing them freedom from pressures of time and circumstance so that they can do the best work of which they are capable. Each of the three producer-directors is committed to the company they have formed to supply a maximum—not a minimum—of three pictures in three years.

Independent Costs Higher

On account of the recent wide movement of producers toward independent production status, the man whose films for major studios include such items as "It Happened One Night" and "Lost Horizon," thinks it desirable for exhibitors to know, as some may not, that it costs an independent producer not less but more to produce a given picture.

"Exhibitors have got out of the habit of coming to Hollywood," Mr. Capra remarks, "in part because it's been impossible to get transportation in recent years, and in part because they weren't under pressure to make the trip for business purposes. Now that travel restrictions are relaxing, it is time for them to come out here again like they used to and tell us their side of the story. A producer can't get around to calling on all exhibitors, but an exhibitor can get around to calling on all producers."

Deutsch Outlines Story Objectives

Across a Musso & Frank luncheon table on a dreary Friday Armand Deutsch, who came out of the Navy and directly into the motion picture industry as president of Story Productions, outlines his company's objectives and policy with a clarity and lack of flourish unique in this land of hearsay and conjecture where no morning's news goes to press without announcement of three or four independent production ventures that never get beyond tablecloth stage.

As the name of his company suggests, the story's the thing in the Deutsch concept of the entertainment field, in which this is his first venture. Taylor Caldwell's "This Side of Innocence," a Literary Guild selection due to hit the bookstands this weekend, is the particular story chosen for his company's first picture, and Don Ettlinger is deep in writing this script at this point. It's in the Deutsch planning, which brought him to Hollywood a fortnight back and takes him to New York after a third week in conference with "everybody in town," that the script must be completed and ready to shoot before other commitments are made.

Participation Planned

The "everybody in town" referred to includes all varieties of professionals, but principally producers, one of whom will be selected finally to produce "This Side of Innocence" on a participation basis.

For its first year, according to Mr. Deutsch, Story Productions will concentrate on the single picture, and thereafter the company probably will make one big one and two or three others not so big annually. No release channel for any of these has been set, and none will be until the first one is much further along than it is at this time, he said, adding the startling information that stage space is available for summer.

Story Productions' home office will always be New York, with board chairman Hal Horne in direct charge and conducting exploitation campaigns for all Story films.

THE BLUE RIBBON
HEARST
Cosmopolitan
CITATION

LOUELLA PARSONS is telling 4,000,000 readers of this month's "Cosmopolitan" that Ladd's two-gun, two-girl thriller is the **PICTURE OF THE MONTH**

ALAN LADD
VERONICA LAKE
WILLIAM BENDIX

THE BLUE DAHLIA

WINNER

With 3 Famous Finds from "The Lost Weekend"

HOWARD DA SILVA
(The Bartender)
DORIS DOWLING
(The "Natch" Girl)
FRANK FAYLEN
(The "Nurse")

and TOM POWERS
A GEORGE MARSHALL Production
Produced by JOHN HOUSEMAN
Directed by GEORGE MARSHALL
Written by RAYMOND CHANDLER

IT'S HARD TO KEEP TRACK OF *ALL* THE AWARDS THAT ARE COMING TO

Paramount
THE ACADEMY AWARD COMPANY

Organizations Pledge Support Of Cancer Drive

National and fraternal organizations, rallying to the side of the exhibitor in the industry's Cancer Drive, April 21-28, have volunteered their facilities and personnel to aid in the collections.

Among them are the Lion's International, the General Federations of Women's Clubs, the Girl Scouts, the American Veteran's Committee, National Board of Review, National Grange and Knights of Columbus.

These organizations have informed Charles P. Skouras, national chairman of the industry's drive, they have formed a national committee for cooperation. They will urge their membership to attend theatres during collection week. "This public spirited effort," Mr. Skouras said, "is an index of the importance this campaign has in the minds and hearts of millions of people. It is also a graphic representation of the ultimate recognition of the exhibitors' status as a key member of the community."

The campaign started in New York Tuesday at the dedication ceremonies of the Norman Bel Geddes tower in Times Square, which is to be a collection center.

A committee has been formed for the Times Square area, the Metropolitan Theatres Owners Committee. Max A. Cohen is chairman and Adam Adams co-chairman. Other members include: J. Joshua Goldberg, Malcom Kingsberg, Stanley Kolbert, Walter Reade, Jr., Harry J. Rinzler, Edward N. Rugoff, Monty Salmon, Fred Schwartz and William A. White.

The following state exhibitor chairmen have been named: Richard M. Kennedy, Alabama; Claude C. Mundo, Arkansas; Lou Christ and Harry Nace, Arizona; Richard Spier and H. V. Harvey, northern California; Sherrill Corwin, southern California; H. F. Kincey, North Carolina; Ben L. Strozier, South Carolina; Robert J. Garland, Colorado; Jacob B. Fishman, Connecticut; F. W. Wetzstein, North Dakota; Leo Peterson, South Dakota; Mitchell Wolfson, Florida; William K. Jenkins, Georgia; Irving Simpson and Al Hager, Idaho.

Kenneth T. Collins, Indiana; A. H. Blank, Iowa; Elmer C. Rhoden and George C. Baker, Kansas and western Missouri; L. A. Breuninger, Kansas; Thomas Edwards, western Missouri; Fred Wehrenberg, eastern Missouri and southern Illinois; Edward A. Zorn, northern Illinois; Fred J. Dolle, Kentucky; L. C. Montgomery, Louisiana; I. M. Rappaport, Maryland; David M. Idzal and Edward Beatty, Michigan; Edward Ruben, Minneapolis; Burgess Walton, Mississippi; Will Steege and Rex Flint, Montana; William Miskell and Russell Berry, Nebraska, Homer LeBallister, Nevada; M. F. Zalesny and Milas Hurley, New Mexico.

S. H. Fabian, New York; Max Cohen, New York City; S. J. Ullman, Albany; N. D. Dipson, Buffalo; Adam Adams, northern New Jersey; Nathan Yamins, New England; Edward Fay, Rhode Island; Peter D. Latchis, Vermont and New Hampshire; M. A. Mooney, hio; L. C. Griffith, Oklahoma; Albert J. Finke and Willard Gamble, Oregon; Moe A. Silver, western Pennsylvania; Harold Seidenberg, eastern Pennsylvania, southern Jersey and Delaware; M. A. Lightman, Tennessee; Robert J. O'Donnell, Texas; Hall Baetz and Harold Chesler, Utah; Benjamin Pitts, Virginia; S. J. Hyman, West Virginia; Carter Barron and John J. Payette, Washington, D. C.; Frank L. Newman, Washington; William Forman, Wisconsin; Jack McGee, Wyoming.

"Trunk" Sets Record

Warners' "Saratoga Trunk" has set a record in San Diego, Cal., according to the company. In a two-week period it played a full week at the Fox, State and Loma, then moved to the Orpheum and Adams.

RELEASE JEWISH APPEAL SHORT TO AID DRIVE

"Battle for Survival", a documentary film produced by RKO Pathe for the $100,000,000 United Jewish Appeal, was released this week on behalf of the Joint Distribution Committee, United Palestine Appeal and National Refugee Service.

Narrated by Orson Welles, the 18-minute short is a powerful indictment of the Nazi's treatment of Europe's Jewry, supported by scenes of the persecuted and homeless. Balancing these scenes are studies of relief and rescue work, Jewish resettlement of Palestine, arrival of refugees in the U. S. The film is an excellent and comprehensive study of the rehabilitation problem, given emphasis by the speeches of many Jewish leaders. Ardis Smith contributed an almost poetic commentary. Gene Milford edited the short.—R. L.

ATO Attacks Distributor Claim to Candy Profits

The Associated Theatre Owners of Indiana this week refuted recent distributor claims that part of the money received from the sale of candy in theatres was rightfully theirs.

Jack Cohn, executive vice-president of Columbia, recently claimed that if the cost of maintaining and staffing candy counters and popcorn stands in theatres is included in the overhead charges against a percentage picture, then distributors are entitled to a share of receipts from the candy and popcorn sale.

Answering Mr. Cohn, Don Rossiter, secretary of the ATO, wrote in a bulletin to members that the "distributors, when they worked out the theatre overhead percentage deal, were aware of the fact that concession employees were charged against theatre overhead, but nothing was mentioned at that time. Now they want to take a percentage of the earnings." Mr. Rossiter also pointed out that if an exhibitor included concession overhead in charges against percentage pictures it was because he had been forced to do so by exorbitant film rentals.

Ontario MPTA Seeks to Curb Music Fee Rate

The Motion Picture Theatres Association of Ontario will cooperate with the Musical Protective Society of Canada in a move to curb the performing-right fees collected by the Composers, Authors and Publishers Association of Canada, it was reported this week from Toronto. The MPTA directorate has also moved to have film exchanges discontinue the booking of early first run features into military camps after July 1 and has decided to move against a proposed 100 per cent increase in theatre license fees in Ontario.

Begin Tabulation Of Collections For Red Cross

Final counting of the industry's contribution to the Red Cross began this week. While it is still too early to estimate the amount of money collected, the several thousand exhibitors who voluntarily extended their audience collections through March 31 are expected to account for substantial increases.

Citations for distinguished services in the drive have been forwarded to all exchange area exhibitor and distributor chairmen for presentation to exhibitors and distributors who participated in the drive, it was announced this week by Harold J. Fitzgerald, national campaign director.

Meanwhile the area chairmen have started to compute the record of exhibitors and salesmen to determine the 24 members of the "24-Hour Club," those "Collection Kings" who will spend 24 hours in Washington to meet President Truman and 24 hours in New York to receive the thanks of Spyros Skouras, industry chairman.

Johnston to See Wallace On Film Section Shift

Eric Johnston, Motion Picture Association of America president, plans to call on Secretary of Commerce Henry Wallace to protest the elimination of an independent Motion Picture Section in the Commerce Department, it was learned this week. The Johnston office in Washington reported that arrangements were being made with the Commerce Department for an interview. MPAA plans to protest the proposed reorganization plans to be carried out by Secretary Wallace. Under the plan the present section, supervised by Nathan Golden, would be discontinued and its duties transferred to the general products division of the Department. The reorganization would eliminate the holding of films on a par with other commercial commodities, it was reported.

House Votes to Curb Radio Practices by Petrillo

The House of Representatives in Washington last Friday by a standing vote of 186 to 16 adopted a bill approved by a conference committee of Senators and Representatives to curb "coercive" practices affecting radio broadcasting. The measure was aimed specifically at the operations of James C. Petrillo, president of the American Federation of Musicians. The bill will go before the Senate shortly, where quick action is expected. Under penalties up to a $1,000 fine and a year's imprisonment the bill would make it unlawful for any person to try to force a broadcaster to employ standby orchestras; refrain from broadcasting recordings, or to hire more employees than he needed.

There *NEVER*
was a
woman
like
Gilda

COLUMBIA PICTURES

presents

RITA HAYWORTH

as

Gilda

with

GLENN FORD

GEORGE MACREADY

JOSEPH CALLEIA

Screenplay by Marion Parsonnet

Produced by VIRGINIA VAN UPP

Directed by CHARLES VIDOR

Nationally advertised in 90 publications with a circulation of

53,793,750

COLUMBIA'S SILVER ANNIVERSARY 1946

Reciprocity Deal May Add to U. S. Films in Italy

by ARGEO SANTUCCI

in Rome

Now that the major U. S. companies and the Italian Government have agreed upon this year's importation of American pictures, talk of next year's quota plans already has begun.

It is reported that the Government may increase this year's quota above the 140-film figure by permitting the importation of other American pictures on the ratio of one American importation for each Italian picture exported to the United States.

Under the current agreement, the eight majors established in Italy each will distribute 16 pictures during the year, while the independent American companies, whose releases are handled by Italian firms, will distribute 12. Each of the majors will distribute eight films up to June 30 and the remaining eight from July 1 to December 31.

Some people say that next year the quota may be increased and, perhaps, abolished. Balancing this, others report that if a new and definite Government is established, it will not permit the importation of any U. S. films or reduce the quota to allow each company only five or six pictures.

▽

Russian pictures are not proving popular in Italy. The Italian company, G.D.B., is the sole agent for Soyuzintorgkino of Moscow and so practically has a monopoly on Russian films for Italy. However, after curious theatre-goers had filled the theatres to see the first Russian product, attendance fell off sharply. At the present time G.D.B. does not get more than 15,000 lire a week, about $150, from all its Russian films in circulation.

Hornig Elected Head of MPTO of Maryland

Frank A. Hornig has been elected president of the Motion Picture Theatre Owners of Maryland. Other officers are: Lauritz Garman, vice-president; Jack Levin, treasurer; Mrs. Helen Diering, secretary. The board of directors include Mr. Hornig, Mr. Garman, Mr. Levin, Arthur B. Price, Walter Pacey, Harry Valentine, Oscar Coblentz, Harry Silver, Louis Gaertner, Meyer Leventhal and M. Allen Towson.

Universal Signs Franchise With Australian Circuit

Universal International Films has signed a 10-year exhibition franchise with Greater Union Theatres of Australia, it was announced this week by J. H. Seidelman, president, prior to his departure for London. Greater Union, which has at present about 100 theatres, is partly owned by J. Arthur Rank. The circuit recently completed a plan for large-scale expansion.

THEATRE TELEVISION TO BE SHOWN IN 2 MONTHS

A demonstration of new and fully-developed large-screen theatre television will be held in New York at the New Amsterdam Roof in about two months, George Scheck, president of Telecast Corporation of America, said Monday. The demonstration, he said, would include black-and-white as well as color pictures, and would feature live-action along with films.

Both the New Amsterdam theatre and the New Amsterdam Roof are now lined with Bell System coaxial cable and the Roof already is equipped with a large theatre television screen and other television equipment.

Pending operation of the wired television network, latest news bulletins are being brought to the screens of about 100 theatres in Greater New York by Telecast, according to Mr. Scheck. The process works through a patented synchronized plan. The Telecast montage background trailer is flashed on the screen, running 10 seconds of sound track. At the flip of a switch, a synchronized voice from Telecast studios comes in with three minutes of United Press news dispatches. At a cue on the trailer, the operator again turns the switch, and the sound track comes back for a 10-second signoff.

Arrangements are being made to introduce the process in Boston, Philadelphia and other cities. Some of the circuits in New York now utilizing the service in key theatres are Century Circuit, Brandt Theatres, Interboro Circuit, Cinema Circuit and Kaybern Theatres.

The service which is available to theatres in the metropolitan area, lays the audio groundwork for future television broadcasts.

In a poll conducted by Mike Nicholas, manager of the Century Circuit's Patio theatre in Brooklyn, a majority of the patrons indicated approval of the broadcasts.

Turning back to television, Mr. Scheck, formerly with the Blue Network, now the American Broadcasting Company, predicted it would prove a "boon" to the motion picture industry.

"People will see large-screen theatre television long before homes in the New York area will be blanketed with television receiver sets," he said.

At present, the tempest in television over black-and-white versus color has had a retarding effect on the large-scale production of home receiver sets. Another deterrent is that the Federal Communications Commission still has not been able to allocate the four of New York's seven channels for which there are about 14 applicants. Telecast, Mr. Scheck pointed out, is not under the jurisdiction of the FCC.

Other officers of Telecast include Salvador Nelson, board chairman, and Morris L. Singer, treasurer.

Arbitration Appeal Board Alters Clearance Award

The New York arbitration appeal board has modified the award of the New York tribunal on the clearance complaint filed by Associated Playhouses, operating the Carlton theatre, Jamaica, N. Y., against the five consenting companies, the American Arbitration Association reported in New York Monday. RKO Radio and 20th Century-Fox subsequently withdrew from the proceedings by consent.

On product of Loew's, Paramount and Warners, the board ruled, availability to the Carlton on films played by the Savoy theatre, also Jamaica, operated by the Coy Operating Company, for more than three days shall begin on the tenth day following their openings at the Savoy.

Maximum clearance over the Carlton by the Savoy "shall be sufficiently short in point of time so as to permit of such availibility; provided, however, in the event that the Savoy shall play a picture for more than nine days, the clearance of the Savoy over the Carlton shall be one day."

Carriers To Meet

Restoration of pre-war service will be the topic of the annual meeting of the National Film Carriers, which has been scheduled for the Hotel Astor, New York, May 13 and 14. Officers will be elected.

SMPE to Meet in New York May 6

The Society of Motion Picture Engineers will hold its fifty-ninth semi-annual technical conference May 6-10 at the Hotel Pennsylvania, New York.

Special programs which have been planned, according to William C. Kunzmann, convention vice-president, include a symposium on new developments in color motion pictures, to be held May 6 in cooperation with the Inter-Society Color Council, and a group of papers on acoustics to be presented May 10. Included will be a paper by M. J. Rettinger of RCA Victor, and Daniel Bloomberg, sound director of Republic Pictures, describing the new music scoring stage for which Republic recently received a special scroll from the Academy of Motion Picture Arts and Sciences.

Committee chairmen announced for the conference include: local arrangements, Frank E. Cahill, Jr.; registration and information, Mr. Kunzmann, luncheon and dinner-dance; E. I. Sponable, hotel and transportation, O. F. Neu; membership and subscription, James Frank, Jr.; papers, Barton Kreuzer; publicity, Harold Desfor; projection program, H. F. Heidegger and J. E. Steoger.

Monetary and Tax Problems Hit Greek Industry

by MIKE COUROUNIOTIS
in Athens

Heavy taxes and the involved problems of monetary exchange are seriously affecting the Greek industry.

If the Greek public, the real supporter of the cinema, were not so keenly interested in the theatre, the industry here would have suffered a crushing blow.

The most serious hardship the Greek distributors are encountering is the problem of exchange. The artificial dollar quota set up for films is such that only an extremely small amount of money may be taken from the country. Distributors import films upon a guarantee that final adjustment will be made whenever the exchange question is stabilized by the Greek Government.

Admission Tax Heavy

The Government has affected all sorts of cinema enterprises. For example, it has imposed heavy admission taxes. During the pre-war period admission taxes varied between 28 and 30 per cent. During the occupation, taxation was about 35 per cent. Today admission taxes amount to one-half the value of the ticket.

During the past winter season the Greek theatre would have suffered severely, due to a feature shortage and transportation difficulties, but for the efforts of Skouras Films, Athens, representing RKO, Twentieth Century-Fox and Paramount, and the representatives of MGM and Warner Brothers. Now a number of features have been received for the partial service of the Greek market. A limited number of French and English pictures also are being distributed.

The Greeks show a strong preference for U. S. films. Russian productions are the next most popular, for political reasons.

Musical and color pictures are the most popular, while war features and adventure stories also are liked. Dramas are not greatly appreciated.

Production Handicapped

Some of the recent successes have been "Sun Valley Serenade," "Beau Geste," "New Moon," "Casablanca," "Men in Her Life" and "The Thief of Bagdad."

Greek production is terribly handicapped. The Government does not encourage importation of equipment which could be used for production. But despite all this, production companies are continuing their operations.

French Film for MGM

MGM is preparing to distribute "Stormy Waters," the second French picture under its new policy of distributing foreign films in the United States. The picture stars Jean Gabin and Michele Morgan.

FROM READER

CITES INCONSISTENCY ON ADMISSION TAX

To the Editor of Herald:

I read on page 34, March 23, 1946, an article entitled "Doughton Sees No Tax Cut." After reading this, I cannot somehow refrain from expressing my views as it relates to taxation both as to admission and income.

No doubt most taxpayers, both of income and admission taxes, recall that in the fall of 1945 the income tax law was amended so as to reduce income taxes for 1946 some six billion dollars. This measure, according to the records, was largely promoted by the Senior Senator from Georgia, Hon. Walter F. George, who is also chairman of the Finance Committee, and a well known national figure.

This is occurring to me after reading what the Representative from North Carolina has to say as to action on admission taxes. "Certainly," Representative Doughton said, "no reduction can be made in pleasure taxes, considering the poor shape of the Treasury."

If the Treasury is in such poor shape now, why was not that selfsame matter taken into account at the time of the income tax reduction made as to 1946? I am presuming that if the Treasury is in such poor shape now, it could not have been in any better shape when the Tax Law was amended as to 1946. It is also true as far as can be ascertained that the major part of this six billion reduction will accrue to the *big* corporations and not to the individual personally.

I should like to add further that from what I read in the press, it was not the desire of President Truman that this reduction in income taxes be made at the time it was passed. In my opinion this tax reduction as to 1945 has had quite a lot to do in delaying our production generally, and may be the underlying cause of many labor strikes. —F. S. SHINGLER, *The Buena Vista Theatre, Buena Vista, Ga.*

Governor Halts Showing of "Mom and Dad" in Ohio

Showings in Ohio of Hygienic Films' "Mom and Dad," passed by the Ohio censor December 30, 1944, have been halted at the request of Gov. Frank J. Lausche. The Governor said he acted after receiving "vigorous complaints" from citizens of Defiance, where the picture was showing in a three-day run.

The Governor said he was told that "behind the false mask of being educational" the picture actually "exploits sex to the commercial advantage of the exhibitors."

Miss Susannah Warfield, assistant censor in the film division, said the picture had been previously shown in Springfield and Logan. It has not been widely shown in the state, she added.

The picture will be reviewed again, at the Governor's direction, so that "a present judgment" can be reached "on whether it possesses an ethical quality justifying its being shown in Ohio."

Paramount and Rank May Build Cairo Theatres

by JACQUES PASCAL
in Cairo

Paramount and the Rank Organization are contemplating building or acquiring theatres in Cairo, Egypt.

Robert Schless, Paramount manager for Continental Europe, and an executive of Paramount Theatre Service Corporation, spent 15 days in Egypt and Palestine recently inquiring into the matter of sites and theatres and left the country with a dossier full of offers to submit to the New York office. [Officials at the Paramount home office in New York had no comment on the situation in Egypt.—*Editor.*]

Nothing definite has been settled concerning the theatres, but it has been settled, according to the statement of a Paramount supervisor here, that the company's films for distribution in Egypt will be subtitled in French and Arabic at a Cairo plant.

"This will save a good deal of wasted time and help local industry in spite of the fact that the cost will be higher," the Paramount official said.

This move is welcomed in Egypt.

But Paramount is not the only company hoping to set up cinemas in this country. Negotiations are now under way for the creation of a cinema owned by the Rank Organization. This theatre will be erected, with the help of local film circles, on a site at present occupied by an open-air theatre in the very heart of Cairo.

Canadian Independents Ask Government Control

The National Council of Independent Exhibitors in Toronto has asked the Canadian Government to establish a board or commission for the regulation and control of distribution and exhibition in the Dominion, "although opposed to Government control in principle." Failure of attempts to obtain consent of major circuits and distributors to create a system of conciliation led the independents to ask Government control. A similar request to the Government was made by the council a year ago. The unit also seeks cancellation of the Federal wartime amusement tax of 20 per cent and asks restrictions on theatre construction on the ground that independent exhibitors will be "squeezed" in the prospective overseating.

O'Neill Joins Loew's

Robert Seton O'Neill has been appointed by Ernest Emerling, national advertising and publicity director for Loew's Theatres, to handle New York daily newspaper and trade journal contacts. Mr. O'Neill, formerly with Beneficial Management Corporation, also will be in charge of advertising for Loew's State Theatre, New York.

The Outlaw

does it again! Chicago's 2nd week sets a history-making all-time high for any picture's 2nd week! It did 91% of the 1st week's record-making gross!

HOWARD HUGHES'
daring PRODUCTION
The Outlaw
introducing **JANE RUSSELL**
JACK BUETEL • THOMAS MITCHELL • WALTER HUSTON
Released thru U. A.

Allied Unit Hits Sales Practices At Minneapolis

WELCOME, by the Mayor of Minneapolis, Hubert Humphrey, to the North Central Allied Independent Theatre Owners, who met at the Hotel Nicollet in that city. With him are S. E. Heller, Max Torodor, Lyle Garrisch, Martin Lebedoff, E. J. Peaslee, the organization's board chairman; Benjamin Berger, its president; William Glaser, and R. J. Risch.

Certain distributor practices, unauthorized theatre collections, license fees paid to the American Society of Composers, Authors, and Publishers, and other factors of show business were condemned this week by the North Central Allied Theatre Owners. The condemnations were in the form of resolutions passed at the annual convention Monday and Tuesday at the Hotel Nicollet, Minneapolis.

In discussions on buying and booking, the members urged independent exhibitors to join buying and booking combines.

A full program of speakers during the two-day session included the Mayor of Minneapolis, Hubert Humphrey, who advised the organization to oppose "economic strangulation."

Benjamin Berger, who presided, was reelected president. Others elected were E. L. Peaslee, first vice-president; Lyle Carrisch, second vice-president; Martin Lebedoff, secretary, and Max Torodor, treasurer.

Asks Unified Action

Mr. Berger was a principal speaker during the two days. In his annual report he charged that exhibitors had not been given proper credit for their share in the war effort; and he remarked upon certain allegedly objectionable distributor practices. Unified action by independent exhibitors, he said, will meet alleged distributor threats.

Checking was declared a nuisance during discussions, and opinion was that compulsory percentage deals should be eliminated.

A legislative committee will be appointed to study legislation affecting theatre owners. Mr. Berger urged members to make contact with Senators and Representatives to have ended the 10 per cent war tax.

ASCAP is operating illegally in Minnesota, according to Samuel Halpern, attorney, who called attention to state law requiring "foreign" corporations conducting Minnesota business to obtain a license, which, he said, ASCAP has not done. Mr. Halpern urged all exhibitors to unite to fight ASCAP.

Television Progress Outlined

New booth equipment and television progress were outlined by Maitland Frosch. Carpet material and seating equipment were the subjects of a talk by A. T. Crawmer.

The budget committee, headed by Marty Lebendodf, Minneapolis, includes Howard Dale, St. Paul; W. R. Hiller, Marshall, Minn.; L. Brightbill, Cando, N. D.; E. L. Peaslee, Stillwater, Minn.; Lowell Smoots, Little Falls, Minn.; Max Torodor, Minneapolis.

The nominating committee includes Will Glaser, chairman, Faribault, Minn.; George P. Granstrom, St. Paul; Gust Bergquist, Chisholm, Minn.; W. C. Carter, Plainview, Minn.; M. W. Lang, Holdingford, Minn.; Sid Heath, Wells, Minn.; R. G. Risch, Appleton, Wis.

The following resolutions were passed: Condemnation of the practice of distributors' licensing 16mm films to anyone who may show them in competition with theatres; condemnation of "unreasonable" percentage terms and the demanding by distributors of preferred playing time; that no collections in theatres be made without the authorization of the board of directors.

Condemnation of the use of the screen for propaganda purposes; condemnation of legislation to levy additional taxes on commodities and admissions; abolishment of the 10 per cent war tax.

Also, appointment of a committee to survey the costs of the services of the National Screen Service, that the board of directors do everything in its power to eliminate "objectionable" clauses in film contracts and write a new form that will be mutually agreeable.

German Color Formula Ready

Washington Bureau

A complete practical formula for production of the German color-film process with little need for new manufacturing equipment will be unfolded in the Commerce Department report to be released on April 10th. A general description of exposure techniques, print methods, sound track process, and detailed information on developing will be outlined in the industry report, it was indicated in Washington Wednesday.

Raw film manufacturers will be able to convert present equipment into production facilities for the German process without much expense and with little change in regular film processing, it was said.

The AGFA Plant, at Wolfen, Germany is now controlled and maintained by U. S. personnel.

While bringing German AGFA color experts to this country would greatly assist the industry the Department says it believes the "process can be followed by the industry simply on the basis of this detailed report."

One Fund Drive Urged by Allied

The need for a single industry drive to replace the numerous fund drives which involve theatre audience collections was voiced this week by Allied States Association and Allied Independent Theatre Owners of Eastern Pennsylvania.

Both organizations, following similar reaction from other exhibitor organizations, are displeased at what they term "inequalities" found in the multi-purpose drives.

"Only a national fund competently administered can eliminate the unnecessary expense, duplication of effort, waste and injustice inherent in present haphazard methods," the Allied States bulletin declared. Previously, Jack Kirsch, Allied president, urged a single industry health-fund collection.

Both organizations' arguments in favor of a single drive are numerous. Allied States cites an article in the April *Reader's Digest* concerning a national health fund and reports that collections vary from $94 a case collected for infantile paralysis to less than three cents a case collected for heart disease.

Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania, is against separate drives because, he says, the drives are too close together; the executive managements of the drives are not representative of the whole industry, particularly the independents; the public resents the collections; the drives violate the pledges of various Community Chests that there would be only one combined charity drive.

Mr. Samuelson points out that there have been four industry drives in the first four months of 1946, March of Dimes, Brotherhood Week, Red Cross and Cancer.

Burstyn to Release Four

Joseph Burstyn and Arthur Mayer, who are presenting the Italian film, "Open City," in New York, expect to show four foreign productions a year in the United States. They brought "Marie Louise" to the U. S., the picture which received an Academy Award for the best original screen story.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	DING DONG WILLIAMS		WITHOUT RESERVATIONS		THE TRUTH ABOUT MURDER		BADMAN'S TERRITORY		PARTNERS IN TIME	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed 4/17	10:30 A.M
Atlanta	RKO Projection Room	191 Walton St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed 4/17	10:30 A.M
Boston	RKO Projection Room	122 Arlington St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed 4/17	10:30 A.M
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed 4/17	10:30 A.M
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 4/15	4:00 P.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	4:00 P.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	2:30 P.M
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 4/15	1:30 P.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	1:30 P.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	2:30 P.M
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 4/15	2:00 P.M.	Tues. 5/7	3:15 P.M.	Tues. 4/16	2:00 P.M.	Tues. 4/16	3:15 P.M.	Wed. 4/17	2:30 P.M
Des Moines	Fox Projection Room	1300 High St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Mon. 4/15	1:00 P.M.	Tues. 5/7	2:15 P.M.	Tues. 4/16	1:00 P.M.	Tues. 4/16	2:15 P.M.	Wed. 4/17	1:00 P.M
Kansas City	Paramount Projection Rm.	1802 Wyandote	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
New Haven	Fox Projection Room	40 Whiting St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
New York	RKO Projection Room	630 — 9th Ave.	Mon. 4/15	2:30 P.M.			Wed. 4/17	2:30 P.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	11:00 A.M
	Normandie Theatre	51 East 53rd St.			Tues. 5/7	10:30 A.M.						
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 4/15	1:00 P.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	1:00 P.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	1:00 P.M
Portland	Star Pre-view Room	925 N. W. 19th St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 4/16	11:30 A.M.	Tues. 5/7	2:30 P.M.	Wed. 4/17	11:30 A.M.	Wed. 4/17	2:30 P.M.	Thurs. 4/18	11:30 A.M
Salt Lake City	Fox Projection Room	216 E. 1st South Street	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 4/15	10:30 A.M.	Tues. 5/7	1:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	1:30 P.M.	Wed. 4/17	10:30 A.M
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 4/15	9:30 A.M.	Tues. 5/7	11:00 A.M.	Tues. 4/16	9:30 A.M.	Tues. 4/16	11:00 A.M.	Wed. 4/17	10:30 A.M
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 4/15	10:30 A.M.	Tues. 5/7	2:30 P.M.	Tues. 4/16	10:30 A.M.	Tues. 4/16	2:30 P.M.	Wed. 4/17	10:30 A.M

South Africa and Smuts on British Future Film List

by PETER BURNIP

in London

South Africa is the subject of considerable behind-the-scenes discussion hereabouts.

It is whispered that Sir Alexander Korda plans a mammoth production—budgeted to cost anything from £750,000 to £1,000,000 ($4,000,000), covering the history of the African sub-continent from the year 1875 to the present, to be made in Technicolor.

It's an old story which derives from the time when writer-producer Ian Dalrymple was on the Korda payroll. Mr. Dalrymple is the son of a celebrated South African Governmental administrator; has considerable interests still in that country.

The notion then was that a picture should be made of the Africa scene whose director would be Zoltan Korda, with scenario by Gerald Kersh, Britain's wartime best selling novelist.

Smuts Authorizes Film

What the Korda emissaries cannot be aware of—for, hitherto, it has been kept as a secret by at the outside half-a-dozen discreet persons—is that Field-Marshal Jan Christian Smuts, Prime Minister of the Union of South Africa and legendary hero of the entire British Commonwealth of Nations, has at length consented that an authoritative screen biography might be made of himself.

Influential South Africans are excessively touchy about what they describe as travesties of their history which previously have appeared on the screen, so that, in the letter which Marshal Smuts has written giving consent to the present project, he makes the one condition that the production "shall conform to the canons of good taste and the bounds of historical accuracy." That's a condition which should not be found inordinately difficult to fulfill.

Particulars of the enterprise, with the preliminary treatment (written by a Hollywood scenarist who is also a recognized historian of South Africa) authorized by Smuts, have been submitted to J. Arthur Rank.

Dalrymple Joins Rank

It is noteworthy, however, that Ian Dalrymple has now joined Rank's band of Independent Productions and will function henceforth with his own production unit.

Latest recruit, on the other hand, to Korda's own production setup is Anthony Kimmins. Mr. Kimmins was a pre-war Royal Navy officer. He wrote a stage play—"While Parents Sleep"—which scored a fabulous success in London and the provinces. Later, he worked as a script-writer at Ealing, graduating afterwards to the direction of a number of the George Formby pictures.

Short Product in First Run Houses

NEW YORK—Week of April 1

ASTOR: No Sale .... **RKO**
Feature: Spellbound .... United Artists

CAPITOL: Springtime for Thomas .... **MGM**
Glimpses of Guatemala .... **MGM**
Feature: Ziegfeld Follies of 1946 .... MGM

CRITERION: Rasslin' Romeos .... **Columbia**
River Ribber .... **Columbia**
Feature: The Bandit of Sherwood Forest .... Columbia

GLOBE: Holiday for Shoestrings .... **Vitaphone**
Music for Americas .... **Vitaphone**
Feature: Whistle Stop .... United Artists

HOLLYWOOD: Baseball Bugs .... **Vitaphone**
Hitler Lives? .... **Vitaphone**
Feature: Saratoga Trunk .... Warner Bros.

MUSIC HALL: Old Sequoia .... **RKO**
Feature: Gilda .... Columbia

PALACE: Maid Trouble .... **RKO**
Winning Basketball .... **RKO**
Feature: Deadline at Dawn .... RKO

PARAMOUNT: Dixie Pointers .... **Paramount**
Unusual Occupations, No. 3 .... **Paramount**
The Friendly Ghost .... **Paramount**
Feature: The Road to Utopia .... Paramount

RIALTO: Unusual Occupations, No. 4 .... **Paramount**
If a Body Meet a Body .... **Columbia**
Feature: Night Editor .... Columbia

RIVOLI: College Queen .... **Paramount**
Feature: Kitty .... Paramount

ROXY: Mighty Mouse in Krakatoa .... **20th Cent.-Fox**
Night Club Boom (March of Time) .... **20th Cent.-Fox**
Feature: Doll Face .... 20th Cent.-Fox

STRAND: Movieland Magic .... **Vitaphone**
Quentin Quail .... **Vitaphone**
Feature: Cinderella Jones .... Warner Bros.

WINTER GARDEN: Cured Duck .... **RKO**
Feature: Tomorrow Is Forever .... RKO

CHICAGO—Week of April 1

APOLLO: Holiday for Shoestrings .... **Vitaphone**
Louisiana Springtime .... **20th Cent.-Fox**
Feature: The Lost Weekend .... Paramount

ROOSEVELT: Musical Shipmates .... **Vitaphone**
Feature: My Reputation .... Warner Bros.

STATE LAKE: Canine Casanova .... **RKO**
Post-War Era .... **Paramount**
Feature: Spellbound .... United Artists

UNITED ARTISTS: Talking Magpies (Cartoon) .... **20th Cent.-Fox**
Feature: Adventure .... MGM

British Cinema Technicians Continue Their Strike

London Bureau

Despite efforts of the British Labor Ministry to settle the dispute, members of the Association of Cinema Technicians, representing 269 of the 423 employed in film dispatch departments, are continuing their strike. All films last week were serviced with the help of volunteer clerical workers of the Kinematograph Renters Society and Cinematograph Exhibitors Association. The strike concerns a jurisdictional dispute between the ACT and the National Association of Theatrical and Kine Employees. KRS' secretary has stated that he is prepared to meet with both unions, but he is determined to recognize NATKE as the negotiating union for 90 per cent of the KRS clerical employees.

Majors Sue Ohio Theatre On Percentage Reports

Eight suits for damages based on percentage returns were filed Tuesday in the Federal Court in Cleveland against Peter Wellman of Girard, Ohio, doing business as the P. M. Wellman Theatres. Separate suits were brought by Twentieth Century-Fox, Paramount, Loew's, Warners, Universal, Columbia, RKO and United Artists.

Each distributor claims that the theatre records furnished by the exhibitor to its attorneys and examined by its attorneys through their representatives did not contain a full and accurate statement of the admissions and gross receipts obtained on the percentage days.

British Continue MOI Program

The British Central Office of Information, which April 1 replaced the wartime British Ministry of Information, will continue its film program in the same volume as it did during the war years.

Tom Baird, New York head of the films division of the British Information Services reported this week that 200 films would be produced for the COI during the fiscal year April 1-March 31, the same number as was produced during 1943, 1944 and 1945.

During the war, BMI films were distributed in the United States under a rota agreement with the major companies. This agreement has now been terminated. "Now," Mr. Baird reports, "I am in the same position as an independent and must sell my films on their merits."

The 200 films, now in various stages of preparation are for the most part one and two-reel documentaries which will deal primarily with rehabilitation and reconstruction. No features will be produced this year. None will be produced expressly for the American market.

Between the end of 1942 and the beginning of 1946, the Information Services supplied 10 features and 40 shorts for major distribution, 20 shorts for limited distribution, four for War Activities distribution and about 200 films for distribution in the non-theatrical field.

French Approve Production of 31 New Pictures

by MAURICE BESSY
in Paris

The French Government, through the Direction Generale de la Cinematographie, has authorized the production of 31 new pictures. French producers have nine others ready which they would like to produce but which have not yet been officially authorized. These include stories from Balzac, Dostoievski and Claudel.

Among those pictures in production are: "L'Homme au Chapeau Rond," from Dostoievski; Andre Gide's "Symphonie Pastorale"; "Illusions," the first film made in France since the war by Pierre Chenal with Eric Von Stroheim and Madeleine Solonge; "La Belle et la Bete," from Jean Cocteau's story, and "Le Revenant," directed by Christian Jaque with Louis Jouvet.

▽

The General Assembly of the Motion Picture Producers Syndicate voted March 1 to rescind the "producers' strike" order which it had approved December 28, 1945. Because of the recent change in the Government it was felt that the new Minister of Information should not be embarrassed by a stoppage of production. Originally the producers had hoped by suspending all production to force the Government to impose regulations favoring the domestic industry.

▽

Andrew Daven, associate producer at Twentieth Century-Fox, has arrived in Paris, where he will study the French market with a view to French-American cooperation. His intention is to produce French films for American distribution.

▽

M. Barriere has been elected president of the national exhibitors' association, replacing M. Lussiez, resigned.

▽

Three new theatres have been built on the site of the Theatre Robert Houdin where George Melies presented his first films in the early days of the cinema. The theatres are Le Studio, Le Club and Le Melies. The last of these opened February 5 for the French premiere of "The Wizard of Oz."

▽

Eighty technicians of the Ministry of Air who were sent to the United States for instruction in photography have returned to France. After demobilization, these young men will constitute a reserve of French film technicians for civilian production.

Louisville Changes Time

Unless the Board of Aldermen decrees otherwise, which is considered unlikely, Louisville, Ky., will adopt Daylight Saving Time from April 28 to September 26, the city's legal department having ruled that the law passed in 1941 remains in effect.

French Subject Pictures Nazi Prison Brutality

Photographed by French, American and Allied cameramen at the conclusion of the war in Europe and imported recently from France, A. F. Films, Inc. (Les Actualites Francaises), in New York currently is distributing nationally a 16-minute film compilation of the Nazi prison camp atrocities, titled "Camps of the Dead."

Previewed for the first time in New York Tuesday afternoon, prior to its opening Thursday in all Embassy Newsreel theatres in the city, the picture is a pictorial account of the brutality of the Nazi high command.

It shows the thousands of slaughtered prisoners, the skeleton-like humans still alive after months and years of starvation; the incinerators and crematories where prisoners were ordered burned and their ashes used for fertilizer, and other atrocities.

Belgian Minister Bans Film On Underground Movement

Brussels Bureau

The Belgian Minister of National Defense has banned the showing of "Terrorists," a film depicting the action of the Belgian Resistance under the German occupation. The picture was banned because four persons connected with its production were found to be "uncivic" (collaborationists). One of the actors is now in prison.

Detroit Labor Troubles Still Hit Exchanges

Detroit exchanges were fighting off labor troubles from all sides at midweek. As the situation stood then some exchanges were having trouble getting prints into the city and once they got them in there were threats that the prints would not be distributed.

Six companies using the main film exchange building shut down all film processing operations late last week, giving as their reason that the jurisdictional troubles of the IATSE Local No. B-25 were not yet settled. The workers who returned to work March 26 after a tentative settlement of an 11-day strike termed the action a "lockout." Four companies were processing as usual, but those companies which were not were receiving their film by mail.

Further complications arose with the possibility that all film deliveries might be tied up. Tuesday the powerful AFL Teamsters' union decided to support the Detroit strike of AFL streetcar and bus drivers which has tied up most transportation in the city. All film delivery employees are members of the Teamsters' union.

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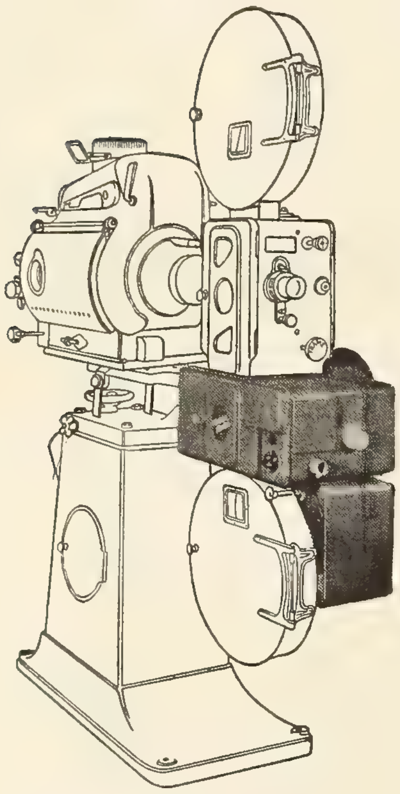

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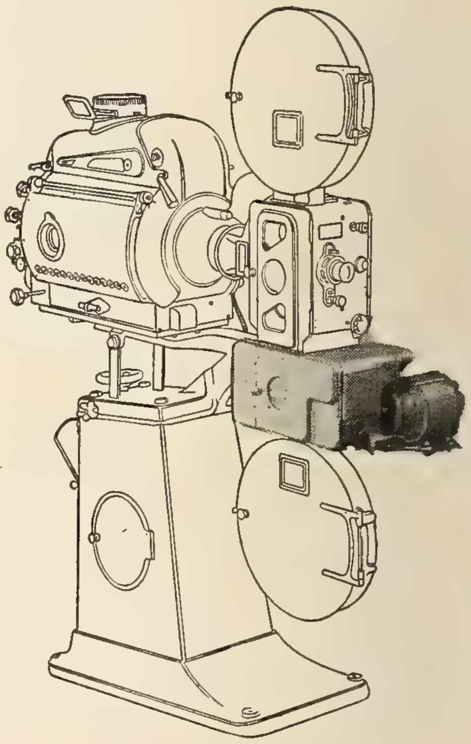

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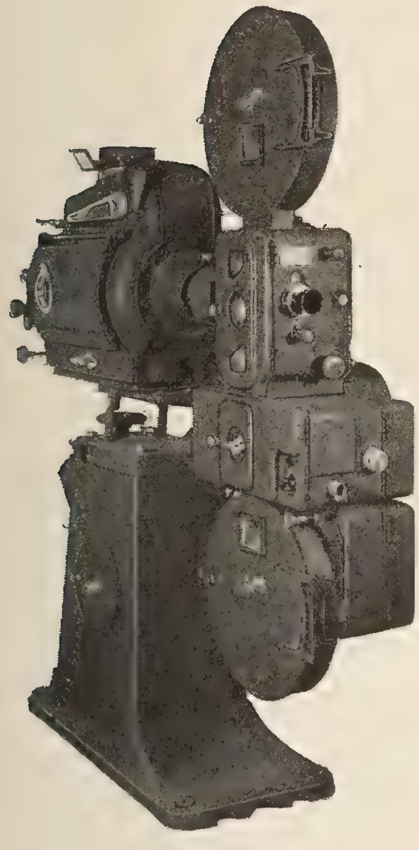

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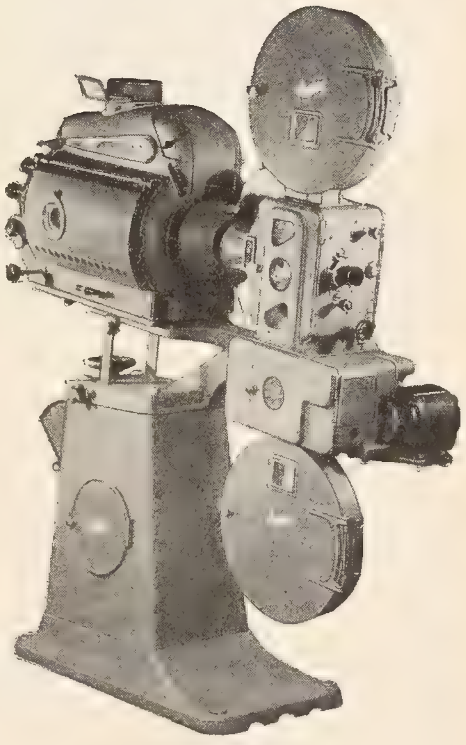

CENTURY STANDARD

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Uruguay to Get 10 New Houses In Building Boom

by PAUL BODO
in Montevideo

Theatre building is extremely active here. A newly-built first run is scheduled to open this month, another theatre is being built, four are ready for the brick and mortar stage, two theatres are to be remodeled and enlarged, and sites have been purchased for the construction of two other houses.

Most active is Bernardo Glucksmann, president of Cinematografica Glucksmann S. A. and United Cinema Company. He has announced that, beginning next season, his theatres will be split into three, instead of two, circuits with a de luxe theatre to head each circuit.

Most important of the new theatres promised will be the Cine Roosevelt. With a capacity of 2,300, it will be the largest in the Uruguayan capital. Another theatre, capacity 1,800, will soon be constructed in Union, another in the Pocitos area and a fourth in Goes. Plans are ready for the remodeling of two theatres in the circuits.

Cine Gran Palace, the latest first run house of Compania Exhibidora, will be finished and equipped this month and will open with Warner Brothers' "Rhapsody in Blue."

The same company has a neighborhood theatre of 1,500 seats under construction.

▽

A newly-formed company, SAUDEC, Sociedad Anonima Uruguaya de Exhibidores Cinematograficos, has taken over the theatres of Oscar Stern and, adding two, has started operation of 15 Montevidean neighborhood houses. Mr. Stern has been appointed general manager of SAUDEC.

United Amusements Reports $140,673 Profit for 1945

United Amusement Corporation, operating 30 theatres in Quebec Province as an affiliate of Famous Players Canadian Corporation, Monday in Montreal reported a net profit of $140,673 for 1945, compared with $154,796 in the previous 12 months, equal to $1.74 and $1.91 per common share, respectively. Gross revenue was $1,329,413 last year, against $1,271,764 in 1944. A total tax payment of $904,969 in 1945 was made to Federal, provincial and municipal governments. The tax total for 1944 was $789,192. Working capital was $530,158 and the surplus brought forward was $373,901.

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IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 61—Crisis in UNO, Soviet delegate walks out over Iran question. . . . Oklahoma A. & M. wins basketball title.

MOVIETONE NEWS—Vol. 28, No. 62—World battle for freedom from want: Stassen, La Guardia. . . . Russian officer arrested as spy. . . . New British air giant. . . . Fire in Canada. . . . Biggest aircraft rocket. . . . Will Rogers, Jr., in rodeo. . . . Strong boy at four months. . . . Water sports.

NEWS OF THE DAY—Vol. 17, No. 259—United Nations opens meetings with Russian-Iranian dispute. . . . French version of a bull chase. . . . Ping-pong tournament.

NEWS OF THE DAY—Vol. 17, No. 260—UNO drama of the vacant chair. . . La Guardia heads UNRRA. . . . Red Navy officer seized. . . . Battle with an avalanche. . . . Paris Bluebeard's trial. . . . Carnival in Paris. . . . Motorbike revival. . . . Boys' Club fights.

PARAMOUNT NEWS—No. 62—Basketball: Oklahoma A. & M. . . . Valentine patrols Tokyo beat. . . . UAW picks Reuther. . . . Navy reveals airborne television. . . . UNO crises.

PARAMOUNT NEWS—No. 63—Paris in the spring. . . . Safer flying. . . . Educators hear Eisenhower. . . . FBI arrests Russian officer. . . . G. I. dream comes true. Basketball's big finish.

RKO PATHE NEWS—Vol. 17, No. 64—United Nations' delegates convene. . . . Russia bolts parleys. . . . Opposition to Soviet stand.

RKO PATHE NEWS—Vol. 17, No. 65—Truman presents honor medals. . . . Prewar gayety in Paris carnivals. . . . 1,300-pound rocket. . . . Phosphate mined for Europe. . . . $3,000,000 at big bridge. . . . Mad pianist soothed by music. . . . Oxford, Cambridge in classic race.

UNIVERSAL NEWSREEL—Vol. 19, No. 489—UNO in New York. . . . New television camera demonstrated. . . . Valentine in Tokyo. . . . Doughnut dunking etiquette. . . . Table-tennis tournament.

UNIVERSAL NEWSREEL—Vol. 19, No. 490—Navy's new rocket. . . . Fire sweeps pulp wood stock pile. . . . Winter's last fling. . . . Truman signs housing bill. . . . Sports: auto racing, harness racing, basketball. . . . New York state taxes cut.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency reviewed nine new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were "Border Bandits," "Caravan Trail" and "The Green Years." In Class A-II, unobjectionable for adults, were "The Catman of Paris," "To Each His Own," "The Kid from Brooklyn" and "Waltz Time." In Class B, objectionable in part, were "The Bride Wore Boots," which "reflects the acceptability of divorce," and "Gilda," for "suggestive rendition of song; suggestive costumes, dialogue and dances."

Canadian MPDA Reelects Leo Devaney President

Leo M. Devaney, general manager of RKO Distributing Corporation, Canada, has been reelected president of the Canadian Motion Picture Distributors Association and E. H. Wells has been reelected secretary. Elected directors were: H. L. Nathanson, L. M. Devaney, A. W. Perry, Gordon Lightstone, Haskell Masters, Sydney Samson, C. S. Chaplin, H. Harnick, O. R. Hanson and H. J. Allen.

Students Picket Theatre

Junior high school pupils have picketed the Holly theatre in Medford, Ore., to enforce a demand for lower admission prices. Management has offered to discuss a reduced rate with authorized student leaders.

Mexican Trade Bank Increases Capital to Million

by LUIS BECERRA CELIS
in Mexico City

The Mexican industry's own bank, the Banco Cinematografico, has announced that this year, up to February 28, it made loans, credits and discounts totaling $3,853,187 and had increased its working capital to $1,000,000 to better finance the industry.

The announcement is a surprise because of the unsettled outlook for the industry, due to the renewal of strife between its two labor unions, and because only recently other general Mexican banks cooled towards the industry because of the large amount of money still owed them, said to be about $5,000,000.

Film men and bankers are wondering if the bank will go through with the plan of last autumn to provide $6,000,000 for the business in 1946 to help producers attain the goal of 200 pictures which they have set for themselves.

The industry is frankly doubtful about the attainment of that goal. It cites current labor trouble as a prime factor for that doubt. The industry calculates that 1946 production will only approximate 1945, totaling 50 to 60 films. The business is not optimistic about the quality of the product, either, to judge from those already produced.

▽

Exhibitors and other amusements proprietors have been ordered by the civic government to restrict passes. Those who issue passes must pay a city tax, so the passes are free for the holders. The order was prompted by the amusements inspectors' discovery that pass-holders were often obstructing the paying spectators in places of amusement.

▽

Two of Mexico's leading producers, Clasa Films and Films Mundiales, are arranging a merger. The financial program for the new company is being worked out by the Nacional Financiera, government fiscal agent.

▽

Espectaculos Unidos, S. A., has added three theatres in the provinces to its circuits and is building three others in the states.

MGM International Shifts Latin America Personnel

Morton A. Spring, first vice-president of Loew's International, has announced several promotions in Latin America. Harry Bryman, Cuba manager, is transferred to the home office to become assistant coordinator for the British Empire. Robert O. Schoham, now Puerto Rico manager, will replace Mr. Bryman. Gene Coen, now in Trinidad, will be manager in Puerto Rico and will be replaced by Jack Tilden. Dean Barker, appointed manager of Colombia, is en route to his post to replace Carl Heumann, named manager of Venezuela.

Portugal's Labs Prepare for New 16mm Expansion

by JOAO DE MORAES PALMEIRO
in Lisbon

The 16mm film industry is expected to expand rapidly in Portugal. Although at present the extent and method of expansion is a matter of conjecture, it is evident that the three Lisbon film laboratories are preparing for what may happen.

Ulysea Film's laboratories, noted for their outstanding work in subtitling most of the foreign pictures shown in Portugal, certainly will defend its position and the exclusive right of working under chemical procedures. Lisboa Film, the largest laboratory in the country, will undertake an adaptation of its laboratories for 16mm purposes. Finally, the third laboratory, Sociedade Imagem, is studying the field.

MGM's 16mm representatives already have chosen a Portuguese representative to learn the 16mm field under that company's sponsorship.

There are now approximately 200 private owners of 16mm projectors in this country. Out of these some may certainly consider commercial showings, particularly in rural zones.

The problem perhaps would have its solution by maintaining the 35mm field in Lisbon, Oporto and the larger cities and to introduce the 16mm films in all smaller towns.

▽

American product continues at the top of Lisbon's picture list. During January and February, 20 American films were shown here. During the same period, only three other foreign films were screened.

The exceptionally good position of American product should not, however, be pushed too far. Portugal has limited possibilities. It has few theatres and when admissions are raised, as they have been often, attendance declines.

The situation may lead to a saturation of the market if American producers do not study all the circumstances, especially the capacity of this territory. The recent opening of the Capitolio as a first run house is the first laudable attempt made to facilitate the presentation of pictures and prevent an over-saturation.

▽

Warners' "Saratoga Trunk," which opened in Lisbon March 11, proved a tremendous success, with all newspaper critics praising the picture. Box office hits of the past two months include "Thank Your Lucky Stars," "The White Cliffs of Dover," "I Love a Soldier" and "So Ends Our Night."

▽

It is reported that Madeline Carroll is under contract to play the leading role of Queen Isabel in the Portuguese-Spanish production of "The Holy Queen."

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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20

Columbia

KISS AND TELL: Shirley Temple, Jerome Courtland—Wonderful picture. Slightly over average draw. Played Sunday, Monday, March 17, 18.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

KISS AND TELL: Shirley Temple, Jerome Courtland—Here is a picture that will bring the house down. This type is a sure-fire and will send them away to tell their friends to see it. It received more comment than any we have had in some time. Business good. Played Sunday, Monday, Feb. 17, 18.—F. Kenyon Reed, Shinglehouse Theatre, Shinglehouse, Pa.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—This "Blondie" series is just about the best on the market. We double billed them to excellent business. This is one of the best yet. Played Friday, Saturday, March 1, 2.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—We did just above poor on this picture. Rosalind Russell is O.K. as a rule here, but her many friends overlooked our engagement on this one. Picture failed to impress me as entertainment. Played Wednesday, March 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SNAFU: Nanette Parks, Robert Benchley—Here is a picture that will draw on its name, if there are any returned GI's about. The meaning, of course, is somewhat changed from the GI slang. Got a good many laughs. Billed with "Frontier Gunlaw" and brought good business. Played Friday, Saturday, March 1, 2.—F. Kenyon Reed, Shinglehouse Theatre, Shinglehouse, Pa.

Film Classics

HURRICANE: Dorothy Lamour, Jon Hall—One of the best reissues we have had. People remembered seeing it before, but they came to see it again. The turnout was small but appreciative. If your patrons like reissues, this should please. Played Wednesday, March 20.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—Slapstick comedy that brought in better than average business. Played Wednesday, Thursday, March 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—A big crowd, lots of laughs and everybody satisfied, including the manager. Played Sunday, Monday, Feb. 3, 4.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—It is in Tcehnicolor and it is very good, but business was hardly average and no raves about it. I expected much better.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

BETWEEN TWO WOMEN: Van Johnson, Lionel Barrymore—Played this one very late. It is one of the Dr. Gillespie series. It is one of Van Johnson's early pictures. Fair entertainment. Played Saturday, March 2.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

BEWITCHED: Phyllis Thaxter, Edmund Gwenn—Why MGM wants to ruin an almost flawless reputation by putting out a picture of this type is more than we can understand. We had to hide when the customers came out to keep from hearing their unending complaints. Played Tuesday, Wednesday, Feb. 19, 20.—L. W. Nelms, Grove Theatre, Groveton, Texas.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—This fairy tale, like others of this type, just won't go in my town in spite of the popular stars. Played Tuesday-Thursday, Feb. 5-7.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—A little late playing this, but was well worth preferred playing time. Grand picture for small towns. It was praised highly by both young and old. I consider it much better than "Going My Way." Don't miss it. Played Sunday, Monday, Feb. 24, 25.—L. W. Nelms, Grove Theatre, Groveton, Texas.

This is the first time I've ever expressed an opinion in your "What the Picture Did for Me" department. I read this particular section in every edition with keen interest.

I find it very interesting comparing my own personal opinion with those of other managers concerning certain pictures.

I would like to take an active part in this column in the future.

—WALTER E. FOLEY, Lancaster Theatre, 75 Causeway Street, Boston, Mass.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—This was an excellent picture and was enjoyed by all. The kids stole the show, and everyone here likes "Butch" as well as they do Margaret O'Brien. Don't miss this one.—Miss Cleo Manry, Buena Bista Theatre, Buena Vista, Ga.

SON OF LASSIE: Peter Lawford, Donald Crisp—Record business for a medium priced picture. Box office take better than on some expensive productions. More of these, please. Thanks to MGM. Played Sunday, Nov. 4.—Newman R. Robinson, Town Hall Theatre, West Rutland, Vt.

SON OF LASSIE: Peter Lawford, Donald Crisp—As usual, all animal pictures stir the hearts and imaginations of all lovers of animals, which included 99 per cent of the population. This being no exception to the rule, Metro has again turned out a headliner with magnificent scenery taken in the Canadian Rockies with lovely Technicolor. A swell story of an airman and his best friend, his dog. Play this by all means. Hope the Lion will bring us more stories like this in the future. Would like to congratulate him for this lovely product. Played Saturday, March 16.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—This picture drew considerable business for Friday and Saturday. Some, of course, would stay away due to the nature of the story. This is a picture which we'll be glad to show again some time when things have quieted down. It is exceptionally well made and in all departments it is first class. Played Friday, Saturday, March 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—A good story with an exceptionally fine cast in beautiful Technicolor. I recommend this for any theatre, if you have not already played it. I can only confirm other reports. It is a good night's entertainment. Played Thursday, Feb. 21.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—A good picture but had little draw among rural and mill town patronage. We always pay too much for this type of picture. Played Sunday, Monday, March 3, 4.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

VALLEY OF DECISION, THE: Greer Garson, Gregory Peck—One of Metro's top pictures, but only program fare for me. It seems to me Metro's big pictures are not as big as advertised, or am I oversold? Average business. Played Sunday, Monday, Feb. 17, 18.—E. M. Mengh, Star Theatre, Ft. Lupton, Colo.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson—This drew a good crowd for me, although many were disappointed.—W. L. McDowell, Victory Theatre, Senoia, Ga.

WITHOUT LOVE: Spencer Tracy, Katharine Hepburn—A disappointment. Picture fair and business poor. Played Tuesday-Thursday, Jan. 29-31.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

Monogram

CHINA'S LITTLE DEVILS: Harry Carey, Paul Kelly—War picture, but very entertaining. Will click very well with the ladies. It is quite dramatic and well made.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

FOREVER YOURS: Gale Storm, Johnny Mack Brown—Strong drama. Good picture. It also has a few well placed tunes that make it an all-around enjoyable film. Our Sunday night attendance was small, but those who came went away contented. This should pay off in any location. We don't known what kept them away here. Played Sunday, March 17.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

RED DRAGON: Sidney Toler, Benson Fong—If your crowd likes detective mysteries, this one should get the job done. Mine does, so no complaints. Played Thursday-Saturday, March 14-16.—Terry Axley, New Theatre, England, Ark.

SPRINGTIME IN TEXAS: Jimmy Wakely, Lee White, Dennis Moore—One of the poorer Wakely pictures. Here is a coming Western star. Played Friday, Saturday, March 15-16.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Paramount

AND NOW TOMORROW: Alan Ladd, Loretta Young—Didn't expect it, but I got a nice crowd. Personally, I don't go for Ladd, but my customers do and that is what counts. Played Sunday, Feb. 17.—Newman R. Robinson, Town Hall Theatre, West Rutland, Vt. Small town patronage.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Betty Hutton goes over very well here. I wish I could have more pictures with her featured. Played Monday, Tuesday, March 11, 12.—W. L. McDowell, Victory Theatre, Senoia, Ga.

LOST WEEKEND: Ray Milland, Jane Wyman—Certainly excellent acting. Never saw anything like it. Such a "rummy." Not a children's picture. They stayed away in droves. Not a woman's picture. The "stew bums" came, saw, squirmed in their seats and then left to have a short one to ease themselves back to the routine. As for business, just average. That is all.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—Good musical with radio stars. Business was very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—A very entertaining picture. Miss Hutton's musical number, "Doctor, Lawyer, Indian Chief," is the top song in years. Patrons' comments all good. Business above average. Played Sunday-Tuesday, Feb. 23-26.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

PRC

ENCHANTED FOREST: Edmund Lowe, Brenda Joyce—With a fairly good co-feature this will do business. We combined it with "Captain Kidd," which was more than our patrons cared to sit through. Played Sunday, Monday, March 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill.

FRONTIER FUGITIVES: Tex Ritter, Dave O'Brien—Just an average Western. Business average. Played

(*Continued on following page*)

(*Continued from preceding page*)

Friday, Saturday, March 8, 9.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—A well made, well acted outdoor picture. Made to order for the country folks, and Gary Cooper is tops in this kind of a role. Played Sunday, Monday, March 10, 11.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

ALONG CAME JONES: Gary Cooper, Loretta Young—I finally let RKO talk me into playing this. Played three days at a loss and it lessened my Gary Cooper fans. Too bad, but it is not even program fare. Played Tuesday-Thursday, March 12-14.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

ALONG CAME JONES: Gary Cooper, Loretta Young—This was very satisfactory for our trade. Cooper was ably assisted by Miss Young and everyone went away happy. Played Sunday, Monday, March 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BACK TO BATAAN: John Wayne, Philip Ahn—A great war picture, but played too late. Would advise playing this one on Friday and Saturday. Played Sunday, Monday, March 2, 3.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—Nothing I could say about this picture for quality or drawing power could be exaggerated. It is the most pleasing and biggest grosser I have ever played. Don't be stubborn and pass it up.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—Just played "Bells of St. Mary's" seven days. Each day was capacity or close to it. Could have held it seven more days. The success of this picture was not all financial. The goodwill resulting from this showing more than compensated for the booking deal. This town of 1,740 people was the "Mecca" for hundreds of people who have not seen a film in years. at least not in my town. Beautiful picture with superb acting, and Crosby's singing. My advice is play it. Your patrons will go out of their way to tell you how very much they liked it.—John Woytinek, Gayble Theatre, North Judson, Ind.

BRIGHTON STRANGLER, THE: John Loder, Rose Hobart—Too many of this kind. People are sick of them. Mystery and murder pictures do not go over for us. Played Friday, Saturday, March 15, 16. —R. L. Nedry, El Rey Theatre, Paradise, Cal.

CHINA SKY: Randolph Scott, Ruth Warrick—Doubled with "Bells of Rosarita" and it made a well balanced program. "China Sky" is a good picture. Played Friday, Saturday, March 8, 9.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

CORNERED: Dick Powell, Micheline Cheirel—Average business on a very tightly directed picture, which held the interest of the audience throughout. The story is just a little beyond belief, but the director did a superlative job with a capable cast, few of whom are well enough known for the box office to give the picture the assistance it needs. Played Friday, Saturday, March 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CORNERED: Dick Powell, Micheline Cheirel—This laid an egg. No business. Not the type of story for the simple action fans. No star names. After all, in spite of terrific publicity, Dick Powell doesn't appeal to anyone. However, I personally enjoyed the picture very much. But my admission didn't pay bills. —Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

ENCHANTED COTTAGE, THE: Robert Young, Dorothy McGuire—A well made, well acted production. It lacks drawing power, but will please. A swell woman's picture. Played Sunday, Monday, Feb. 24, 25.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—Played this with Roy Rogers in "Utah." Roy Rogers got the crowd and the comments. My customers didn't care for "Enchanted Cottage," and told me so. Played Tuesday-Thursday, Feb. 19-21.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

FALCON IN SAN FRANCISCO: Tom Conway, Rita Corday—Used on double bill with negative results. Played Friday, Saturday, March 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—A good picture but the people are filled to the brim with pictures of this type. Average business. Played Sunday, Monday, March 24, 25.—F. Kenyon Reed, Shinglehouse Theatre, Shinglehouse, Pa.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—The trend these days is away from war films, but this is one to which nobody should object. Even those who feel they have had enough of war pictures will find themselves engrossed in this one. Played to a full house and a satisfied audience. Played Saturday, March 16.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Shame on RKO for giving these good stars such poor material. They deserve something much better and our patrons do not like to be taken in on such tripe. The title sounds like this was to be a musical, but music is at a premium. Very bad draw. Played Tuesday-Thursday, March 19-21.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

ISLE OF THE DEAD: Boris Karloff, Ellen Drew —One of the most scary pictures to come out of Hollywood in a long time. The first part of the picture is boring, but the last part had my patrons screaming and shouting their heads off. Karloff played a good part, but the director gets the credit for this picture because it was made O.K. More like this. Played Tuesday, Thursday, March 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea —A swell show. Grand color. Nice settings. It has everything to make your patrons smile and say, "That was a good show." Played Tuesday-Thursday, March 6-8.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

JOHNNY ANGEL: George Raft, Signe Hasso—Good picture, and Raft can still draw and satisfy. Played Sunday, Monday, March 10, 11.—Terry Axley, New Theatre, England, Ark.

NEVADA: Bob Mitchum, Anne Jeffreys—A top-notch Western. This man, Mitchum, has what it takes to put over a picture like this. Played Friday, Saturday, Feb. 22, 23.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—How can the producer advertise this picture as the greatest of the year. I never thought of being a producer, but if this is RKO's best, I surely have a chance. I would hate to see RKO's worst.. Played Thursday, Aug. 30.—Newman R. Robinson, Town Hall Theatre, West Rutland, Vt. Small town patronage.

PRINCESS AND THE PIRATE, THE: Bob Hope, Virginia Mayo—Bob Hope rates a better story than this. RKO overestimated the value of this picture to me. Business was just average. Played Sunday, Sept. 9.—Newman R. Robinson, Town Hall Theatre, West Rutland, Vt. Small town patronage.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—Fun, comedy and music, all well blended. It is a swell formula for our people. Doubled with "Springtime in Texas." Played Friday, Saturday, March 15, 16.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

SEVEN DAYS' LEAVE: Lucille Ball, Victor Mature—This is an old one with lots of songs, laughs and a great cast. You can't go wrong if you play this. Played Saturday, Sunday, March 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Disney Cartoon Feature—This one is good any time. Bring it back in about three or four years and it will do business. Pictures like this will never grow old. The kids like it and Pop will come, too. Played Friday, Saturday, Jan. 25, 26.—F. Kenyon Reed, Shinglehouse Theatre, Shinglehouse, Pa.

TARZAN AND THE AMAZONS: Johnny Weissmuller, Johnny Sheffield, Brenda Joyce—Played this with "Bedside Manner" to very good business. Some said they didn't care for "Tarzan" pictures but plenty came to see it just the same. Played Sunday, Monday, March 17, 18.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

TARZAN AND THE AMAZONS: Johnny Weissmuller, Johnny Sheffield, Brenda Joyce—Doubled this with "West of the Pecos" and it made a top-notch show for the weekend. The kids loved this show, but don't worry about the grownups; they liked it, too. Played Friday, Saturday, March 1, 2.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

TWO O'CLOCK COURAGE: Tom Conway, Ann Rutherford—Doubled with "Brighton Strangler" and this proved to be a far better picture. A good picture of its type. Played Friday, Saturday, March 15, 16. —R. L. Nedry, El Rey Theatre, Paradise, Cal.

TWO O'CLOCK COURAGE: Tom Conway, Ann Rutherford—Right good short feature. Doubled with a Western to above average business. Played Friday, Saturday, March 8, 9.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

WEST OF THE PECOS: Bob Mitchum, Barbara Hale—Second picture with Mitchum, and our patrons like him and want to know where they can see him again. Mitchum is an ideal type for outdoor pictures, and RKO should put him in a lot more of this kind. Played Friday, Saturday, March 1, 2.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

WONDER MAN: Danny Kaye, Virginia Mayo—First run in this vicinity. Business smaller than expected despite our posting bills and running a radio ad. Danny Kaye is O.K. for a while, but gets tiresome. Played Sunday, Oct. 21.—Newman R. Robinson, Town Hall Theatre. West Rutland, Vt. Small town patronage.

WONDER MAN: Danny Kaye, Virginia Mayo—A complete failure. Wish I had passed it up.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

ZOMBIES ON BROADWAY: Bela Lugosi, Wally Brown, Alan Carney—A very good mystery and comedy drama that kept our patrons in a continuous uproar. Doubled this one with another RKO feature, "West of the Pecos." The two together gave us an excellent double bill. Patrons were well satisfied. This type of entertainment is made-to-order for the small town Friday and Saturday patronage. It brings them in and sends them out with smiles on their faces. They don't hesitate to tell you on their way out how much they enjoyed the show. Played Friday, Saturday, March 15, 16.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

ZOMBIES ON BROADWAY: Bela Lugosi, Wally Brown, Alan Carney—Doubled with Monogram's "Alaska" to fine business. Fun and action. Common folks just can't get enough of it. Played Friday, Saturday, March 8, 9.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Republic

BELLS OF ROSARITA: Roy Rogers, Dale Evans —Republic threw everything into this and the Rogers fans will like it. An unusual story for a Western with a lot of music. Played Friday, Saturday, March 8. 9.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

PHANTOM SPEAKS, THE: Richard Dix—No mystery at all, but it has a good story. The impossible happens. The dead are brought back in spirit form. Played Friday, Saturday, March 8, 9.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Young —Lots of praise. No complaints on this reissue. Grand acting and story. More of these repeats, please. Played Thursday, Nov. 15.—Newman R. Robinson, Town Hall Theatre, West Rutland, Vt. Small town patronage.

DOLLY SISTERS, THE: Betty Grable, John Payne —This is a grand musical from 20th-Fox and all my patrons were well pleased. We think June Haver is really prettier and caused more comment from the public than Betty Grable. Good business. Played Wednesday, Thursday, Feb. 20, 21.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—This was a good picture but the average patron did not appreciate it, although I had lots of comments that said it was a grand picture. Business only fair. Played Monday, Tuesday, March 11, 12. —Miss Cleon Manry, Buena Vista Theatre, Buena Vista, Ga.

NOB HILL: George Raft, Joan Bennett—This is a swell show. Has everything the entertainment-hungry public is looking for. Many of our patrons said, "The best show we have seen for a long time." Played Sunday, Monday, March 17-18.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—Top take of the year on this picture. Drew everyone and his grandmother. After all it is the box office receipts which tell the synopsis of the whole story. So, for me, it is AA-1.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—Here is one that will click if you have a local fair. Played this one at a time when the local fair was being reorganized following the war and it kept them standing at all performances. Play it at fair time and they will come again. Played Sunday, Monday, Feb. 24, 25.—F. Kenyon Reed, Shinglehouse Theatre, Shinglehouse, Pa.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—Beautiful Technicolor and some good music with a screwy story. Had no walkouts, as some reported, so we can't complain. Played Thursday-Thursday, March 19-21.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—Something different in Technicolor. It is a musical with lots of comedy and excitement all the way through. Some thought it was a little far-fetched. However, it is a good picture with beautiful color. Business average. Played Sunday, Monday, March 17, 18.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

WINGED VICTORY: Edmund O'Brien, Jeanne Crain—Played this very late, but from all comments expected a bang-up picture with lots of excitement from the A.A.F. But it was the poorest excuse for a class "A" percentage picture I have ever seen. Business was the lowest in many months with many walkouts. First runs here really did a good job of advertising this one for me. They say there is a shortage of film. Played Tuesday, Wednesday, March 19, 20.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson—This is what they want and they come

(*Continued on following page*)

(Continued from preceding page)

to see these pictures again. Top business for midweek. Color poor. Played Tuesday-Thursday, March 5-7.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—If you have an audience that likes these pirate pictures, then you are O.K., but mine don't go for them so much. Many disappointed patrons. Played Monday, Tuesday, Feb. 18, 19.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—These pictures with a British tone don't draw in my small town. The worst box office yet. Played Wednesday, Thursday, Feb. 20, 21.—W. L. McDowell, Victory Theatre, Senoia, Ga.

GREAT JOHN L., THE: Greg McClure, Linda Darnell—What a man! McClure sure put this over in fine shape. There is action as well as real drama with a happy ending. Good fight scenes and comedy to keep them interested. A good show for a small town or a big town. Did above average business. Played Thursday, Friday, Feb. 21, 22.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

PARIS—UNDERGROUND: Constance Bennett, Gracie Fields—Fairly good show if you can get them in. If you can, you will beat me. Played Tuesday, Wednesday, March 12, 13.—Terry Axley, New Theatre, England, Ark.

STORY OF G.I. JOE: Burgess Meredith, Robert Mitchum—Played this late but broke all records. A very good picture and the customers really enjoyed it. Played Monday, Tuesday, Feb. 11, 12.—W. L. McDowell, Victory Theatre, Senoia, Ga.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—A misfit all around. Laughton miscast. He ranted like an old-time Shakesperean actor and I'll swear that the smug, tongue-in-cheek, Franchot Tone, sensed what he had let himself in for. He gave that kind of performance. As for Deanna's emoting, it gave the audience a laugh, and in the wrong place. She had better stick to her musicals, where she fits. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CRIMSON CANARY, THE: Noah Beery, Jr., Lois Collier—Used on top half of double bill. No draw. Played Friday, Saturday, March 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—Billed this one with "Man Alive" and it made some money. It is a little better than the average Western. Played Friday, Saturday, March 15, 16.—F. Kenyon Reed, Shinglehouse Theatre, Shinglehouse, Pa.

DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—Super-duper Western. Well made, but needed one good star. Box office just average. Played Friday, Saturday.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—Billed this one alone and it did business. Would have done better but the trailer was a dud with no action or color. No fault of producer. A western and color picture will fill the bill here any time. Played Sunday, Monday, March 3, 4.—F. Kenyon Reed, Shinglehouse Theatre, Shinglehouse, Pa.

IMITATION OF LIFE: Claudette Colbert, Warren William—This picture will not stand alone. The patrons know it is old, but if you can get them in they will like it, for it is a real production. Played Tuesday-Thursday, March 12-14.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Fair pulling power due to the cast, but it was a mistake to put Deanna in a "whodunit." I suppose Miss Durbin has ambitions of becoming a great dramatic actress, but she should remember that singing and acting sweet girl parts put her where she is. Played Tuesday-Thursday, Feb. 26-28.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

SCARLET STREET: Edward G. Robinson, Joan Bennett—A good picture, but business was below average due to Lent and also due to the fact that the Legion of Decency placed it in Class B. While it was a good picture as far as the acting is concerned, I don't think the story itself is the type that is popular with the public. It certainly is no picture for the family trade. It should not be recommended for children. Played Tuesday-Thursday, March 19-21.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

SHADY LADY: Charles Coburn, Ginny Simms—This is a very good musical and drama. Charles Coburn played a very good part. Ginny Simms sang beautifully and looked lovely. My patrons were disappointed in Robert Paige because he didn't sing, but he played a good part. Business average. Played Sunday, Monday, March 10, 11.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THAT NIGHT WITH YOU: Franchot Tone, Susanna Foster—We didn't draw with this one. It is fairly entertaining. Played Wednesday, March 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—Miss Oberon turned in a good performance in this and we had better business than usual for Wednesday and Thursday. Played March 15, 16.—W. L. McDowell, Victory Theatre, Senoia, Ga.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—A fine picture, liked by all who saw it. Played with "Gun Town" and they made a fine bill. Business was above average. Played Friday, Saturday, March 22, 23.—F. Kenyon Reed, Shinglehouse Theatre, Shinglehouse, Pa.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—Played this third run and still got an excellent crowd. I myself enjoyed this from the projection room, and that is quite rare. Played Sunday, Jan. 13.—Newman R. Robinson, Town Hall Theatre, West Rutland, Vt. Small town patronage.

CHRISTMAS IN CONNECTICUT: Dennis Morgan, Barbara Stanwyck—Morgan always brings in a good crowd here in northern Wisconsin, which is his home. This is a good picture. Played Sunday, Monday, March 10, 11.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—This is really a swell show for the money. Swell entertainment from start to finish. We played in the worst winter storm of the year and it fell down some at the box office. But the cold weather did not cool off our opinion of the picture. It is a swell show. Played Wednesday, Thursday, Feb. 13, 14.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—Wonderful to me, but disappointing at the box office. Public is tired of war themes. Give them fun, thrills and spills with a dash of romance and they go home happy. Why can't the big boys wake up to this fact? I started operating July 1, 1945. Small town; 231 seats. Green at the game but I love it. Like to feel that I am bringing some joy to my community by giving them good entertainment. I enjoy "Motion Picture Herald" very much. Played Friday, Saturday, Feb. 22, 23.—Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

MILDRED PIERCE: Joan Crawford, Jack Carson—Very good drama which did average business, as Joan Crawford is no draw here. Played Sunday, Monday, March 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—When a picture does more the third night than it did the first we know it really did get word-of-mouth advertising. Business good. Played Tuesday-Thursday, March 12-14.—A. N. Miles, Eminence Theatre, Eminence, Ky.

MILDRED PIERCE: Joan Crawford, Jack Carson—I played this picture at my theatre January 27 and 28 and did a tremendous weekend business. It is my contention that this is one of the all-time "greats" and is definitely worthy of honorable mention. As a rule, I see very few unfamiliar faces in my theatre, as the Lancaster is a neighborhood house and I call practically everyone of my patrons by their first names; but during the showing of "Mildred Pierce" I observed quite a few strangers. Played Sunday, Monday, Jan. 27, 28.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

MY REPUTATION: Barbara Stanwyck, George Brent—A typical show for the ladies, God bless them. They love it, but the men retired to the lounge for a smoke. Played Friday-Monday, March 1-4.—Embassy Theatre, Lewistown, Pa.

MY REPUTATION: Barbara Stanwyck, George Brent—Strictly for the snob trade. The men and young boys were not interested. All added up to poor Sunday and Monday business. Not for an action house. Played Sunday, Monday. — Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—This is the story of the exploits of Pvt. Schmid. If your people are not tired of war stories, this will do excellent business, as it is very realistic and has a good cast. Warner Bros. went to a great deal of trouble in the details of the different experiences of the soldiers in the Pacific campaign. Good war picture. Played Saturday, March 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker — They compared this with "Sergeant Yorke." The comparison was odious. Only a fair picture which did under average business. Played Tuesday-Thursday, March 12-14.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—This is not a small town show, although I had a few who really enjoyed the music and made good comments. I would have ben better off not to have played it. The few wh oenjoyed it were few and far between. Played Wednesday, Thursday, March 13, 14.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Was shor ton big ones and played this on our best playing time. It was well received and everyone seemed to like it. No complaints. At least Warner Bros. are making pictures 80 and 89 minutes which everyone enjoys, especially after three years of two and two and a half hour war pictures. Played Sunday, Monday, March 3, 4.—L. W. Nelms, Grove Theatre, Groveton, Texas.

Short Features

Columbia

THREE PESTS IN A MESS: All Star Comedies—Be sure your seats and buildings are in good solid condition and the roof propped up before playing this comedy, or the place will be a wreck. This actually rolls them in the aisle, if they like the Three Stooges. —O. K. Leonard, Bayard Theatre, Bayard, N. M.

Film Classics

ANY OLD PORT: Laurel & Hardy—The most hilarious short we have ever played. The crowd never got its breath. Will bring in more customers than any feature.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Metro-Goldwyn-Mayer

COLORFUL COLORADO: Fitzpatrick Traveltalks—A thoroughly enjoyable travel reel which pleased everyone here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HERE AT HOME: Miniatures—A washout from start to finish. Poorest yet. No entertainment value. —A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SEEING EL SALVADOR: Fitzpatrick Traveltalks—T Technicolor Traveltalk well worth showing.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SPORT QUIZ: Pete Smith Specialties—Good short for any audience.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Paramount

FROM A TO ZOO: Speaking of Animals—Fine single reel. Good for lots of laughs here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

IN THE PUBLIC EYE: Speaking of Animals—Paramount's best short series. This one is average for the group.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

LITTLE WITCH: Musical Parade—Lots of Spanish atmosphere in this one and not as entertaining as its predecessors. The audience didn't appear interested.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

BEWARE OF REDHEADS: Leon Errol—Up to the usual standard.—Eerry Axley, New Theatre, England, Ark.

POLICING GERMANY: This Is America—A very good and interesting short subject that makes everyone think what we are to do with Germany. Play this. —Nick Raspa, State Theatre, Rivesville, W. Va.

Universal

VILLAGE OF THE PAST: Variety Views—Very interesting trip through Henry Ford's reconstructed village of historical places of our country's early days. Enjoyed by young and old.—O. K. Leonard, Bayard Theatre, Bayard, N. M.

VILLAGE OF THE PAST: Variety Views—A very good one-reel subject. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

GOOD EGG: Blue Ribbon Hit Parade—Just a fair cartoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

HARE TONIC: "Bugs Bunny" Specials—Very little chance of going wrong with these "Bugs Bunny" cartoons.—H. Goldson, Plaza Theatre, Chicago, Ill.

MUSICAL NOVELTIES: Melody Master Bands—Good 10-minute musical of which there are too few on the market.—A. N. Miles, Eminence Theatre, Eminence, Ky.

TALE OF TWO MICE: Merrie Melodies Cartoons—The two mice are Abbott and Costello. This is a cute cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky.

WHEN I YOO HOO: Blue Ribbon Hit Parade—Sent them home laughing with this cartoon. It is really something with its hillbilly music background. Get it. —Frank M. Whalen, Hi-Way Theatre, Deertrail, Colo.

HARE TONIC: "Bugs Bunny" Specials—They lon't come any better. Good entertainment for young and old.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Fight Cancer!

Theatremen are not generally enthusiastic toward projects which involve passing the hat among theatre audiences. During the week beginning April 21st, the motion picture industry is supporting the "Collect to Cure Cancer" drive.

Because of its hidden but deadly attack, because it does not discriminate in selecting victims, because it takes the life of one person in this country every three minutes, cancer represents a constant danger to all of us.

Anyone who has visited the Memorial Hospital in New York has seen at first hand how relentless is this scourge which attacks old and young alike.

Anyone who has had the misfortune to see friends or relatives suffering the terror and pain from which even drugs offer little relief will welcome the opportunity to contribute. Until the men of science are prepared to cope with the disease, armed with greater knowledge, the drive for funds deserves the enthusiastic support we have given to other worthy causes.

These are the things the manager should bear in mind. They will give added support and moral conviction when the containers are passed around.

△ △ △

Still Spreading

The Quigley Showmanship Competitions are starting the Second Quarter period.

We interpret the number of entries received during the First Quarter as an indication that theatremen are showing more interest in promoting their attractions and that the Competitions are gaining prestige with age.

Several hundred individual entries from theatremen were submitted to the Awards Committee for consideration during the past three months. Excluding the United States, England far outdistanced all other nations in representation. Even Canada, which is considered part of the domestic theatre scene, fell behind the number of entries from the mother country.

Campaigns submitted from Egypt, India, Australia, New Zealand and several Latin American countries provide an international flavor which was missing during the war years.

We doubt if objectives have changed much in theatre showmanship. The creed is to keep plugging and, when business improves, to keep plugging till it gets better; never be satisfied unless every single seat is filled all the time.

That is our objective. A record number of managers submitted campaigns in the First Quarter. An excellent figure, true, but we are hoping for even more during the next period.

These managers are willing to pass their ideas along to you. How about sending your own ideas along to help the other fellow?

△ △ △

To The Victors—

Two theatre managers who are going to be kept pretty busy Easter week are P. E. McCoy of the Miller, Augusta, Ga., and Harry G. Boesel of the Palace, Milwaukee.

While hundreds of other theatremen are being besieged and worried by the children released from school session during the holiday week, they will be hustling about New York amidst the homage due the winners of last year's Quigley Grand Awards for Showmanship.

This year the presentation of the Grand Awards Plaques resumes its pre-war distinction. MOTION PICTURE HERALD is bringing the two showmen to New York. Associated Motion Picture Advertisers will greet the winners at a luncheon, an appropriate background for the presentation of the Awards Plaques, with the industry's Who's Who in attendance.

△ △ △

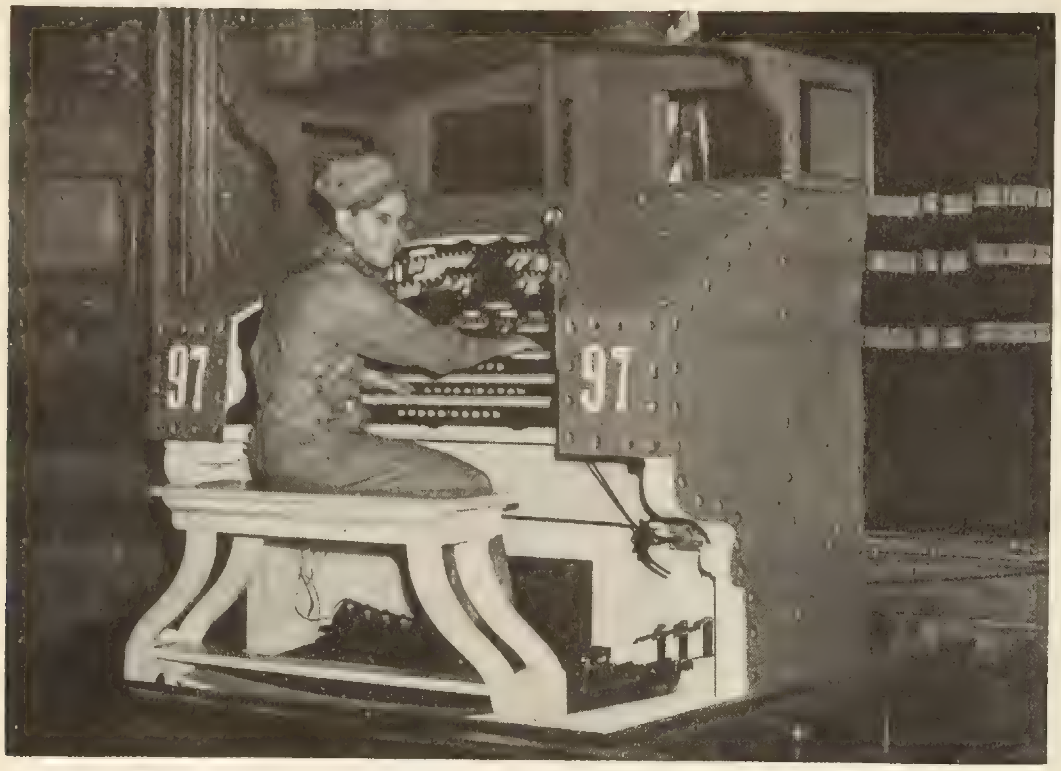
A Reel Gem

The advantages of periodically inspecting the theatre are pointed up in a recent experience of D. T. Stalcup, manager of the Gem theatre in Etowah, Tenn.

Mr. Stalcup went through his projection booth and discovered a reel of film which had been collecting dust for ten years. Examination showed that the film was still in good condition and depicted local scenes of the town — schools, business establishments and a good number of the citizens.

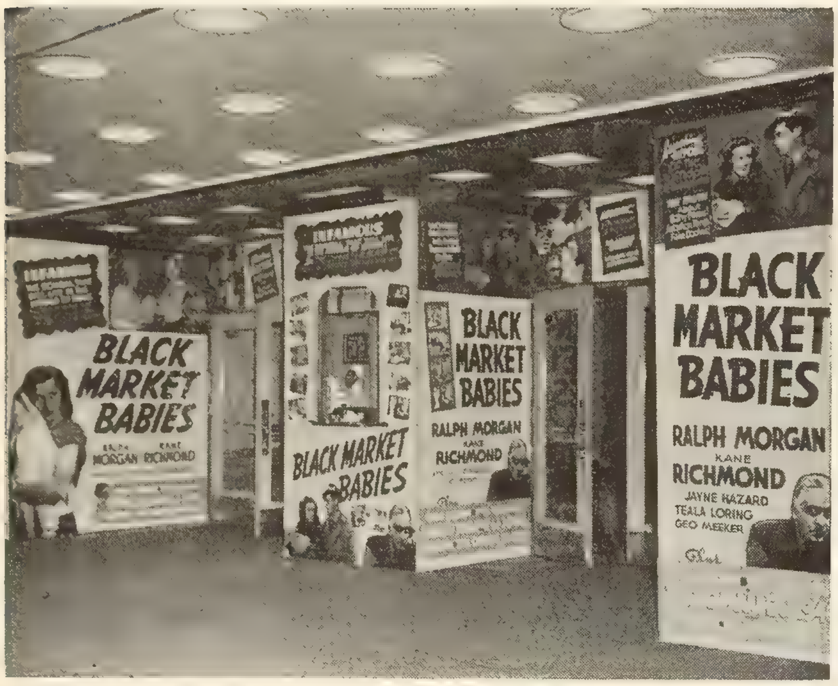
The interest he succeeded in arousing through judicious advertising, announcing that the reel would be included in the regular program, doubled his business for that day.

—CHESTER FRIEDMAN



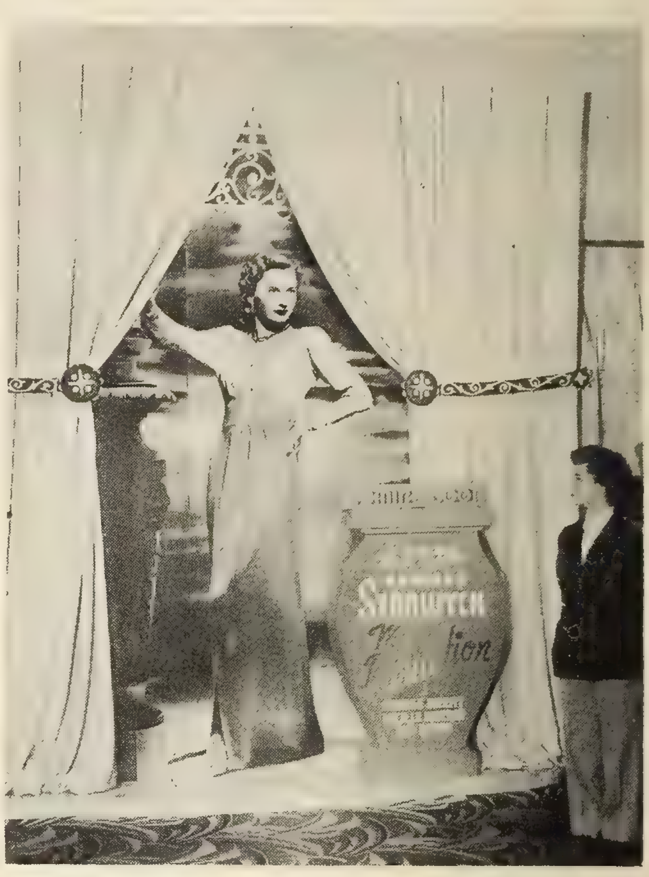
The Atchison Topeka and Sante Fe

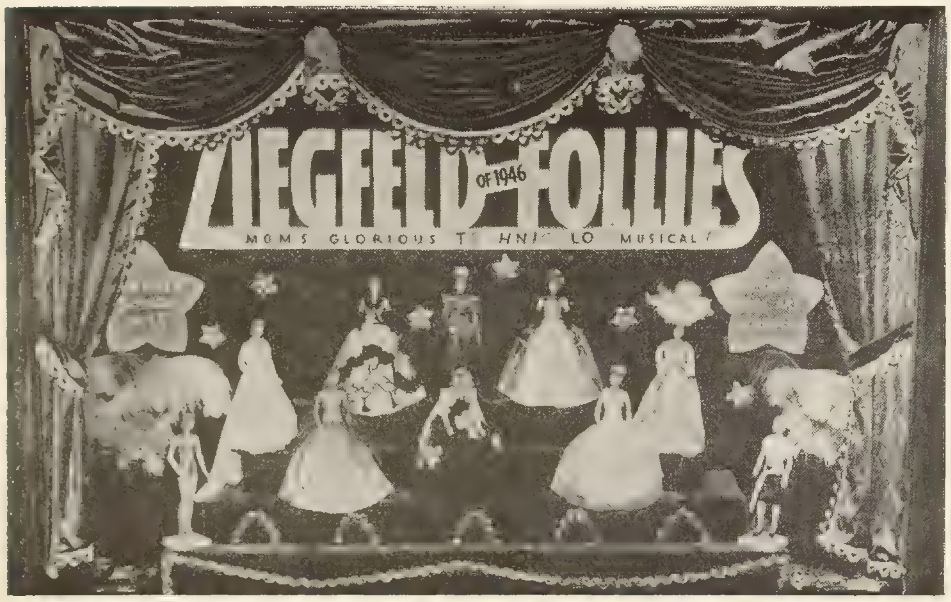
—provided novelty organlogue at Loew's theatre, Richmond, Va. To promote his date for "Harvey Girls", manager George Peters constructed a locomotive cab around the organ console. Organist Eddie Weaver, dressed as engineer, featured song hits from the picture.


BLACK MARKET BABIES
RALPH MORGAN
KANE RICHMOND
JAYNE HAZARD
TEALA LORING
GEO MEEKER
INFAMOUS

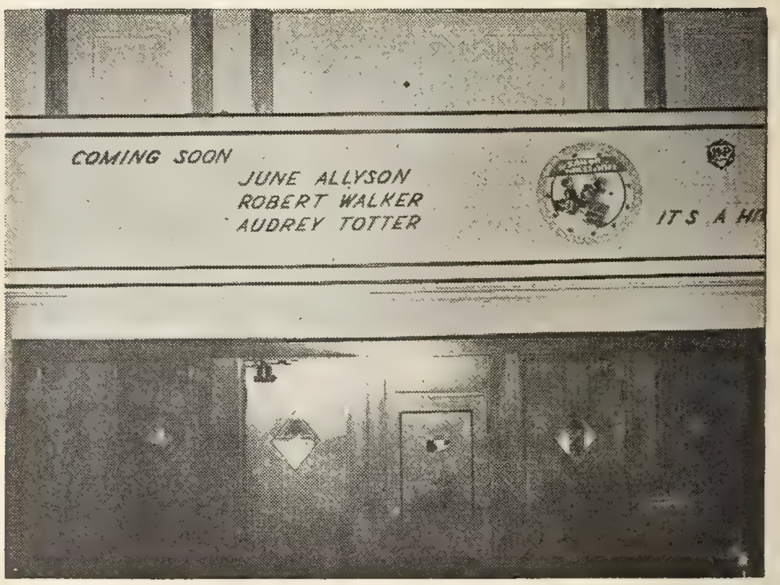
Right, an impressive lobby display created by manager M. D. Cohn of the Newman, Kansas City, for "My Reputation."

Left, Arthur Krolick's flash theatre front for "Black Market Babies" at the Century, Rochester, N. Y. Radio, news truck banners and numerous tieups rounded out strong exploitation campaign.

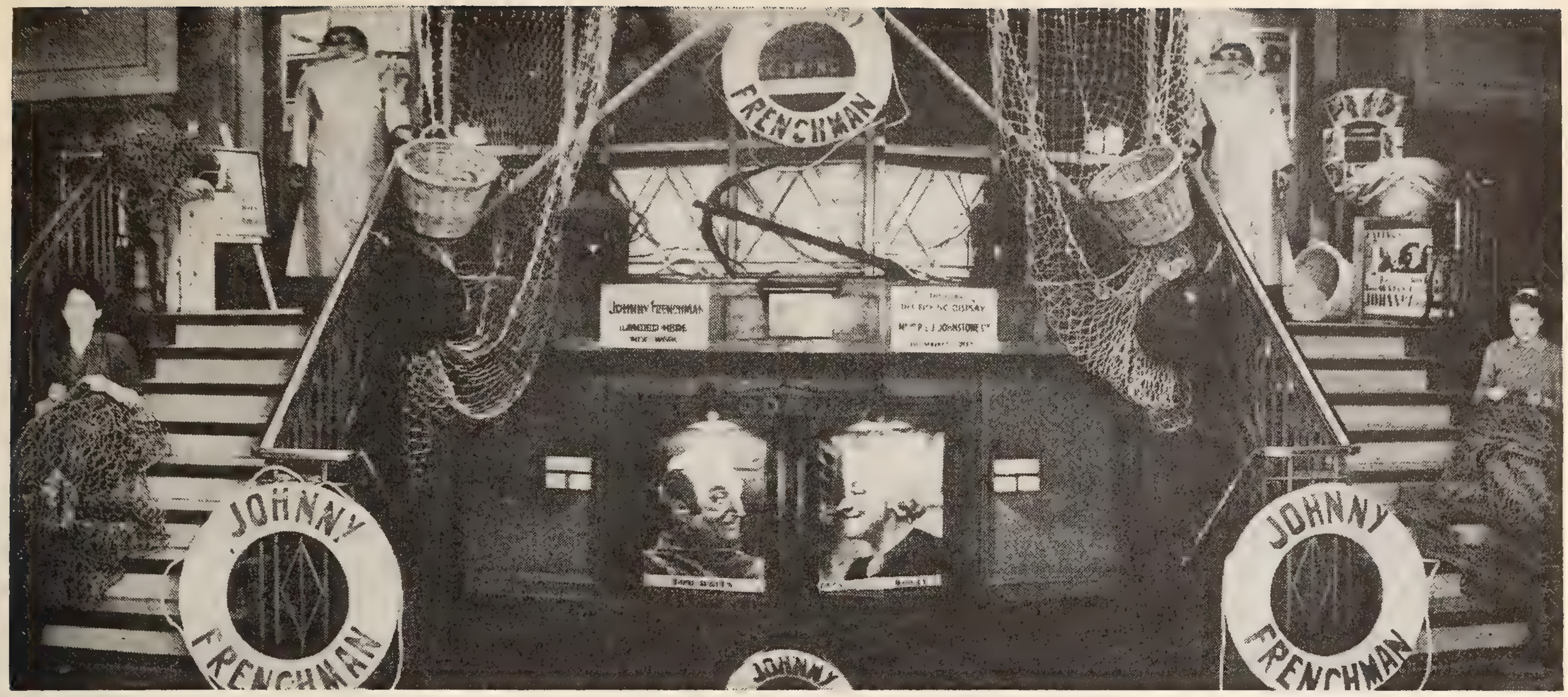



ZIEGFELD OF 1946 FOLLIES
MGM'S GLORIOUS TECHNICOLOR MUSICAL

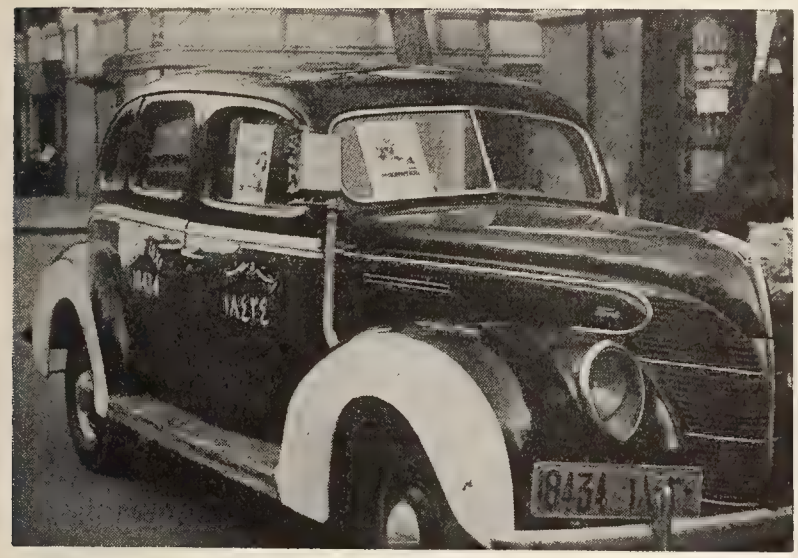
Paula Gould, publicity director for the Capitol theatre in New York conceived the idea for this unusual lobby display. Doll figures modeled after characters in "Ziegfeld Follies" provided advance publicity build-up.


COMING SOON
JUNE ALLYSON
ROBERT WALKER
AUDREY TOTTER
IT'S A HI

Arthur S. Murch, Jr., manager of the North Shore, Gloucester, Mass., built this overhead lobby display with an eye to economy. Letters fit into grooved track, can be used time and again. Pictorial art comes from poster cutouts. Fluorescent lights in lower channel provide illumination.



CONVERSION of his theatre lobby into replica of a ship's deck proved to be a clever bit of showmanship on the part of Alex Webster, manager of the Odeon Aberdeen Cinema, Aberdeen, England. With gear borrowed from local business concern, he attracted scores of fishermen in the area, providing advance publicity for his date on "Johnny Frenchman".

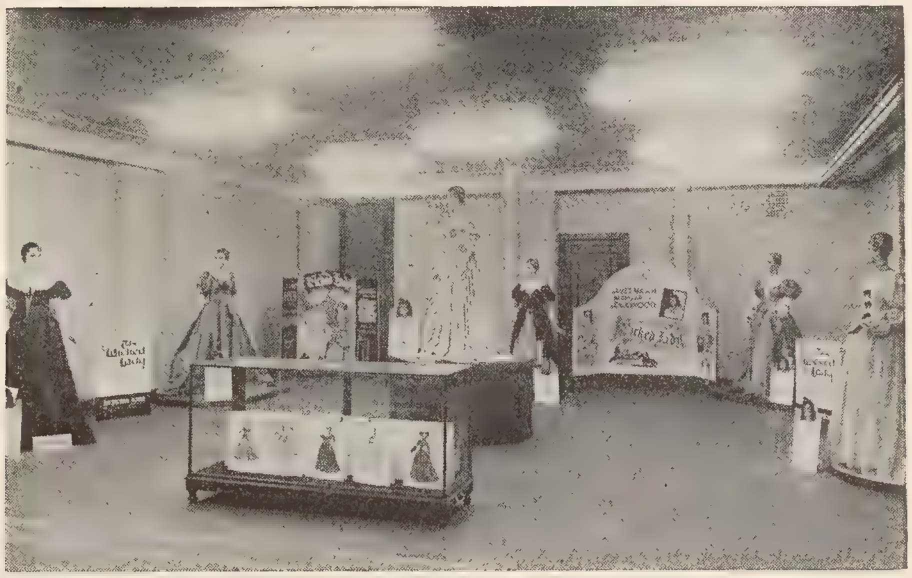


TAXI POSTERS publicize "Spanish Main" date at the Diana theatre, Cairo, Egypt, after government ban prohibited street ballyhoos, theatre fronts and radio broadcasts.

DURBAN, SOUTH AFRICA, was the scene of an extensive exploitation campaign heralding the opening of "Our Vines Have Tender Grapes" at the Metro theatre. C. E. McGhie, manager of the Metro, arranged numerous window displays, including this smart exhibit in one of the city's most prominent locations.

84
CINE AMBASSADOR LAS CAMPANAS de SANTA MARIA
2576

TROLLEY CAR BANNERS and dash cards in Buenos Aires helped to exploit the Argentina premiere of "Bells of St. Mary's". The picture opened at the Cine Ambassador following an extensive outdoor campaign. More than 200 street cars were bannered.



IN GLASGOW, SCOTLAND, exclusive women's shop devoted this main floor display to promote "Wicked Lady". District publicity manager A. W. Hall made the tieup in connection with the film's engagement at the New Picture House. Store held the signs for three weeks.

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

ROAD TO UTOPIA

Following five basic ideas suggested by the press book, theatre men have been doing some excellent promotion work in connection with the showing of "Road to Utopia."

Tieups in connection with Kraft Food, Decca Records, Royal Crown Cola and directional signs plus the Inquiring Reporter device have been scored in early openings.

In Columbus, Ohio, Arthur Egberts, manager of the Ohio theatre, arranged for banners on all the Kraft Cheese and Royal Crown Cola trucks and stickers on 800 windows in the area with theatre and picture credits. Window displays were arranged in music and record shops as well as the 5 and 10-cent stores. The Inquiring Reporter on station WCOL posed the question, "What is your idea of Utopia?" WBNS featured a 15-minute show gratis, and the *Columbus Citizen* broke an advance picture strip.

Outdoor Ballyhoo Stressed

In Minneapolis, publicity director Charles Winchell supported a strong newspaper campaign with a saturation radio effort. 170 spot announcements were divided between WLOL and WDGY with both stations using the 15-minute transcription. KSTP used a Song Identifying Contest to promote the picture and disc jockeys featured hit tunes from the film with theatre credits.

Thirty 24-sheet boards were posted; the Decca distributor arranged 20 window displays and all Kraft trucks were bannered.

Snow birds and road markers were planted on all highways leading to the city and the *Minneapolis Star* columnist announced that all veterans who still had beards from their service days would be admitted free to see the picture at the Radio City theatre. This was followed up by art on Hope and Crosby in beards.

Denver Record, Radio Tieups

Margaret Goyette, publicity manager for the Denham theatre, Denver, Col., followed a similar pattern with extra stress on radio and newspaper promotion. All local radio stations in addition to bought spot announcements gave the picture wide coverage with recordings, the transcription and direct plugs on disc jockey programs.

Kraft distributed 500 window cards and bannered their carriers; taverns and night clubs plugged "Utopia" song hits and the Decca tieup was capitalized to full advantage.

For the Boston engagement at the Metropolitan theatre, Harry Browning, circuit publicity head, began plugging the picture ten weeks in advance. A huge banner erected at the head of the main stairway focused attention on the film and colorful 40x60 blowups, miniature hangers suspended from lighting brackets and easel displays announced the date.

The Decca record tieup was fully exploited with music dealers; cooperative newspaper ads were promoted from Jordan Marsh featuring sportswear, and R. H. White which also exhibited several window displays. The Crown Cola carriers and Kraft trucks carried broadsides announcing the picture's engagement; 350 two-sheet billboards and 600 one-sheet posters were sniped and posted on subway stations, and radio promotion blanketed the area.

Pepsodent Tieup in Omaha

Augmenting the regular newspaper and radio campaign in Omaha, Don Allen, manager of the Paramount theatre, arranged a number of tieups which proved effective.

Through the local Pepsodent outlet, a deal was consummated which resulted in window and counter displays in all drug stores in the city. Two department stores came through with cooperative newspaper ads tied in with the sale of records. 5,000 coasters were distributed in taverns and cocktail lounges; cards were posted on city trash cans; numerous window tieups were set; and radio came through with record promotions and free time for the transcription.

The Kraft and Crown Cola tieup was capitalized by manager Russ Leddy for the picture's Wisconsin premiere at the Orpheum in Green Bay. The beverage concern used air time to publicize the picture.

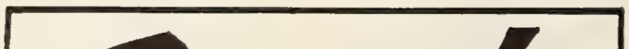
Downtown Lampposts Placarded

All music stores cooperated 100 per cent with record displays, cutouts and art from the picture. H. C. Prange sponsored a newspaper co-op display ad. Downtown lampposts were placarded with directional signs and support was obtained from radio outlets.

Charles Taylor, publicity director for Shea's theatres in Buffalo, handled the advance campaign coincident with the picture's engagement at the Great Lakes theatre.

The picture was screened well in advance for representatives of Kraft, Pepsodent, Crown Cola and four major record companies with fine cooperation extended by each in obtaining window displays, truck banners, newspaper co-op ads and radio plugs.

Disc jockeys featured the "Utopia" song hits on WGR, WEBR and WKBW. Taylor also set newsstand tieups, distributed 250 window cards, arranged bumper strips on 100 taxis and used special cards on 50 Greyhound buses which cover surrounding towns.



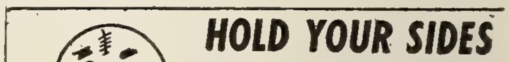
Sorry!

NO AD TODAY!

OUR AD MAN HAS GONE CUCKOO AFTER SEEING BUD ABBOTT & LOU COSTELLO IN "LITTLE GIANT" Plus Co-hit "TERROR BY NIGHT"

RKO ALBEE

P.S. THIS IS PROVIDENCE'S GIANT LAFF WEEK!



HOLD YOUR SIDES FOR THE BIGGEST LAFF SHOW IN YEARS!

THOSE MERRY, MAD MIRTHMAKERS ARE ON THE LOOSE—AND ANYTHING CAN HAPPEN!

GIANT LAFF WEEK

BUD ABBOTT LOU COSTELLO "Little Giant"

EVERYBODY CAN USE A LAFF—AND THESE GUYS ARE THE NUTS!

Plus 2nd Feature Basil RATHBONE • Nigel BRUCE in "TERROR BY NIGHT"

NOW PLAYING RKO ALBEE

SORRY! CARTOON FESTIVAL COMPLETELY SOLD OUT!

Under the direction of Harry Mandel, publicity head for RKO theatres, a special ad campaign has been prepared for theatre managers of that circuit on "Little Giant". Here are two of the layouts used recently at the Albee, Providence, R. I.

MATLACK AND BRADLEY WIN FIRST 1946 QUIGLEY HONORS

Initial Award to Overseas Showman Goes to G. B. Manager in England

Jack Matlack, manager of the Broadway theatre, Portland, Ore., made his initial bid for Quigley Awards honors during 1946 and was awarded the Silver Plaque in the First Quarter Competitions.

The following contestants, listed alphabetically, were awarded Scrolls of Honor by the Judges:

Mel Blieden, Voge, East Chicago, Ind.

Frank Bradley, Regent, Sheffield, England.

Mildred Fitzgibbons, Roosevelt, Flushing, N. Y.

P. E. McCoy, Miller, Augusta, Ga.

Willis Shaffer, Orpheum, Atchison, Kans.

Michael Stranger, Loew's State, White Plains, N. Y.

Nate Wise, RKO Palace, Cincinnati, Ohio.

The Judges' Committee was: Rutgers Neilson, publicity director, RKO Radio Pictures; David O'Malley, foreign publicity director for Columbia Pictures, and Stanley Kolbert, theatre executive, Interboro Circuit, New York.

No Easy Victory

Matlack and the seven runners-up had no easy victory against the several hundred entries. Many campaigns were received from overseas alone in the First Quarter competitions. It required an extra session for the judges, following lunch, to appraise all the exhibitions submitted.

In line with the recent announcement to give special recognition to theatremen outside the United States and Canada for outstanding promotional effort, Frank Bradley, manager of the Gaumont-British Regent theatre in Sheffield, England, was awarded the first Citation in this classification. Bradley's work was so excellent that he received additional distinction, being named among the seven managers who will receive a Scroll of Honor.

Of several women who submitted campaigns, Mildred Fitzgibbons, manager of the Skouras Roosevelt theatre in Flushing, N. Y., attracted special attention from the judges.

Included in the runners-up were showmen whose names are familiar for past endeavors, and several newcomers. P. E. McCoy, winner of the Silver Grand Awards Plaque in last year's competition, figured high in the judges' scoring, Michael Stranger and Nate Wise are two more showmen who have been a consistent threat for first place honors.

Miss Fitzgibbons, Willis Shaffer and Mel Blieden, until recently, were only occasional contributors to the Awards. During the past three months, all three have displayed a consistency of effort.

Each of the theatremen who qualified during the First Quarter period is automatically eligible to participate in the Grand Awards Finals.

In January of this year, Motion Picture Herald announced a special Citation would be awarded to the theatreman outside the United States and Canada for showmanship displayed in campaigns submitted to the Quigley Awards Committee.

Overseas campaigns received are first judged in direct competition with those of American and Canadian showmen. They are then appraised separately.

First Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

IVAN A. ACKERY
Orpheum, Vancouver, B. C.

JACK ALGER
Majestic, La Salle, Ill.

A. W. ARKELL
Elite, Wimbledon, England

CHARLES W. BARNES, JR.
Granada, Kansas City, Kans.

JAMES BARNES
Warner, Memphis, Tenn.

JAMES G. BELL
Penn, New Castle, Pa.

J. BENNETT
Casino, Liverpool, England

JOSEPH BOYLE
Poli-Broadway, Norwich, Conn.

WILLIAM BROWN
Poli-Bijou, New Haven, Conn.

BERT CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

A. J. ELLIOT
Regent, Wellington, New Zealand

SAM GILMAN
Loew's, Harrisburg, Pa.

LOU HART
Glove, Gloversville, N. Y.

BILL HARWELL
Laroy, Portsmouth, Ohio

MEL JOLLEY
Marks, Oshawa, Ont., Canada

PHIL KATZ
Kenyon, Pittsburgh, Pa.

ARTHUR KROLICK
Century, Rochester, N. Y.

BILL McCLAIN
Virginia, Carrollton, Ohio

ED MAY
Rosetta, Miami, Fla.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
Albee, Providence, R. I.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

LOUIS NYE
Hoosier, Whiting, Ind.

ED PURCELL
Strand, Staunton, Va.

ED PYNE
105th Street, Cleveland, Ohio

PATRICK REED
Odeon, Portsmouth, England

HARRY ROSE
Majestic, Bridgeport, Conn.

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

RALPH G. TIEDE
Community, Welland, Ont., Canada

ARTHUR TURNER
Parsons, Parsons, Kans.

HELEN WABBE
Golden Gate, San Francisco, Calif.

HARRY F. WILSON
Capitol, Chatham, Ont., Canada

By the Herald

The judges look over some of the entries. Left to right: Stanley Kolbert, theatre executive, Interboro circuit; Rutgers Neilson, publicity director, RKO Radio; David O'Malley, foreign publicity chief, Columbia Pictures.

Schine Circuit Manual Suggests Timely Spring Promotions

Ideas and suggestions for promotion, some of them time-tested and some new, are featured in the new Spring manual published for managers of the Schine Circuit. It was prepared by Seymour L. Morris, publicity director.

A few of the suggestions:

FASHION SHOW

High school sorority girls to act as models, announcers, entertainers, etc.; school orchestras to furnish music for the show; Spring wardrobe supplied by merchants; tieups with florists to furnish models with corsages; Chamber of Commerce sponsorship of a citywide Spring style campaign.

EASTER OUTFIT GIVEAWAY

A complete Easter outfit for a man and woman is promoted. Merchants prefer this type of advertising. The interest of the women usually can be aroused by a high quality wardrobe creating incidental goodwill for the future.

QUEST FOR FASHIONS

On Easter Sunday between the hours of two and five p.m., a group of impartial judges will roam the main street to select at least 50 best-dressed women. They present each with a flower and invite them to appear on the stage of the theatre on a specified date. Prizes will be awarded to the two or three best-dressed women of the group, the selection determined by audience applause.

KIDDIE ACTIVITIES

Easter shows for the kiddies have proved successful in past years and will be used again. Good results have been achieved when schools, Parent-Teacher groups and rural districts cooperate. An all-cartoon program will amuse the kids.

In place of a morning show some of the Schine houses will use a Kiddie Easter Party. These affairs will be sponsored by local merchants. Giveaways will consist of Easter baskets, bunnies, jelly beans, colored eggs, etc., Five and ten-cent stores are cooperating for this tieup. Games on stage will be arranged with prizes for winners. Other plans call for a dancing school or dramatic club to stage special shows.

TOM THUMB WEDDING

For this promotion 100 or more children are invited on the stage, from which a Princess Charming, a Tom Thumb, bridesmaids, best man, etc., are selected for a wedding group. One youngster can be dressed as a minister and perform the ceremony. The audience participates in a song fest for the finale.

TREASURE HUNT

By making this a citywide affair, this device usually procures valuable publicity. When conducted in playgrounds or parks, plant eggs the night before the hunt. Maps should run in newspapers, or post directions in prominent locations. Free admissions and merchant sponsored prizes can be awarded to children finding the eggs.

FLORIST TIEUPS

Local florists will be contacted for special floral displays. Small corsages or flowers also will be promoted to be given away to the first 100 women who attend the Easter Sunday matinee. Some florists will name a special flower or corsage after the feminine star of the Easter screen attraction.

COOPERATIVE ADS

Merchants will run considerable newspaper advertising during this period to open up their new season. Department and other stores will be contacted to use star mats or scenes from current shows in display ads.

Century Theatres to Plug Spring Festival Shows

Reverting back to pre-war showmanship, Century Circuit theatres in New York have launched an intensive campaign of selling their shows during the Spring season. Theatres will be decorated with special valences; newspaper ads and trailers have been prepared, and all outside advertising will carry Spring Festival copy.

Mollie Stickles Invites Harveys as Guests

A cooperative newspaper ad, teaser cards and free tickets to all Harvey families helped sell manager Mollie Stickles' playdate of "The Harvey Girls" at the Palace theatre, Meriden, Conn. The ad was paid for by the Christian F. Fox Music Store. 500 "Reserved for 'The Harvey Girls'" cards were placed in restaurants a week in advance. "For Men Only" teaser envelopes were passed out with a card inside reading: "You have a date with 'The Harvey Girls'."

Ackery Starts Kiddie Show

A special monthly kiddies program has been started by manager Ivan Ackery of the Orpheum theatre, Vancouver, British Columbia, Canada. The program consists of short subjects and a western picture, plus stage features. City officials are invited to attend and address the children.

Stage Prologue Gets Publicity For 1001 Nights

STALLS
ousand and One Nights
IN EHIOO

Manager Francis Minde and his staff at the Odeon, Eltham Hill, London, provided advance ballyhoo for "A Thousand and One Nights" by wearing costumes in advance of picture's opening. The group also participated in a unique stage prologue.

Publicity attendant with the showing of "A Thousand and One Nights" at the Odeon Eltham Hill theatre in London, was heightened through a novel stage prologue produced by manager Francis Minde. With Minde garbed as a Sultan playing the lead part the scene conveyed to the audience a suggestion of Eastern splendor with the usherettes portraying members of the "harem."

Colorful costumes, suitable music and an attache walking through the aisles spraying a delicate perfume provided additional touches of realism which drew favorable comment from the audience.

Boys and girl members of the theatre's Cinema Club were invited to send in drawings of Aladdin with prizes offered for the best submitted.

An usher in costume, was assigned to ride a bicycle through the city streets with copy reading: "I'm on my way to the Odeon to see 'A Thousand and One Nights.'"

Refugees in Manchester Provide Publicity Tiein

When the same picture played at the Gaumont theatre in Manchester, recently, manager F. J. Smidmore landed substantial newspaper publicity by inviting seven refugee boys who had been in a concentration camp to be his guests.

The link between these boys and the film was the chance discovery that they were studying "Arabian Nights" in their English classes. The promotion drew editorial comment from the *Manchester Daily Mail* and the *Evening Chronicle*.

PTA, Boy Scouts Boost "Forest" La Salle Date

Grosses at the La Salle theatre, La Salle, Ill., were comparable to Sunday business for a midweek playdate of "The Enchanted Forest." Parent-Teacher Associations, Boy Scouts, women's clubs and civic organizations cooperated with publicist Jack Alger.

Arrangements were made to have all La Salle schools close early so children would be able to attend matinees.

A stunt Jack used to advertise the engagement of "In Hollywood" at the Majestic theatre, La Salle, attracted plenty of comment. A boy in a barrel walked around the business district passing out cards which read: "It's a barrel of fun; see Abbott and Costello 'In Hollywood.'"

Two store window tieups were promoted for the "George White Scandals" date at the La Salle. One window of a music store featured sheet music and records of Gene Krupa and his orchestra with theatre and playdate copy. The other window was blanked out with white banner paper on which was written "Latest Scandal." A large display board with stills and press material could be seen through a peep hole in the banner.

Impressive Co-op Ad Sells "Adventure"

A six-column page long cooperative newspaper ad set off by a photo of Greer Garson and Clark Gable preceded the opening of "Adventure" at Shea's theatre, Buffalo, N. Y. Manager Charles B. Taylor promoted the ad which was paid for by the Jahraus-Braun Co. For "The Road to Utopia" engagement Taylor set another co-op ad in the *Evening News*. Gamler's jewelry store sponsored the latter ad.

Vandals Loot Stills but Warren Gets Business

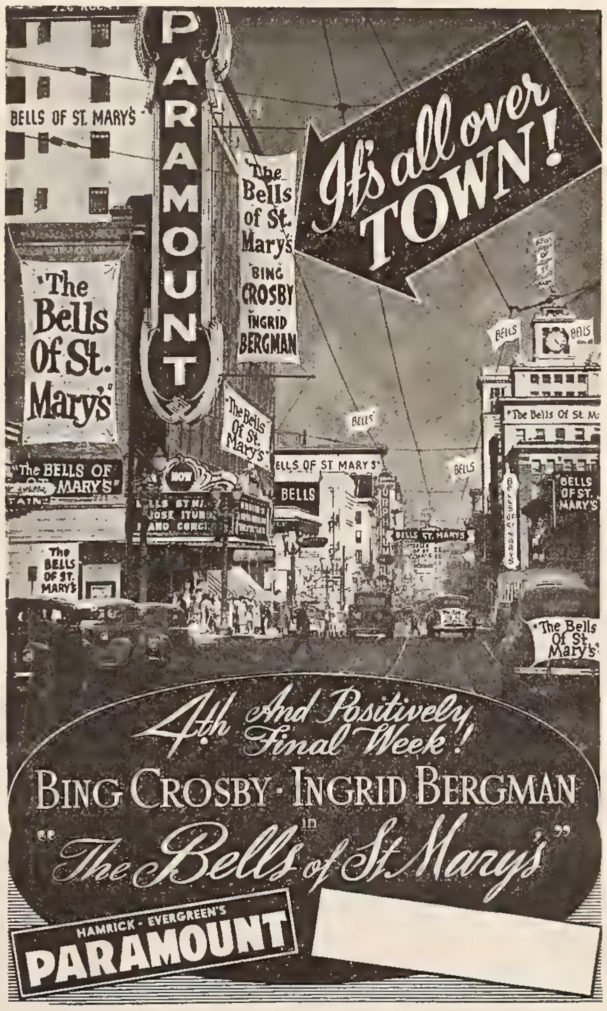
Cashing in on some ready made publicity netted extra business for manager Ernie Warren of the Elgin theatre, Ottawa, Ont., Can. Vandals broke the plate glass on a display panel advertising the date of "Getting Gertie's Garter" and stole stills featuring the star of the film, Marie McDonald. The newspaper story reporting the incident was used by Warren in his press ad the following day, under the heading: "They're even breaking in to 'Get Gertie's Garter'."

Press Ads Sell "Spellbound"

Increased attendance resulted from the intensive newspaper ad campaign for "Spellbound" at the Penn theatre, New Castle, Pa. Manager James G. Bell climaxed his promotion by arranging a cooperative newspaper ad paid for by the local Zenith Radionic Hearing Aid representative.

Distinctive Newspaper Display Ads

—embodying the important elements of showmanship. At right, Earl Hunt, ad head for Evergreen theatres, Portland, Ore., has cleverly interwoven the feature title in an actual scene of downtown Portland. Below, Larry Graburn, publicity head for Odeon theatres, Toronto, again demonstrates skillful typography in this layout.


PARAMOUNT

BELLS OF ST. MARY'S

It's all over TOWN!

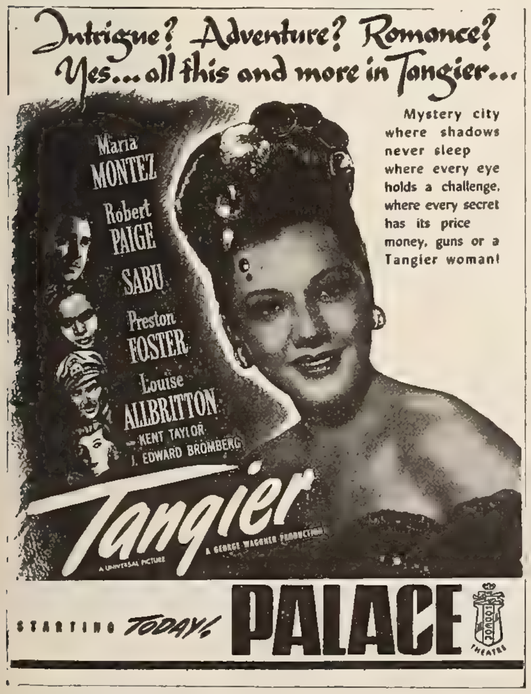
The Bells of St. Mary's BING CROSBY INGRID BERGMAN

"The Bells Of St. Mary's"

4th And Positively Final Week!

BING CROSBY · INGRID BERGMAN in "The Bells of St. Mary's"

HAMRICK - EVERGREEN'S PARAMOUNT


Intrigue? Adventure? Romance? Yes... all this and more in Tangier...

Mystery city where shadows never sleep where every eye holds a challenge, where every secret has its price money, guns or a Tangier woman!

Maria MONTEZ
Robert PAIGE
SABU
Preston FOSTER
Louise ALLBRITTON
KENT TAYLOR
J. EDWARD BROMBERG

Tangier

A UNIVERSAL PICTURE · A GEORGE WAGGNER PRODUCTION

STARTING TODAY! PALACE

ODEON THEATRE

Memphis Greets "Cinderella" Contest Winner

Winner of "Cinderella" contest in Memphis is hailed by citizens as she parades about city in modern carriage converted from a jeep.

The Memphis version of a "Cinderella Contest" to promote "Cinderella Jones" was vigorously exploited by James Barnes, manager of the Warner theatre where the picture had its initial opening in the city.

Barnes tied up with the Walk-Over shoe company to provide the contest winner with an evening's entertainment befitting a modern Cinderella.

Every woman who competed for the title was a guest of the theatre on opening night. In addition to appearing on the theatre stage, the winner was guest of honor at a ball in the Skyway Club of the Hotel Peabody; met the press at a luncheon; was interviewed over local radio stations; appeared at a Cinderella Ball in a local school and was hailed by the citizens as she was paraded through the city streets. A police escort was assigned to her and a jeep was converted into a modern chariot in which she rode about town.

Screening Aids "Weekend"

A special screening of "The Lost Weekend" prior to playdate was arranged by Gerry Wollaston, manager of the State, Harrisburg, Pa. The showing was held for city and country officials, prison authorities, representatives of welfare agencies, clergymen and members of Alcoholics Anonymous. Newspapers gave the screening considerable coverage.

Showmen's FIRST CHOICE
FILMACK SPECIAL TRAILERS
SAME DAY SERVICE
Filmack TRAILER CO.
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CHICAGO 5, ILL.

SHOWMEN PERSONALS

In New Posts: William Sears, Orpheum and Fourth Street theatres, Omaha, Nebr. Bernard Schlussel, Farnum, Hamtramck, Mich. Eugene Langenfeld, Essaness Southern, Oak Park, Ill. Glenn Carroll, Fox Midwest, city manager, St. Louis, Mo.

Fred Stone, Rio, Harrisburg, Pa. Ed Nelson, city manager Fox Intermountain Theatres, Montrose, Colo. Andy Sutherland, Bluebird, Denver, Colo. Ben Adelman, Terminal, Chicago. Dave Alexander, Illinois, Moline, Ill. Paul Dunlap, Byrd, Chicago.

George Cheatham, Fine Arts, Detroit. Jack Ordway, Rivoli; Peter Miller, Daly; both in Hartford, Conn.; Barney Cohen, Victoria, Philadelphia. Robert T. Whelan, city manager RKO theatres, Minneapolis, Minn. Jack Riley, Cranford, Cranford, N. J.

Assistant Managers: Martin Lange, Oriental; Harold J. Dyer, Central Park; Ben Mendelsohn, Granada; all in Chicago. Moe Wexler, Mastbaum; Phil Wexler, Earle; both in Philadelphia. John Jackson, Floral, Floral Park, Long Island, N. Y. Joseph R. Stewart, Warner, Wilmington, Del.

Sidney Baker, Sunnyside, Woodside, Long Island. Jack Bersin, Community, Queens Village, Long Island. Linnie Beacon, Ideal, Los Angeles, Calif. Francis Flohn, Claridge, Montclair, N. J. Charles Barron, Loew's State, Newark, N. J. Russell Ordway, Paramount, New Haven, Conn.

Returned Servicemen: Douglas Martin, State, Fargo, N. D. Fred Raymo, Circle South Manchester, Conn. Harold Smith, Marbro, Chicago. Robert Galt, Beach, Pass-a-Grille, Fla. James Nederlander, Shubert-Lafayette, Detroit, Mich.

Dave Dallas, manager H. J. Griffith Theatres, Manhattan, Kansas. John Silverwatch, Premier, Newburyport, Conn. Richard V. Kirsch, Queen, Wilmington, Del. Dozier Roberts, Elba, Elba, Ala. Richard Stoddard, Rocket, Rock Island, Ill.

Birthday Greetings: William E. Cooper, Max S. Silverwatch, Howard B. Schuessler, F. H. Macomber, Donald J. Visger, John S. MacNeill, T. C. Clement, Victor E. Hudson, Frank Schaffer, James R. Martin, Bernal S. Lewis, Robert W. Sullivan.

William S. Straub, Oliver B. Prickett, Loren S. Cooper, Jack Honannson, R. J. Freedman, Magan Kheta, Stanley D. Rothenberg, Joseph G. Polak, William M. Scruggs, Farol Horton, William H. Freeman, Milton A. Schosberg, Merle R. Blair, Walter C. Bowyer, Benedict A. Govan, Robert Ingham.

J. T. Hughes, Ben Weshner, Jack E. Alger, Jack Purves, W. M. Allison, Walter Fleck, Frank S. Nugent, Wendell Richardson, J. V. Tamblingson, Maxwell Weinberg, Bob Goodfried, Harry M. Yudin, Bernard Y. Samuels, Robert Ben Battin, Sam Freemau, Jack S. Marshall.

Newspaper Co-op On "Spellbound"

For the engagement of "Spellbound" at the Palace theatre, Meriden, Conn., cooperative two-column newspaper ads were arranged with the Harry Israel clothing store and Billie's Beauty Salon. The promotion was the work of manager Mollie Stickles and assistant manager Michael Piccirillo.

Through the cooperation of Mesites Florists a "Spellbound" rose was given to each woman who attended the Saturday matinee. This stunt received advance publicity in the Meriden *Daily Journal*. Five displays were obtained with local milliners and dress departments, all featuring "Spellbound" fashions inspired by the film.

Another tieup was made with a confectioner. An alarm clock was placed atop his cash register with explanatory copy to the effect that: "If the alarm clock rings while you are paying your check you will receive a guest admission to see 'Spellbound.'"

Contest Held for "Waldorf"

A classified ad contest was the highlight of the campaign for the opening of "Weekend at the Waldorf" at the Tazewell theatre, Washington, Ill. The campaign was arranged by manager Farwell Pope and Bill Green, MGM exploiteer. Readers were asked to find the words "WEEK" "END" "AT" "THE" "WAL" "DORF," which were scattered over the page. Guest tickets were awarded to the first six who correctly located the words and the ads in which they appeared. A cooperative display ad was promoted from Martin's restaurant.

Cohen Uses Radio to Plug His Current Attractions

For his date on "Harvey Girls" at the Loew Poli theatre in Hartford, Conn., Lou Cohen landed two 15-minute record programs featuring a contest on the film and awarding albums and guest tickets to winners.

A Perry Como contest to plug "Doll Face" gave tickets to radio listeners who wrote the best letters in 50 words or less telling what they liked about the singer. This was used on a local record program with continual plugs for the film.

Broadcast Aids "Breakfast" Opening in Denver

Sterling Way, manager of the Denver theatre, Denver, and Lew Marin, United Artists exploiteer, arranged for star Tom Breneman to broadcast his "Breakfast in Hollywood" radio show from the stage of the theatre for three days during the run of the picture. The *Denver Post* carried feature stories playing up the "good neighbor" angle. The *Rocky Mountain News* ran spreads and art on a "Goofy hat" contest.

Gets Merchant Co-op for "Valley"

To exploit "Valley of Decision" at the Ritz, Barnsley, Yorkshire, in England, manager Norman Scott-Buccleuch was successful in obtaining window space from merchants which was utilized for attractive displays. A prominent steel producer supplied an exhibit of its products in the theatre lobby with tiein copy: "Staybrite is a Romance in Steel—" 'Valley of Decision' is a Romance in Steel."

Costume Contest Garners Space in Newspapers

Extensive newspaper publicity resulted for manager P. E. McCoy from costume contests held in conjunction with the showing of "Masquerade in Mexico" at the Miller theatre, Augusta, Ga.

Sponsored by the Royal Crown Bottling Co. and the City Recreation Commission, a costume contest was conducted in each of the eleven city playgrounds. Two winners were chosen from each to appear on the theatre stage to compete for grand awards. The Augusta *Chronicle* and *Herald* carried advance and current publicity, including a series of two and three-column photos with stories.

Through the cooperation of the Teen-Age Club, McCoy arranged a "Dorothy Lamour Masquerade Ball" which was held at the Service Center on Valentine's Day. Large cut-out hearts, carrying theatre and picture credit, were located at both ends of the dance floor. To the left of the bandstand was a large heart, bearing the masked photo of Dorothy Lamour. Abundant word of mouth publicity was had on this promotion.

An effective tie-in was made with a local beauty salon which ran a two-column newspaper ad featuring coiffures worn by Miss Lamour and Ann Dvorak in the picture. Fashion creations worn in the film were given three columns of space on the women's page.

Other Attractions Receive Full Support

Spot announcements were made on WRDW and WGAC. Each station gave the playgrounds free time to help create interest. The Royal Crown people contributed several spots on both stations publicizing the competition and playdate of the film.

McCoy arranged an effective campaign for the Columbia short subject, "The Magic Stone," which was shown at the Miller on the same bill with "San Antonio."

A leading jewelry store tied-in by conducting a diamond campaign in newspapers and on the radio with theatre and playdate credit. A "Man-on-the-Street" broadcast provided additional ballyhoo. Jewelry and theatre tickets were given to those interviewed. The store also used a window display.

Schlenger Replaces Cowen

Captain Elias Schlenger, recently returned from the European and African theatres of war, replaces Larry Cowen as assistant general manager in charge of advertising and publicity for the Fabian Theatres on Staten Island, N. Y. Cowen has been transferred to upstate New York, where he will be in charge of publicity for the circuit theatres in Troy, Cohoes, Catskill and Schenectady.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SARATOGA TRUNK (WB)

First Report:

Total Gross Tabulated	$1,101,000
Comparative Average Gross	858,000
Over-all Performance	128.3%

CINCINNATI—RKO Capitol, 1st week	143.8%
CINCINNATI—RKO Capitol, 2nd week	102.7%
KANSAS CITY—Orpheum	141.6%
LOS ANGELES—Warner Downtown, 1st week	152.2%
LOS ANGELES—Warner Downtown, 2nd week	152.2%
LOS ANGELES—Warner Downtown, 3rd week	131.9%
LOS ANGELES—Warner Hollywood, 1st week	260.8%
LOS ANGELES—Warner Hollywood, 2nd week	210.1%
LOS ANGELES—Warner Hollywood, 3rd week	174.0%
LOS ANGELES—Warner Wiltern, 1st week	253.9%
LOS ANGELES—Warner Wiltern, 2nd week	214.2%
LOS ANGELES—Warner Wiltern, 3rd week	182.5%
NEW YORK—Hollywood, 1st week	169.8%
NEW YORK—Hollywood, 2nd week	150.6%
NEW YORK—Hollywood, 3rd week	134.6%
NEW YORK—Hollywood, 4th week	125.0%
NEW YORK—Hollywood, 5th week	134.5%
NEW YORK—Hollywood, 6th week	173.0%
NEW YORK—Hollywood, 7th week	128.2%
NEW YORK—Hollywood, 8th week	112.1%
NEW YORK—Hollywood, 9th week	112.1%
NEW YORK—Hollywood, 10th week	112.1%
NEW YORK—Hollywood, 11th week	108.9%
NEW YORK—Hollywood, 12th week	86.5%
NEW YORK—Hollywood, 13th week	73.7%
NEW YORK—Hollywood, 14th week	112.1%
NEW YORK—Hollywood, 15th week	89.7%
NEW YORK—Hollywood, 16th week	76.9%
NEW YORK—Hollywood, 17th week	73.7%
NEW YORK—Hollywood, 18th week	76.9%
SAN FRANCISCO—Fox, 1st week	174.5%
SAN FRANCISCO—Fox, 2nd week	115.8%
SAN FRANCISCO—Fox, 3rd week	84.1%
WASHINGTON—Earle	142.8%

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BANDIT OF SHERWOOD FOREST (Col.)

Final Report:

Total Gross Tabulated	$753,900
Comparative Average Gross	604,300
Over-all Performance	124.7%

BOSTON—Orpheum, 1st week	102.3%
(DB) One Way To Love (Col.)	
BOSTON—Orpheum, 2nd week	82.9%
(DB) One Way To Love (Col.)	
BOSTON—State, 1st week	126.5%
(DB) One Way To Love (Col.)	
BOSTON—State, 2nd week	81.4%
(DB) One Way To Love (Col.)	
BUFFALO—Lafayette, 1st week	181.8%
(DB) Hit the Hay (Col.)	
BUFFALO—Lafayette, 2nd week	119.0%
(DB) I Love a Bandleader (Col.)	
CINCINNATI—RKO Albee	136.1%
CINCINNATI—RKO Grand, MO 1st week	115.8%
CINCINNATI—RKO Shubert, MO 2nd week	94.3%
CLEVELAND—Warner's Hippodrome, 1st week	140.0%
CLEVELAND—Warner's Hippodrome, 2nd week	75.0%
CLEVELAND—RKO Allen, MO 1st week	106.3%
DENVER—Denver	88.6%
(DB) One Way To Love (Col.)	
DENVER—Esquire	71.4%
(DB) One Way To Love (Col.)	
DENVER—Webber	62.5%
(DB) One Way To Love (Col.)	
DENVER—Aladdin, MO 1st week	103.8%
(DB) One Way To Love (Col.)	
DENVER—Aladdin, MO 2nd week	58.4%
(DB) One Way To Love (Col.)	
INDIANAPOLIS—Loew's	133.8%
(DB) A Close Call for Boston Blackie (Col.)	
INDIANAPOLIS—Loew's, 2nd week	86.6%
(DB) One Way to Love (Col.)	
KANSAS CITY—Midland	126.4%
(DB) One Way to Love (Col.)	
KANSAS CITY—Midland, 2nd week	113.9%
(DB) One Way to Love (Col.)	
LOS ANGELES—Hillstreet, 1st week	159.8%
LOS ANGELES—Hillstreet, 2nd week	100.4%
LOS ANGELES—Pantages, 1st week	142.1%
LOS ANGELES—Pantages, 2nd week	75.8%
MILWAUKEE—Palace, 1st week	162.6%
(DB) One Way to Love (Col.)	
MILWAUKEE—Palace, 2nd week	134.1%
(DB) One Way to Love (Col.)	
MINNEAPOLIS—Orpheum, 1st week	146.3%
MINNEAPOLIS—Orpheum, 2nd week	76.4%
NEW YORK—Criterion	238.7%
PHILADELPHIA—Boyd, 1st week	163.1%
PHILADELPHIA—Boyd, 2nd week	104.7%
PITTSBURGH—Harris, 1st week	215.5%
PITTSBURGH—Harris, 2nd week	118.9%
PITTSBURGH—Senator, MO 1st week	162.1%
PROVIDENCE—Strand	142.8%
(DB) Notorious Lone Wolf (Col.)	
SALT LAKE CITY—Centre	102.9%
SALT LAKE CITY—Capitol, MO 1st week	103.8%
(DB) Follow That Woman (Para.)	
SAN FRANCISCO—Orpheum, 1st week	162.7%
(DB) One Way to Love (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	133.7%
(DB) One Way to Love (Col.)	
ST. LOUIS—Ambassador	168.7%

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VACATION FROM MARRIAGE (MGM)

Final Report:

Total Gross Tabulated	$322,800
Comparative Average Gross	320,000
Over-all Performance	100.8%

BOSTON—State	100.6%
(DB) Letter for Evie (MGM)	
BUFFALO—Great Lakes	77.4%
CHICAGO—Apollo, 1st week	92.8%
CHICAGO—Apollo, 2nd week	64.3%
CINCINNATI—Keith's	144.0%
CLEVELAND—Loew's Stillman	89.6%
DENVER—Orpheum	96.9%
(DB) Up Goes Maisie (MGM)	
KANSAS CITY—Midland	91.7%
(DB) Up Goes Maisie (MGM)	
LOG ANGELES—Carthay Circle, 1st week	156.6%
LOS ANGELES—Carthay Circle, 2nd week	133.7%
LOS ANGELES—Carthay Circle, 3rd week	120.4%
LOS ANGELES—Carthay Circle, 4th week	103.6%
LOS ANGELES—Carthay Circle, 5th week	120.4%
LOS ANGELES—Carthay Circle, 6th week	114.4%
LOS ANGELES—Carthay Circle, 7th week	96.2%
LOS ANGELES—Carthay Circle, 8th week	84.3%
MILWAUKEE—Wisconsin	87.6%
(DB) Up Goes Maisie (MGM)	
PHILADELPHIA—Aldine, 1st week	123.9%
PHILADELPHIA—Aldine, 2nd week	76.9%
PHILADELPHIA—Karlton, MO 1st week	102.4%
PITTSBURGH—Warner	113.6%
(DB) Danger Signal (WB)	
SAN FRANCISCO—Paramount	118.0%
(DB) Up Goes Maisie (MGM)	
SAN FRANCISCO—St. Francis, MO 1st week	95.4%
(DB) Up Goes Maisie (MGM)	
SEATTLE—Music Hall	75.2%
(DB) Shock (20th-Fox)	
ST. LOUIS—Loew's State	71.0%
(DB) She Went to the Races (MGM)	
ST. LOUIS—Loew's Orpheum, MO 1st week	117.6%
(DB) She Went to the Races (MGM)	
TORONTO—Uptown, 1st week	139.7%
(DB) A Letter For Evie (MGM)	
TORONTO—Uptown, 2nd week	124.4%
(DB) A Letter For Evie (MGM)	

Approve 20 New Film Standards

Twenty new American standards in the field of motion picture engineering have been approved by the Society of Motion Picture Engineers, the Research Council of the Academy of Motion Picture Arts and Sciences and the American Standards Association. They are published in the April issue of the *SMPE Journal.*

Another group of 25 American standards has been referred by the ASA back to the SMPE for disposition while two have been referred to the Academy's Research Council and three are being revised by a sub-committee of the ASA.

Included in the approved standards are:

Specifications for emulsion and sound record positions; sound records and scanning area specifications for 35mm and 16mm; flutter test film, frequency test film and 400-cycle signal level test film; positive and negative aperture dimensions and image size, as well as other technical developments.

PRC Sales Drive Starts April 20

PRC will inaugurate a 20-week nationwide sales drive April 20 to continue to September 6. During the drive, called the Employees' Bonus Drive, PRC's most lavish film to date, "The Wife of Monte Cristo," will be released nationally.

As announced this week by Harry H. Thomas, president and general sales manager of PRC, the sales drive will offer prizes to every employee of each winning exchange, from the branch manager down.

First prize will be four weeks' salary for each exchange worker; second prize, three weeks' salary; third prize, two weeks' salary, and fourth prize, one week's salary.

In addition to "The Wife of Monte Cristo," PRC will also have "The Enchanted Forest" and four Cinecolor Eddie Dean outdoor action films available for the drive.

Selznick's "Duel" to Run Two and a Half Hours

David O. Selznick has informed United Artists that "Duel in the Sun," will run two hours and 35 minutes. The Technicolor all-star picture cost a reputed $5,000,000. It has been called back to the studio for the filming of an additional scene.

RKO, RCA Sign Pact

RKO Radio and the Radio Corporation of America have signed a 10-year film recording agreement which calls for the continued use of the RCA film recording system for RKO's Hollywood productions and also specifically licenses RKO to record and distribute sound films for use in television broadcasting. RCA and RKO Pathe have signed a similar agreement.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PUBLICITY—PUBLIC RELATIONS—VETERAN. Five years' service. Young. English education. Intimate knowledge of Canada, England. Desires start with view to travel and represent motion picture organization abroad. BOX 1979, MOTION PICTURE HERALD.

MANAGER, PROJECTIONIST. NOW IN SOUTH Carolina. Ten years' experience. Veteran, married, good references. Go anywhere. Box 1980, MOTION PICTURE HERALD.

PROJECTIONIST, EXPERIENCED. GO ANYwhere. Veteran. Married. Age 24. Available immediately. BOX 1981, MOTION PICTURE HERALD.

PROJECTIONIST, LICENSED, VETERAN. 14 years' experience. Will go anywhere. Single. Good references. BOX 1982, MOTION PICTURE HERALD.

USED EQUIPMENT

TWO SIMPLEX MACHINES COMPLETE; TWO low Peerless lamps; Hertner generator; all perfect condition; now in use. Available about sixty days: $1,200. SPARTA THEATRES, Sparta, Wis.

SIX SOLD LAST MONTH. VETS ESTABLISH your own house. Complete army theatre Booth outfits; Holmes professional latest type sound projectors, 2000' magazines; lens; baby Strong automatic Arc Lamps; 15 amp. Rectifiers; constant speed motors; 3 point adjustable heavy Pedestals; high fidelity 30 watt Amplifiers; Monitor Speaker; 2-way multicellular Horn System, everything ready to go, $1,995. S. O. S. CINEMA SUPPLY CORP., New York 18.

500 REBUILT AMERICAN SEATING BALL-bearing panel back, box spring chairs, $5.95; 120 Irwin veneer backs and seats, $3.95; 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, metal lined, $7.95; 140 American rebuilt heavy veneer back, spring cushions, $6.50; 185 Heywood-Wakefield heavy panel back, springless cushions, $4.95; 300 American veneer back, springless cushions, $4.50; beautiful Cardinal red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25 Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

WHAT DO YOU NEED? PROJECTORS, SOUND, Lamphouses, Parts, accessories? We have it and at bargain prices. Write us. STAR CINEMA SUPPLY CO., 440 West 45th St., New York 19.

LARGE STOCK OF SIMPLEX PROJECTORS, Peerless and Strong arc lamps, new and used Rectifiers, Sound Equipment. 700 rebuilt leather covered theatre chairs, $4.25 each. New sound screens, Western Electric 35mm. portable projectors. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, N. Y.

FOR SALE: 2 COMPLETE NATIONAL SIRROCO air washer systems with blowers, sprayers, pumps, motor and drives. Complete $2,000. Catalog #101-105. Also one Western Electric stage horn, Type 16-A.W.E: 2-555W. ROSEMARY THEATRE, Memphis, Tenn.

THEATRE CHAIRS — 400 STREAMLINED FULL upholstered American Seating Company Chairs. 1,000 spring-cushioned, relacquered, ¾ inch padded backs. 900 spring-cushions. 1,000 veneer Chairs. JESSE COLE, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3445.

FOR SALE—200 HEYWOOD-WAKEFIELD USED Seats, red leatherette, spring cushion, red leatherette back. All in good condition. BRIDGE THEATRE CORP, Au Sable Forks, N. Y.

FOR SALE ONE VICTOR 16MM. SOUND MAchine and stand. Write SEASHORE AMUSEMENT CORP., 808 Rockaway Beach Blvd., Rockaway Beach, N. Y.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 to 100 or 1 to 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

DOES YOUR BOX OFFICE NEED A STIMUlant? Try this. It will amaze you. Genuine movie star photos 3½x5½, $22.50 per thousand, of any star. Free samples. BRAM STUDIO, INC., 306 W. 44th St., New York 18, N. Y.

NEW EQUIPMENT

NEW ALL WOOL HIGH PILE HEAVY THEAtre carpet. Beautiful patterns. Pre-war quality. Large quantities. Let us know your requirements now. A. R. KAMM & COMPANY, 201 N. Wells St., Chicago 6, Ill.

NEW 35MM. AND 16MM. SOUND PROJECTORS in stock. Pair Holmes portable projectors, complete, bargain. STINSON, 521 South Lombard, Oak Park, Ill.

NEW DIMMERS HALF PRICE—NAVY SURPLUS —2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; new Zeiss Ikon 35mm. Sound Projectors, $275; Griswold Splicers, $21.95; coated Lenses, $45; 30W theatre Amplifiers, $125; double telephone outfit, $13.50; Flextone plastic coated washable soundscreens, 37½c square foot; crystal beaded, 44½c. Spring catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

STUDIO EQUIPMENT

2000W PORTABLE SUNSPOTS, $89.50; 10" FRESnellites, $57.50; Akeley newsreel Camera, magazines, lenses, gyrotripod, $795; new 400' 16mm. double magazines, $79.50; Moviolas, $195 up. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

THEATRE WANTED ALREADY OPERATING IN small town under $10,000; give details. BOX 1974, MOTION PICTURE HERALD.

EXPERIENCED MANAGER-OPERATOR WANTS to lease theatre in town 1,000 to 10,000 population. West preferred. ROUTE 5, BOX 249, Bremerton, Wash.

VETERAN AND PARTNER WANT TO PURchase, lease, or operate on percentage theatres in the Mid.West. Best of references. BOX 1971, MOTION PICTURE HERALD.

THEATRE IN COUNTY SEAT NEAR SPOKANE, Washington. Lots of new equipment. $20,000 cash buys building, business, equipment and supplies. ALLEN BURT, A. B. C. Brokerage Company, 304 S. W. 4th Ave., Portland, Ore.

THEATRE BROKER

FOR BEST RESULTS WHEN BUYING OR SELLing a theatre, consult ANTHONY SERRITELLA, Licensed Theatre Broker, 1204 W. Grand Ave., Chicago 22.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

SERVICES

MODERNIZE YOUR PROJECTION LENS SYStems by high temperature non-reflection coating. Prompt service. Ask for information: MITCHELL OPTICAL CO., P. O. Box 3755, Kirkwood 25, Mo.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

WANTED TO BUY

WANTED: FOREIGN AARIFLEX—CINEPHON—Debrie cameras. Also any American makes for cash or exchange for good movie equipment, sound and silent. CAMERA MART, 70 West 45th St., New York City.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Noah Beery Dies On Coast at 62

Noah Beery, 62, star of motion pictures and the legitimate stage for many years, died Monday of a heart attack at the home of his brother, Wallace Beery, in Hollywood.

Born on a farm in western Missouri, Mr. Beery started his theatre career as a candy butcher and later made his first professional appearance at Electric Park in Kansas City as a singer. In the early days of the film industry, he appeared in villain roles of Western pictures, melodramas and others. With the advent of sound Mr. Beery appeared in such pictures as "Beau Geste," "The Trail of the Lonesome Pine," "The Vanishing American," "The Thundering Herd," "North of 36," and more recently in "Barbary Coast Gent" and "This Man's Navy."

Mr. Beery was appearing in "Up in Central Park," a Broadway stage production, at the time of his death, but had taken a week's vacation to visit his brother in Hollywood.

Besides his brother, Mr. Beery is survived by his son, Noah, Jr., and another brother, Will Beery.

George Limerick, Was Manager for Griffith

George Limerick, 42, manager of Griffith Amusement Company theatres in Enid, Okla., died there March 28 from a heart attack after an eight-week illness. Mr. Limerick had managed several Griffith theatres in Oklahoma and Texas. In 1938, while managing the Aztec at Enid, he was selected as the Bronze Grand Award winner in the Quigley Showmanship competition. An active civic leader, Mr. Limerick had been president of more than six Enid organizations. Services were held last Sunday in the First Presbyterian Church, Enid.

Mrs. Channing Pollock

Mrs. Anna Marble Pollock, 65, former New York newspaper woman and until 1910 a theatrical press agent, died at her home in New York Monday after a long illness. Mrs. Pollack publicized the old Manhattan Opera House until it closed, and then went with the Hippodrome. Surviving, besides her husband, Channing Pollock, is a daughter, Helen.

Edward Brewster Sheldon

Edward Brewster Sheldon, 60, playwright, whose Broadway stage successes from 1908 to 1930 included "Romance," "Salvation Nell" and "Dishonored Lady" died at his home in New York Monday of coronary thrombosis.

Francis H. Rudolph

Francis H. Rudolph, 45, Atlanta sales representative for United Artists, died March 28 at his Atlanta home after a long illness. Before joining UA two years ago, Mr. Rudolph was with Warners.

MOTION PICTURE

HERALD

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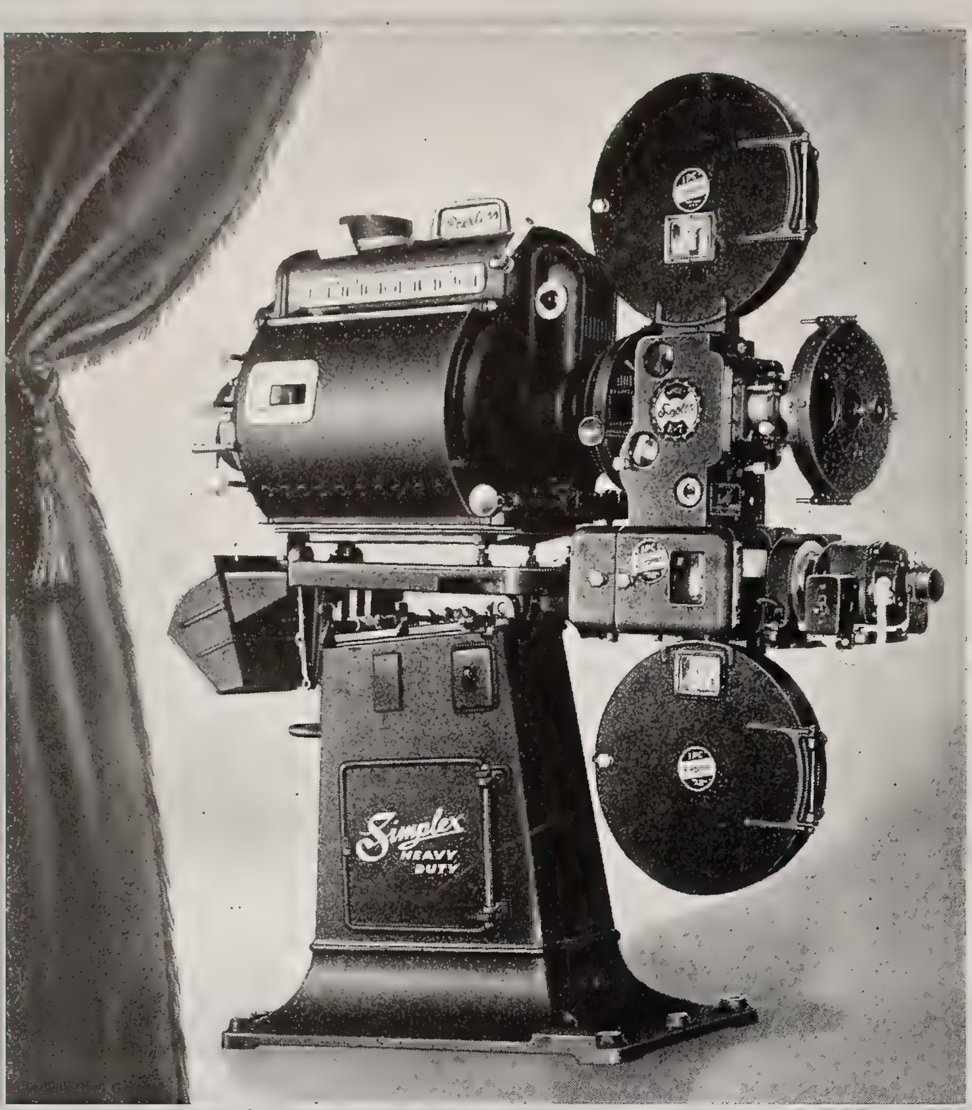
The Western Union Arc Lamp: A Report

Plan for a Simple Ventilation System

PHYSICAL OPERATION · MAINTENANCE

APRIL 6, 1946



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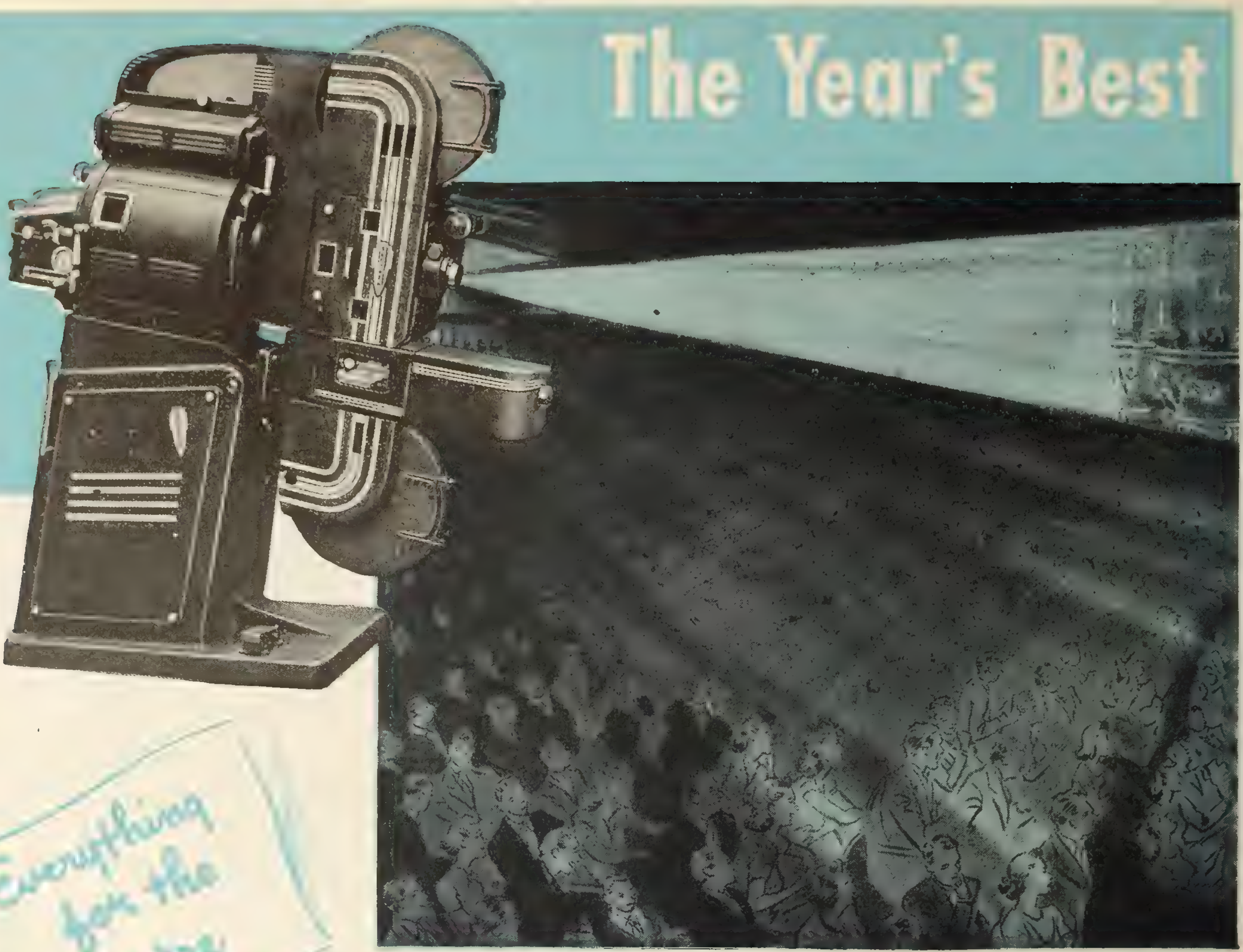

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BACKED by more than thirty years of experience in the design and manufacture of motion picture equipment, the RCA Brenkert Projector has been engineered for the best in performance, simplicity of operation and long life.

Among its many outstanding design features is the double shutter which reduces flicker to a minimum and permits a 20% gain in light on the screen. Less heat reaches the film in the RCA Brenkert Projector since both shutter blades are located between the arc lamp and the aperture. Specially designed guide strips reduce film weave to a minimum.

Dependable operation of the intermittent—"heart of the projector"—is assured by high precision manufacture. Large bearing surfaces and continuous automatic lubrication insure long life and freedom from lubrication worries. For the year's best performance—any year—order RCA Brenkert Projectors *today.*

Complete Equipment for Drive-In Theatres
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Makes High Marquee Displays Possible

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about People of the Theatre

AND OF BUSINESSES SERVING THEM

MICHAEL YAR, sales manager of the theatre equipment section for RCA in Chicago, has taken over the management of the Chicago Theatre Supply Company, succeeding DAVID DEWEY, who has returned to Union City, Ind., as sales manager of International Seat Corp.

WILLIAM OSTENBERG will open his new 920-seat Midwest theatre at Scottsbluff, Neb., April 24. The house, claimed to be one of the most modern in the state, replaces the Egyptian which burned last year.

J. B. MCMAHON has taken over the Mission theatre in Misilla Park, N. M., and following some remodeling and redecorating, will reopen about May 1.

M. A. LIGHTMAN, of Malco Theatres, Inc., Memphis, Tenn., has announced that a new theatre will be built in Jackson, Tenn., estimated to cost $150,000 and which will replace the State theatre. A 99-year lease has been signed for the property and construction will begin, according to HAROLD THOMAS, local Malco manager, as soon as materials are obtainable.

CLYDE and DALE MINER, recently discharged from the Army, have purchased the Strand theatre in Ridgeway, Ill., from JAMES W. KARBER.

HARRY L. PLUNKETT has joined the sales department at National Theatre Supply's general office in New York. Mr. Plunkett was graduated from the University of Illinois with a B.S. degree in electrical engineering. His business experience includes appliance sales work for Urbana (Ill.) Evening Courier, and research engineering for Sperry Products, Inc., Hoboken, N. J. Since 1942 he has been on active duty as Lieutenant in the U. S. Naval Reserve.

WILLIAM ZEILOR, supervisor of theatres for the Harris Amusement Companies in Pittsburgh, Pa., has announced that the Liberty theatre in Pittsburgh has

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Only Push-Back combines this new convenience with luxurious comfort. More than the newest improvement for your theater—it is a real box-office attraction.

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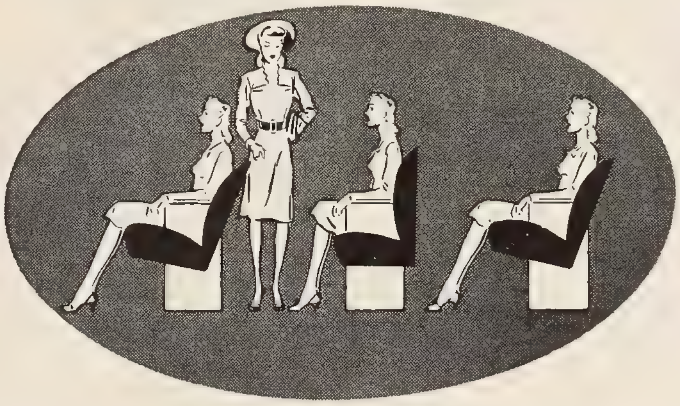

Seated patrons are not disturbed—a gentle motion of the body slides the seat back providing adequate passing space . . . relax, chair slides back to normal comfortable position—no standing up, no inconveniences.

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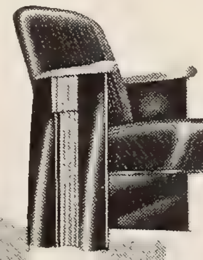

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UNIFORM
ATTRACTIVENESS
ODORLESS
FLEXIBLE
AGE RESISTANT
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Sure, there's plastic film that's waterproof and lightfast. And other film that's tack-free and age resistant. But *all 10* qualities? Only in Pantasote's Pantex!

You try its "hand." Pantex is soft and pliant—tailors like magic! Drop a lighted match on flame resistant Pantex. It just goes out! You compare color and grain of two different runs. Pantex is absolutely uniform. If Pantex should soil, you simply wipe it clean with damp cloth!

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ELECTRICALLY OPERATED
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GENERAL REGISTER CORPORATION
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completed installation of a new sound system and that new sound units will be installed in the State and Grand theatres in Salem, Ohio.

John Hill has reopened the Star theatre in Decatur, Ga., a 250-seat colored theatre. Prior to the opening the building was redecorated and a new sound system installed.

A. E. Jarboe will begin construction shortly on a new 500-seat theatre in Cameron, Mo., at an estimated cost of $50,000.

Erle Hendren, secretary of Cherokee Amusement Company, has announced that plans are nearly completed for the construction of a new 1,200-seat theatre in Erwin, Tenn. Combined with five store spaces the proposed building will occupy most of a city block.

Paul Tramp has sold the Trenton theatre in Trenton, Neb., to Max A. Campbell. Mr. Tramp recently bought the Variety theatre in Akron, Colo.

M. S. Porter, owner of the Orpheum theatre in Nelsonville, Ohio, for the past 13 years, has sold the theatre to Majestic Amusement Company. The company also operates the Majestic theatre in that city.

Abe Borisky, president of the Independent Theatres in Chattanooga, Tenn., has sold the entire circuit to Abe Solomon, and is retiring from the motion picture business.

George E. Allen has purchased the Lee theatre in Fort Myers, Fla., from William Kaster.

John Wolfberg and Trueman Rembusch, owners of Cinema Amusements, Inc., are building a $130,000 theatre in Denver, to seat 1,000 at present, but with arrangements made for the addition of a balcony to seat 400 more when conditions demand.

Morris Spier was forced to close the Lenox theatre in Philadelphia, Pa., for seven weeks due to damage caused by fuel oil from a defective oil burner which backed up and flooded the auditorium.

Nick Starieni, projectionist in the Elm theatre in Camden, N. J., was slightly burned recently and 200 children were driven from the theatre when a fire started in the theatre's projection room during a matinee. Little damage was done to the theatre, however.

Joseph Pesci, recently discharged from the Army, and formerly a system engi-

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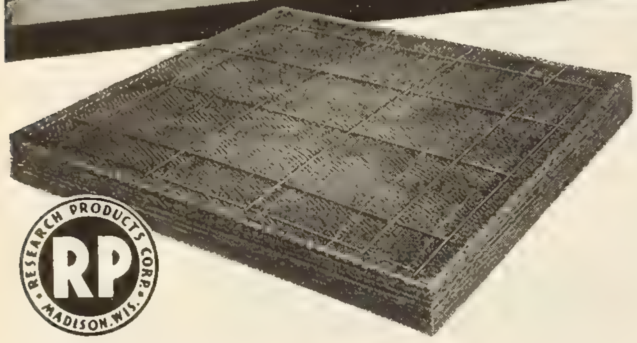

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Read the Ads — *they're news!* Advertising Index on page 42.

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

neer on theatre sound at the RCA's Indianapolis plant, has taken a position as a commercial engineer in the Theatre and Studio Equipment section of RCA in Camden, N. J.

Claude Graves, Albuquerque, N. M., theatre owner, is constructing a 550-seat theatre in suburban Denver.

Snyder & Besse, who operate the Unique theatre in Gunnison, Colo., are planning a 600-seat house in the same town. A site has already been purchased for the new theatre.

Malcolm Wolcott, recently discharged from the Army, has joined the sales staff of the Formica Insulation Company in Cincinnati, manufacturers of laminated plastics. He will work in Rochester, N. Y., under the direction of his father, E. M. Wolcott, Rochester representative.

Paul Slayer, manager of the Durfee theatre in Fall River, Mass., has reopened the theatre after remodelling and redecorating.

Howard K. Richardson and Otto Teffs of New Britain, Conn., have leased for a five-year period the State theatre in that city, from Patrick S. McMahon.

Berkman Brothers have begun the preliminary work on a new 2000-seat theatre in Norwich, Conn., for Poli New England Theatres, Inc. Creighton & Quinn of New London are the architects for the theatre.

J. E. Miller, associated with RCA since 1931, except for the war period, has been appointed by the company to a theatre equipment sales post in the Los Angeles area. Before the war he was RCA theatre equipment salesman in the Seattle area.

Russell Cutler and Edwin Phelps, of the Haineline Circuit, have acquired land for the construction of a new 1,000-seat theatre in Canton, Ill.

Ed Halberg of the Olympian and Lincoln theatres in Port Angeles, Wash., has announced that an extensive remodeling program has been outlined for the latter house, and it will be ready for opening May 1.

Max Zager, of Greensboro, N. C., purchased the Lincoln theatre in Burlington, N. C., from E. C. Qualls. The theatre will be closed for remodeling and reopened at an early date under the name of the Ace theatre.

Your Picture Can Be Twice As Bright

Simplex HIGH

PROJECTION ARC LAMP

Delivers the snow-white light absolutely essential to the satisfactory projection of Technicolor pictures

A low cost high intensity projection arc designed especially for theatres heretofore restricted to the use of the low intensity lamp because the operating cost of previous high intensities has been prohibitive.

The Simplex High delivers twice as much light as any low intensity lamp.

The light of the low intensity lamp is yellow by comparison and changes the color values of the film when projected to the screen.

The name Simplex assures you that this is a product of the best engineering brains in the industry.

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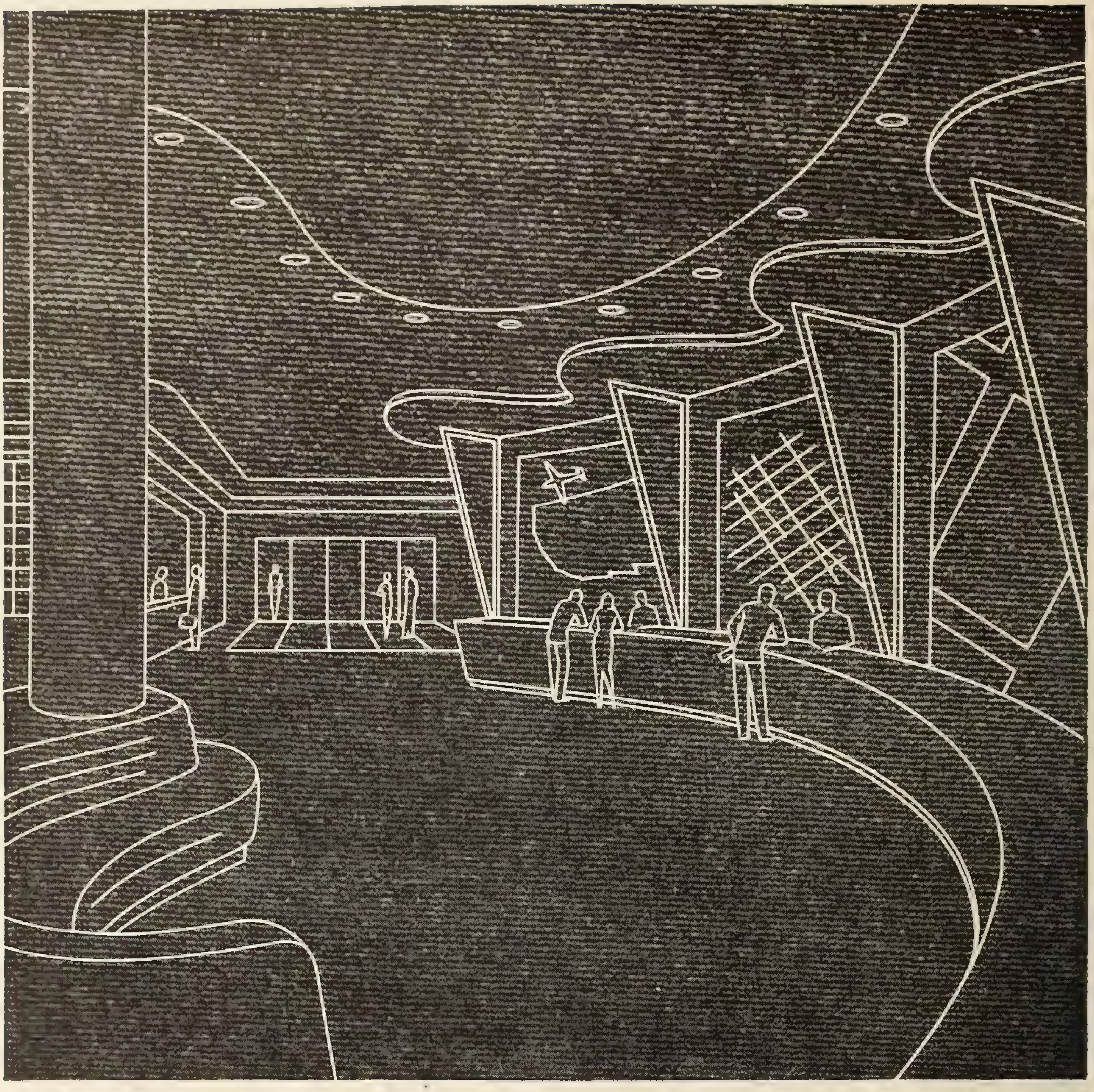
"THERE'S A BRANCH NEAR YOU"



Plans for the future call for **CARPETS BY BIGELOW**

If your future plans call for the design or redesign of interiors, then the choice of the right carpet becomes a lively issue.

Bigelow puts expert advice and years of experience at your service. See the large selection of patterns and colors, earmarked for weaving during 1946 and 1947. Let a Bigelow contract specialist assist you to choose the right carpet for the right spaces.

You may have to wait for the carpet you want, but Bigelow can help you with your special planning requirements now.

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BIGELOW
WEAVERS
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Better Theatres
GEORGE SCHUTZ, Editor

Western Union's New "Arc" Lamp: For Projection?

WESTERN UNION'S glass-enclosed arc lamp, announced last month as a wartime development with a number of possible non-military applications, including "projection," apparently will have to undergo extensive further research and engineering for motion picture projection, particularly standard theatre projection, to be one of them. According to data so far released, most of which were presented before the Optical Society of America by members of the Electronics Division of the telegraph company, this "Concentrated Arc Lamp" cannot yet produce sufficient usable light at the source to meet the requirements of 35mm. theatre projection, while little effort, and no progress, so far as can be learned, have been made to devise an optical system necessary to test its practical application to either 35mm. or 16mm. projection.

The present characteristics and capacities are those of lamps used by the Navy for purposes still secret. Physically, they are glass cylinders comparable dimensionally to mazda bulbs. Electrically, they are essentially cathode tubes with a molybdenum anode and zirconium oxide cathode. Direct current is "forced" at extremely high initial voltage from the highly resistant molybdenum anode across the gap, ionizing the zirconium oxide. The ionized area immediately within the gap provides, along with the production of much non-visual and invisible radiant energy, a "glow" of visible light. This light is available through a circular aperture in the cathode, which structurally is like a screen around the ionized area. The aperture permits a "beam" of light having an angle of about 90°.

SOME CAPACITY FACTORS

No lamps have yet been produced, even experimentally, in capacities approaching the light production of the carbon arc, but all of those made so far, ranging from 2 to 100 watts, follow this same design, with a shielding cathode that would make light available to a collector mirror at only about 90°, whereas the light of the carbon arc, as employed in motion picture projection lamps, is collected at around 140°.

The limiting effect of these structural conditions of the Western Union lamp, on the amount of light available to an optical system, might be reduced or eliminated in later engineering, of the lamp itself or of an optical system especially designed for it. Some motion picture engineering groups have indicated interest in such experimentation, while the Central Scientific Company in Chicago, which is distributing the lamp for research purposes, has announced its intention to pursue investigations along lines related at some points to these problems.

But even were this structural factor to be circumvented, the efficiency of light production, and the quantity of light, would have to be greatly increased if the lamp were to be applied practicably to standard theatre projection. According to the operating data given out, a 100-watt lamp produces only 121 lumens of light—214 lumens if the angle were increased to 140°. At the larger angle, for sake of comparison with a carbon arc reflector lamp, that output amounts to only a little over two lumens per watt. The 8mm. suprex carbon arc, at 65 amperes, 38 volts, for example, produces almost 32 lumens per arc-watt.

Assuming proportionate increase in light production (without intervention of other electrical and mechanical factors possibly attendant upon the making of a lamp so much larger), a "Concentrated Arc Lamp" of wattage comparable to that of the suprex trim cited above would produce about 5,200 lumens at a 140° angle (if available), whereas the 8mm. suprex arc at that wattage produces more than 77,000 lumens!

For further comparison it may be noted that the low-intensity arc, which has been superseded by the one-kilowatt arc in today's standard practice, produces over 23,000 lumens at 30 amperes, 55 volts. The one-kilowatt job adapted to our smaller theatres has an output of 35,000 lumens.

This is light at the arc available to the optical system, of course; but regardless of the type of the source, the light produced is subject to the same reduction imposed by the optical system necessary to get it on the screen. In order to have so much screen illumination, we have to start, in any case, with so much light available to the optical system. And due partly to the tendency to stretch picture sizes to the limit, there is none too much light at the screen with even our present relatively efficient sources.

In the "color" of the light as well, the Western Union lamp would have to be improved to provide light of the "whiteness" necessary to effective projection in the majority of theatres today. Its present light is characterized by Western Union technologists as "gray."

CURRENT SUPPLY REQUIREMENTS

In current supply provisions, some special equipment apparently would be required for the lamp needs a starting voltage many, many times its operating voltage (2,000 volts for a 100-watt lamp!)—this because of the resistance of the anode. Equipment is available, with manual switching provisions, to supply the extra voltage for the small lamps so far applied; such equipment would need to be developed, however, for lamps of capacities suited to standard theatre projection. A negative voltage ampere characteristic also requires ballast resistance in the supply circuit in sufficient quantity to prevent sudden burn-out.

This interesting little lamp, as so far developed, may hold its most immediate promise for application to theatrical motion picture technique in its characteristics as a point source of relatively bright light. The sound recorders have been looking for such a source that could be harnessed, as it would seem this lamp could, so as to vary the recording light lineally with the voltage.

Catering to America's New Popcorn Habit

THE EATING of popcorn at the theatre, which once you were likely to see chiefly in small towns and outlying urban neighborhoods of the Midwest, has become pretty much of a national institution. Only the Northeast, and principally New England, is not yet substantially invaded, and there the custom is now getting a good start. In some areas, according to surveys of our territorial reporters, more than 90% of the theatres sell popcorn; in the others, except the Northeast, at least 50% of them do, and 70% is a common proportion. And these figures, nearly everywhere, represent substantial increase in the practice since the last pre-war years. Where there has been little recent expansion appears to be precisely where popcorn has been available at nearly all theatres.

Yes, say exhibitors who vend this confection, their old fears that it would make more of a mess to clean up, are borne out. But not, on the whole, to the extent they feared. And anyway, they are wont to add, it's worth it. Not only because of have heard, but because patrons appreciate the service, most of them, anyway.

Young patrons? Yes, and adults, too. In fact, since adults normally outnumber youngsters in attendance, more grown-ups than kids buy popcorn. And the 10-cent box, rather than the nickel package, appears to be most popular.

Some of our reporters, in interviews with leading operators, have brought forth some interesting observations on this spreading American habit—and new factor, as it certainly appears to be, in show-business. No better example of the financial significance of popcorn vending could be found than in Ohio, where the machines must be placed substantially away from traffic lanes and must be equipped with ventilators. Commented a circuit executive in that state:

CANDY KIDDING

*[To compensate somewhat for the special attention currently given to popcorn in these columns, we offer the following distinguished notice of the role played, for similar worthy purposes, by the friendly candy bar. These lines are by Robert H. Welch, Jr., executive of a leading candy manufacturer, who, indeed, read them himself at a social gathering of Paramount and M & P Theatres people in Boston. For them, however, we are immediately indebted to the trade journal Candy Industry, in which they were published. Published without a title, so we have supplied one.—*ED.]

Clark Gable's at the Palace and
Van Johnson's at the Strand;
The Bijou boasts of Alice Faye,
The Empire, Sally Rand.
But Mr. Smith and Mrs. Smith
Walk right on by these stars,
And turn in at the Metropole—
The "Met" has HERSHEY bars!

The Circle advertises in
A thousand colored lights:
"One hundred gorgeous girlies in
THE SULTAN'S HAREM NIGHTS."
But Mr. Jones, though middle-aged
And tempted much to stay
Walks down the street another block—
The State has MILKY WAY!

The Globe and The Ambassador
Both show the latest hits;
Two purple plays of passion
Where true love is torn to bits.
But even such a chance to weep
For hours doesn't budge
The firm resolve of Mrs. Brown—
The Grand has WELCH'S FUDGE!

I dreamed that Universal, Fox
—and Twentieth Century, too—
And M-G-M and Paramount
And others, quite a few,
Combined to make a movie such
As never made before.
They spent ten million dollars first
And then ten million more;

The Pyramids of Egypt all
Were moved to Hollywood—
Also the sand along the Nile
On which these props had stood.
Then in this setting thus prepared
The angel Gabriel rose;
Majestic, stern, magnificent,
And struck a Laughton pose.

'Mid ominous expectancy,
He played his great selection—
One long clear blast upon his horn
To start the resurrection.
Then all the heroes of the past
Assembled on the scene,
And every king who ever lived—
And also every queen—

And all the rajahs, tsars, and popes
In regal splendor dressed,
With purple robes and crowns of gold—
Each nobler than the rest.
Above this throng there hovered low
With muted silver lyres,
And softly sang, in harmony,
Ten thousand angel choirs.

This movie was the greatest
Ever shown (of that I'm sure)
For all you've heard about it yet
Was just the OVERTURE.
But when it came to my home town,
With full page ads to praise
Its technicolor version of
These scenes of earth's last days,
And played at the Excelsior
WAS IT A FLOP? A DANDY!
You see, the Paramount, next door,
Was famous for its candy!

"The expense of proper installation is high, upwards of $1,000 a theatre. In order to conform to the building code we often have to tear out and rebuild a section of the theatre in order to keep the lobby free. It is also costly to install ventilation provisions for removal of odors. Moreover, our installations are built especially to conform to the theatre decorations. And another added expense in many instances is the installation of an incinerator to dispose of the boxes' refuse."

But the cost is borne, nevertheless, because it pays out.

Why get rid of the odor? That, apparently, would be a question asked by Mr. Van Myers, purchasing agent and supervisor of confectionery units for the Wometco circuit in Florida; for he says that their managers, fearful the smell would be distasteful to patrons, were happily surprised to find that the odor promoted sales. Indeed, he observed, patrons like to watch the corn pop!

Except in Ohio, where the popcorn vending facilities are often placed in foyer area, the first lobby, just inside the vestibule, but beyond the ticket taker, is a pretty general location today, although some theatres, particularly the smaller ones, still place it, when weather permits, at the sidewalk, where it can catch transient trade.

Bags as well as boxes are used, but the latter are generally preferred. Even though they create a greater disposal problem than bags, they have advantages, a notable one being that they do not create disturbing noise. Incidentally, a little trick some operators employ is to pierce the bottom of the bag so that when empty it cannot be blown up for explosion.

While the 10c package is preferred, it is pointed out that many a kid has only a nickel left after buying his ticket. The Interstate circuit, for example, therefore compels its managers to have nickel packages available at all times. Not just for sales, but to give the youngsters service.

The growing popularity of popcorn among theatre patrons seems to have given some operators new ideas as to what constitutes a good rate of sale. Our reporters got a rate as high as one sale to every two patrons. In the estimates reported, 40% was the lowest.

And there doesn't seem to be any seasonal fluctuation in popcorn sales. There is in candy, some exhibitors observed; sale of his class of confection drops a bit in hot weather. But popcorn appears to be attractive in all months.

But, believe it or not, popcorn sales may be affected by the feature on the program! So, at any rate, says Les Grand, manager of a large concession organization in St. Louis. "The oddest thing in my twenty years in the business is the effect certain stars will have on confection sales. Bette Davis, for some reason, isn't good for our business. But if Errol Flynn is on the bill, our sales are terrific, simply terrific!" —G. S.

Equipping Today for

SHOWMANSHIP

By GEORGE SCHUTZ

What a contrast between attraction displays of today and of the past! Probably the showmanship has always been available — but the equipment wasn't. Here we note what it was—and what it has now become.

The first great advance in attraction advertising — from such practices as those above, to the neat opal glass changeable letter used by the theatre shown at right.

BLACKSTONE

NOW THAT the products necessary for attraction advertising are available again, showmen should examine what they have in that department with which to appeal to a peacetime public. Gradually people return to normal values in their pursuit of recreation, after the pressures of wartime psychology have receded. Positive methods of selling them each program, by every competent device available, are resuming their prewar importance.

During the years immediately preceding the war we had developed a better appreciation of our point-of-sale advertising. Never before had marquee and related displays been used so effectively as they were beginning to be at hundreds of theatres. More and more they represented consistent, studied attention to this area of exploitation, to make it do a thorough job steadily, not by fits and starts, and with an air of permanence and "respectability," rather than with the gaudy trimmings of the carnival.

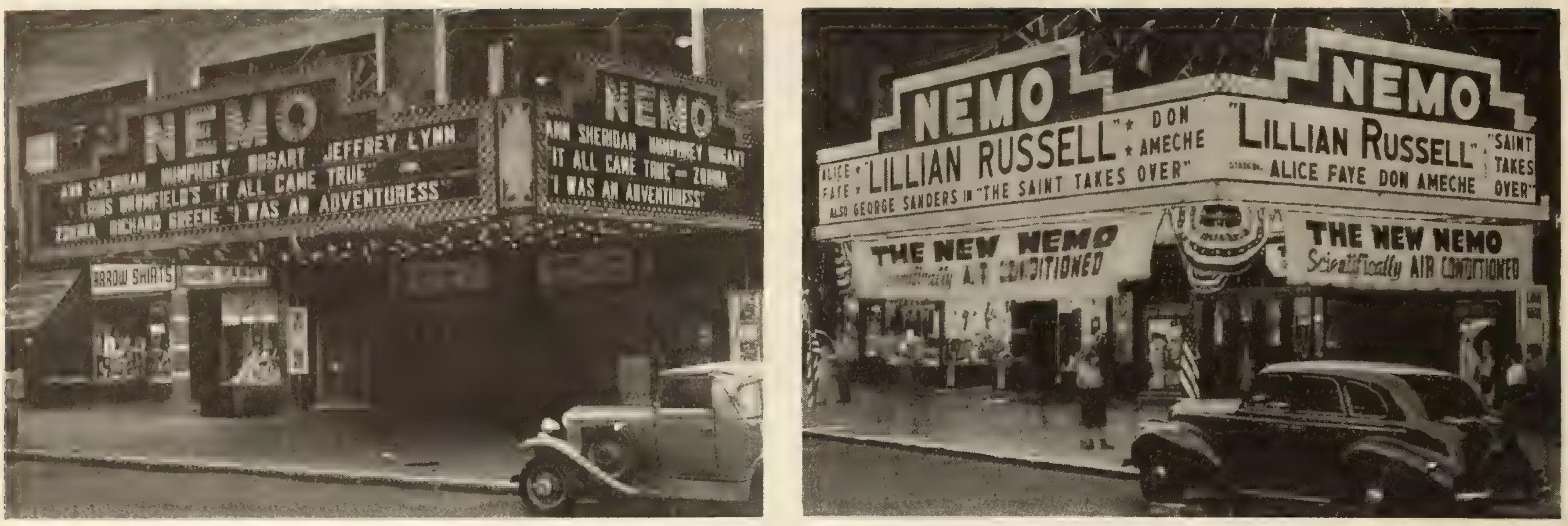
Well, for one thing, theatres were getting something to do that job with, changeable letter display equipment that shook off the dullness of the older types without adding "noisy," vulgar characteristics. It brought to the job the sound qualities of legibility, interesting variation, easier physical handling. It actually had got so you could do almost anything on a marquee, if you were equipped for it, that you could do in a newspaper advertisement. And the message was right out there working for you with the box-office handily underneath.

OFF TO A SLOW START

It is remarkable, when you reflect on their critical importance, how long it took for those improvements to come along. Once they began, they came fast. But for many, many years available attraction display equipment limited the marquee virtually to a shallow span with a couple of lines of static copy in skimpy white letters, against forbidding black. Such a display had its virtues, of course—one of the ushers could prepare the copy. And it did tell people the name of the picture currently playing, and who the star was—if people wanted to know in the first place and were close enough to read it.

That isn't selling, of course. That's announcing. Selling is dynamic—it has energy. And certainly one place where promotional energy must be applied is at the point of sale — the theatre itself.

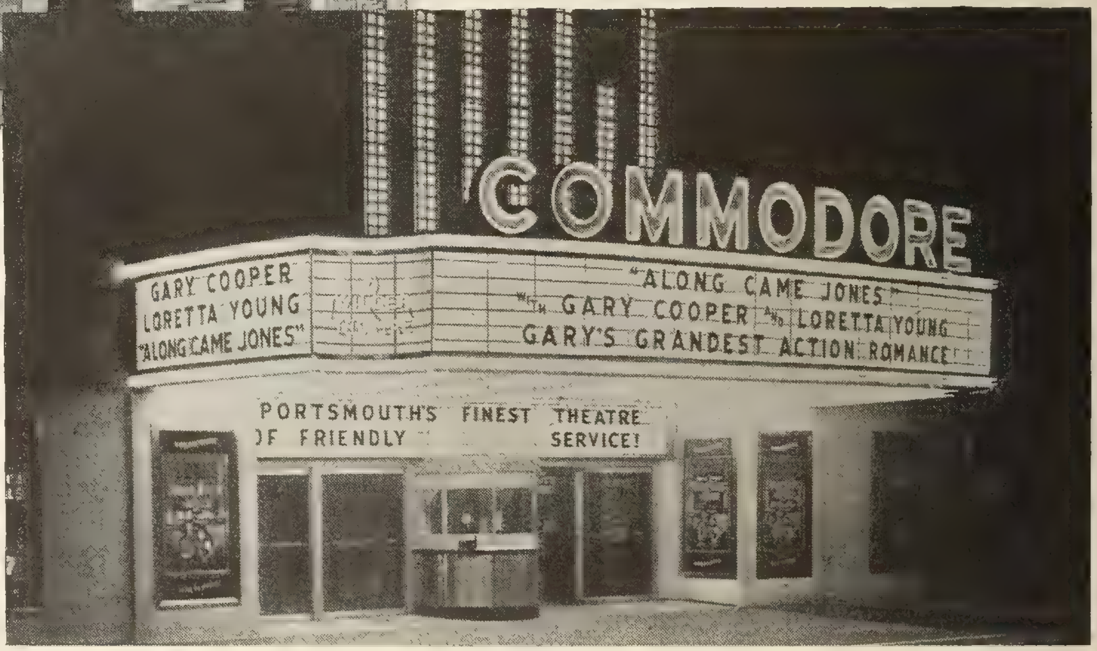
Actually, motion picture exhibition has always relied on the theatre premises for its attraction selling, and in its earlier years the banners and lithos there were the only means regularly employed to bring the customers in. It wasn't until the screen


NEMO
ANN SHERIDAN HUMPHREY BOGART JEFFREY LYNN
LOUIS BROMFIELD'S "IT ALL CAME TRUE"
ZORINA RICHARD GREENE "I WAS AN ADVENTURESS"
ARROW SHIRTS
NEMO
"LILLIAN RUSSELL"
ALICE FAYE DON AMECHE
ALSO GEORGE SANDERS IN "THE SAINT TAKES OVER"
THE NEW NEMO
Scientifically AIR CONDITIONED

Changes wrought by silhouette type of display, not only giving new force to showmanship, but stimulating regular promotion where there had been no provisions for it before.. The view at upper right also presents an effective adaptation of large and small letters to the shallow display panel typical of the older method.

IDLE HOUR THEATRE
WINGS - HAYS

IDLE HOUR
BOB HOPE
MARTHA RAYE
NEVER SAY DIE


COMMODORE
GARY COOPER
LORETTA YOUNG
"ALONG CAME JONES"
"ALONG CAME JONES"
WITH GARY COOPER AND LORETTA YOUNG
GARY'S GRANDEST ACTION ROMANCE
PORTSMOUTH'S FINEST THEATRE
OF FRIENDLY SERVICE!

For further contrast with the old—an Adler installation of continuous marquee panels, plus another over the entrance.

was beginning to be *The* Theatre that other media were added.

And in accordance with the screen's new position in the social scene, the lithos, at least at the "better" houses, became artistic posters, and the banners gradually gave way, as a regular device, to changeable lighted letters.

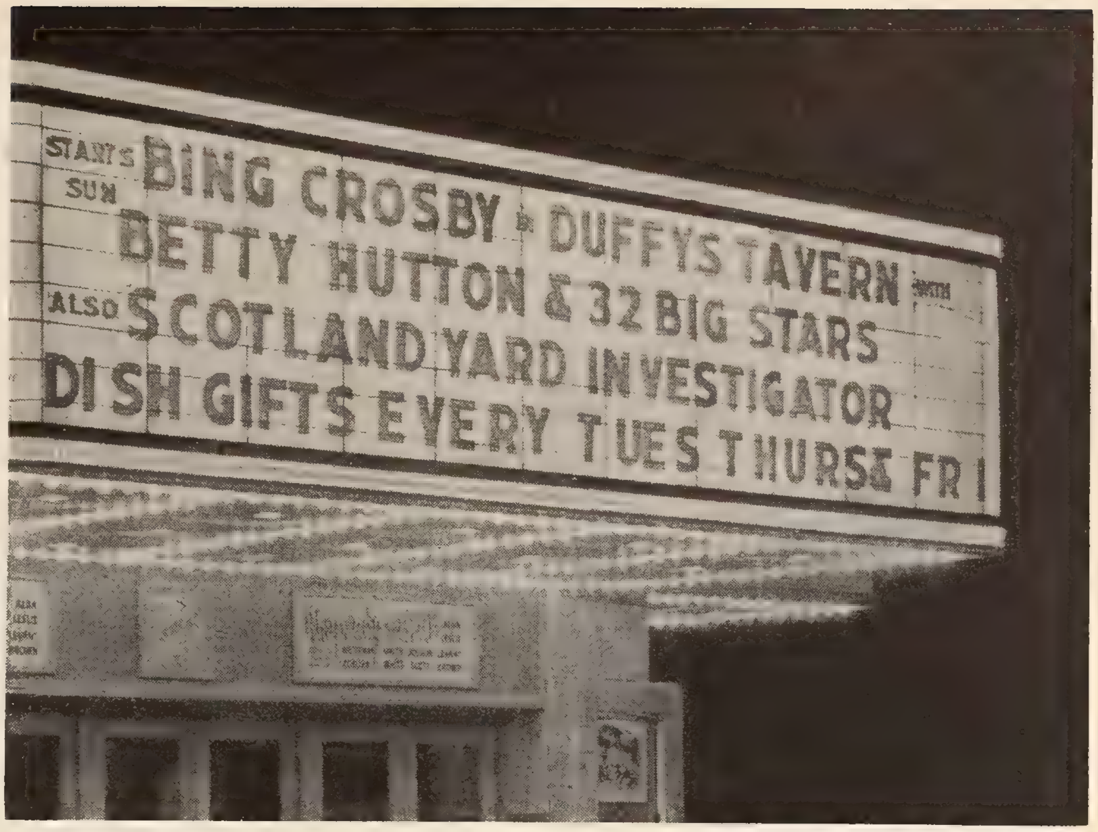
Now the canopy, when there was one (in imitation of the stage theatre, which had it for protection of the carriage trade) began to become as much an advertising device as a weather shed.

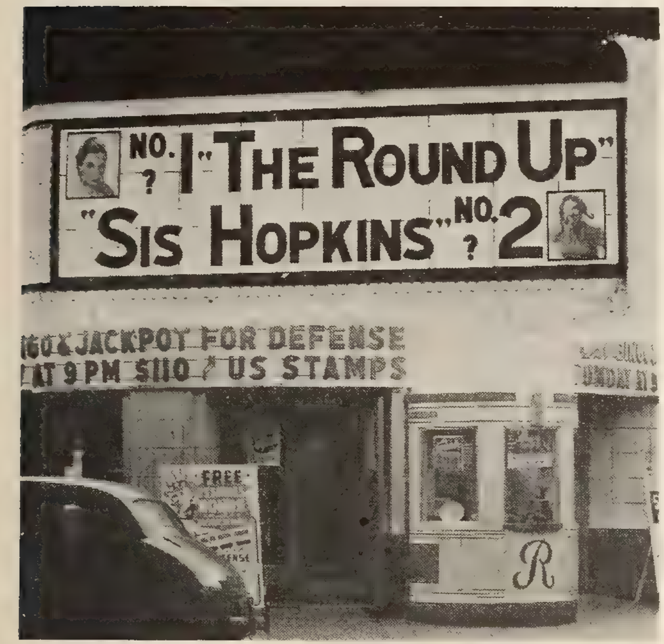
From the time of those radical changes, however, to the 1930's, there was little or no change in the advertising tools available to theatre management for attraction promotion at the theatre. In the meantime the art took giant's strides forward, and its exhibition plant as well. To the action of life was added its sounds. But attraction displays remained as lifeless as ever.

Then came the white lighted panel with black letters against it. A small change, physically; but it was revolutionary. Outfront attraction advertising immediately acquired new value. And it started a sequence of developments in display equipment which has steadily widened the opportunities for showmanship in this sector of theatre promotion.

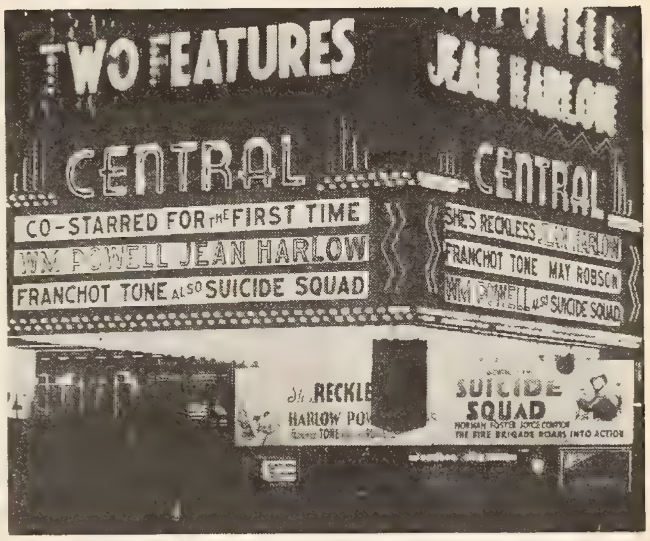
Next in significance to the development of the silhouette letter itself, and the related lighted background, was that of equally spaced letter tracks and of letters sized for interchangeable attachment, so that various sizes of letters might be used in "typographical" patterns instead of continuous, uniform lines, with important copy properly emphasized. The striking improvement effected by the silhouette display lay primarily in its far greater legibility and the conspicuous, pleasant quality of the lighted background. To these advantages the interchangeable-letter equipment added the ability to give a display interesting and even compelling form, employing the same principles that are applied to printed advertising. There are decided limits to this, of course, but none that restricts one in a practical way for the purposes of such lighted displays.

Since then the methods represented by these developments have been steadily refined and expanded in various ways. Word units and ornaments have been increased, and so designed as to fit the lines in a variety of copy arrangements. Star portraits or other pictorial material (such as cool-looking scenes in summer) can be included to dress up the display. Translucent letters can be introduced into the layout to give it color. A far cry, all this, from the dull, scarcely readable attraction advertising of fifteen or twenty years ago!

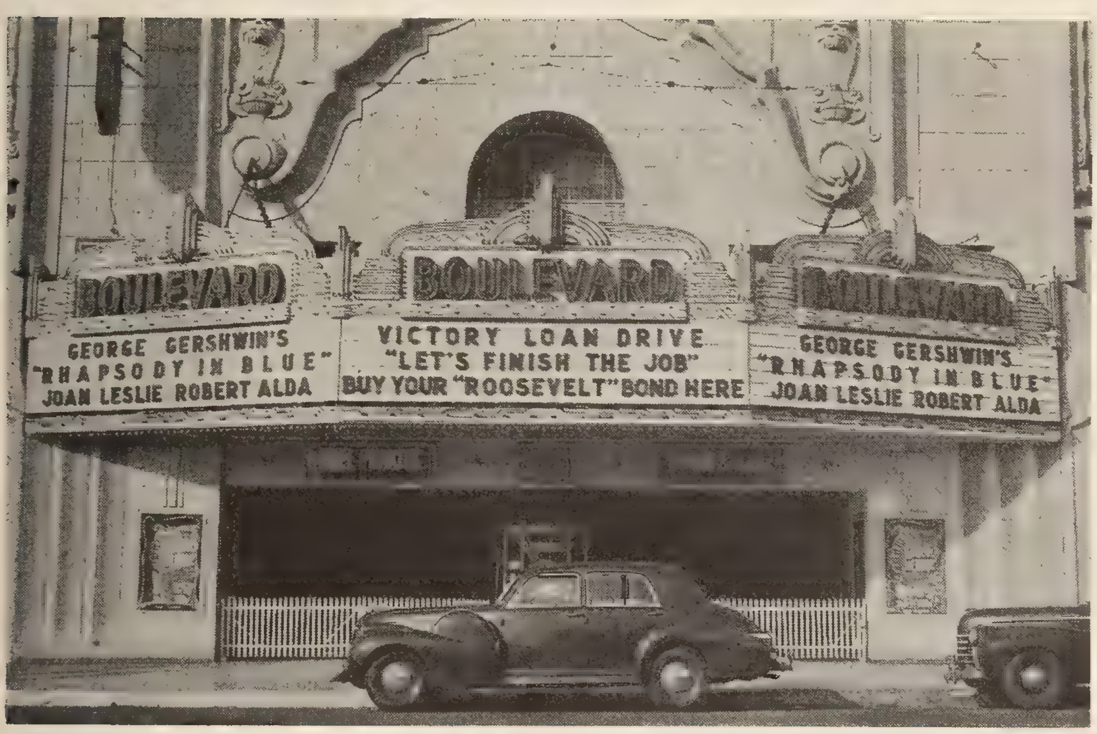

STARTS SUN BING CROSBY IN DUFFYS TAVERN WITH
BETTY HUTTON & 32 BIG STARS
ALSO SCOTLAND YARD INVESTIGATOR
DISH GIFTS EVERY TUES THURS & FRI

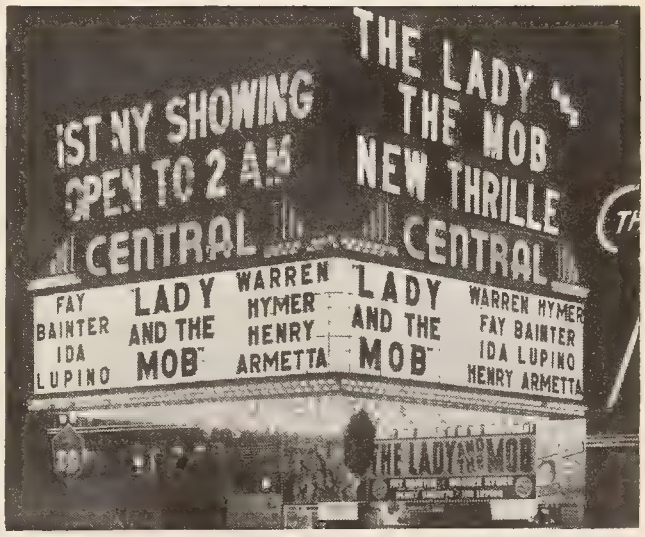

NO. 1 ? "THE ROUND UP"
"SIS HOPKINS" NO. 2 ?
160 & JACKPOT FOR DEFENSE
AT 9 PM $110 / US STAMPS
FREE

Some of the later developments which have come with the new interest in making the marquee a really effective means of selling the show—colored translucent letters, as shown in the Wagner (above) and "Bevelite" (below) installations, and Wagner star portrait transparencies for marquee and similar applications (left). And there are word units in greater number, some for interlinear attachment.


TWO FEATURES
JEAN HARLOW
CENTRAL
CO-STARRED FOR THE FIRST TIME
WM POWELL JEAN HARLOW
FRANCHOT TONE ALSO SUICIDE SQUAD
CENTRAL
SHE'S RECKLESS JEAN HARLOW
FRANCHOT TONE MAY ROBSON
WM POWELL ALSO SUICIDE SQUAD
SUICIDE SQUAD

Later for earlier silhouette equipment to get more attention on Broadway.


BOULEVARD
GEORGE GERSHWIN'S
"RHAPSODY IN BLUE"
JOAN LESLIE ROBERT ALDA
BOULEVARD
VICTORY LOAN DRIVE
"LET'S FINISH THE JOB"
BUY YOUR "ROOSEVELT" BOND HERE
BOULEVARD
GEORGE GERSHWIN'S
"RHAPSODY IN BLUE"
JOAN LESLIE ROBERT ALDA


1ST NY SHOWING
OPEN TO 2 AM
THE LADY & THE MOB
NEW THRILLE
CENTRAL
FAY BAINTER IDA LUPINO
LADY AND THE MOB
WARREN HYMER HENRY ARMETTA
CENTRAL
LADY AND THE MOB
WARREN HYMER FAY BAINTER IDA LUPINO HENRY ARMETTA
THE LADY AND THE MOB

To compare a marquee display that really takes advantage of the equipment available today, with a typical one of that time, is to come upon yet another improvement which is the product of no manufactuer. Probably as much of a contributor to legibility and attractiveness as anything is "white space." It's a characteristic of displays with modern equipment.

The showman now can choose from an assortment larger than ever what he needs for the particular attraction advertising job he has to do. And in selecting what is needed, it may be necessary to give up habits of a past in which one got along with little because there wasn't any more. There's plenty for alert showmen today.

AMAZING IMPROVEMENTS IN SOUND REPRODUCTION

The VOICE OF THE THEATRE LOUDSPEAKER SYSTEMS

SOLD BY LEADING SOUND EQUIPMENT COMPANIES EVERYWHERE

INSTALLED AND SERVICED BY ALTEC SERVICE CORPORATION
250 W. 57th St., N. Y. 19, N. Y.

DESIGNED & PRODUCED BY ALTEC LANSING CORPORATION
1161 N. Vine St. Hollywood, Cal.
250 W. 57th St., N. Y. 19, N. Y.

GOLDBERG BROS.
DENVER COLO.
GB
"no draft" CASHIERS Speaking tube
$6.00 anywhere in the United States

A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

BY LEO T. PARKER, Member Ohio Bar

JUST RECENTLY, in different localities, higher courts rendered decisions directly involving injuries to theater patrons. Before considering these, let us recall again that it is important to know that *in all states* the law imposes upon the operator of a theatre the duty of using "ordinary care" to have the premises reasonably safe, and to warn patrons of any hidden or lurking danger.

This means that a theatre owner and operator may avoid liability for an injury to a patron *by proving that he used the same degree of care to prevent the injury as would have been used by other theatre operators.*

Dog Bites Patron

AN UNUSUAL injury law suit recently decided by a higher court involved a dog which entered a theatre and bit a patron. The theatre corporation was held not liable because the testimony proved that the management and employes used reasonable care, both to prevent the dog from entering the theatre, and also to eject the dog after it entered.

The case was Milasevich v. Fox Western Montana Theatre Corporation (165 Pac. [2d] 195), reported February, 1946. The testimony proved facts as follows:

A boy eleven years of age purchased an admission ticket and entered the American Theatre. While he was seated, watching a motion picture, a dog bit him several times and in several places about the foot, ankle and calf of his right leg, thereby causing deep and severe lacerations. Infection set in causing the leg to become sore and swollen for a period of six months. The parents of the boy sued the theatre corporation for damages.

During the trial the doorman of the theatre testified that the day of the injury he saw a dog trying to enter the main door of the theatre, and he chased him out three times; that, while some customers were entering the theatre the dog ran in alongside them. The doorman started pursuing the dog, which ran down the left aisle. An usherette attempted to stop the dog; another employe immediately "took after the dog" and ran it out of the theatre. In the meantime, however, the dog had bitten the boy. In view of this testimony the higher court held the theatre corporation not liable for the injury, and said:

"The evidence shows that every reasonable effort was made by defendant's employes, both to keep the dog from entering the theatre, and to promptly eject it after it had entered; that from the time the dog entered the theatre they were continuously engaged in an attempt to eject it. As we view it, no actionable negligence on defendant's part was shown, unless it be held that it is an insurer of the safety of its customers, and such is *not* the law."

This court went on to explain that it is not customary for theatre owners to take precautions to erect barriers to prevent entrance of animals to theatres and that therefore the theatre corporation was not negligent in failing to provide protection.

Also see McCartan v. Park Butte Theatre Company, (62 P. [2d] 338), where the court said:

"It is the general rule that an owner or proprietor of a theatre is bound to exercise the degree of care that would be exercised by an ordinarily careful and prudent man in the same position and circumstances."

Who Is Liable—Owner or Operator?

VERY FREQUENTLY the courts have considerable difficulty in determining whether a theatre *owner,* or theatre *operator* is liable on suits involving breach of contracts, theatre lease agreements, injury suits, and the like.

According to a late higher court decision, when two corporations take part in operating a motion picture theatre, the corporation is liable *which holds itself out to the public as being the operator.* Also, *contracts between the two theatre corporations* may be used by the courts to determine the legal responsibilities of theatre corporations.

For illustration, in O'Brien v. M & P Theatres Corporation (45 Atl. [2d] 171), reported February, 1946, a woman patron sued M & P Theatres for damages resulting from injuries sustained in their Strand theatre when she caught her foot in a worn, broken or torn place in a stair

(*Continued on page* 35)

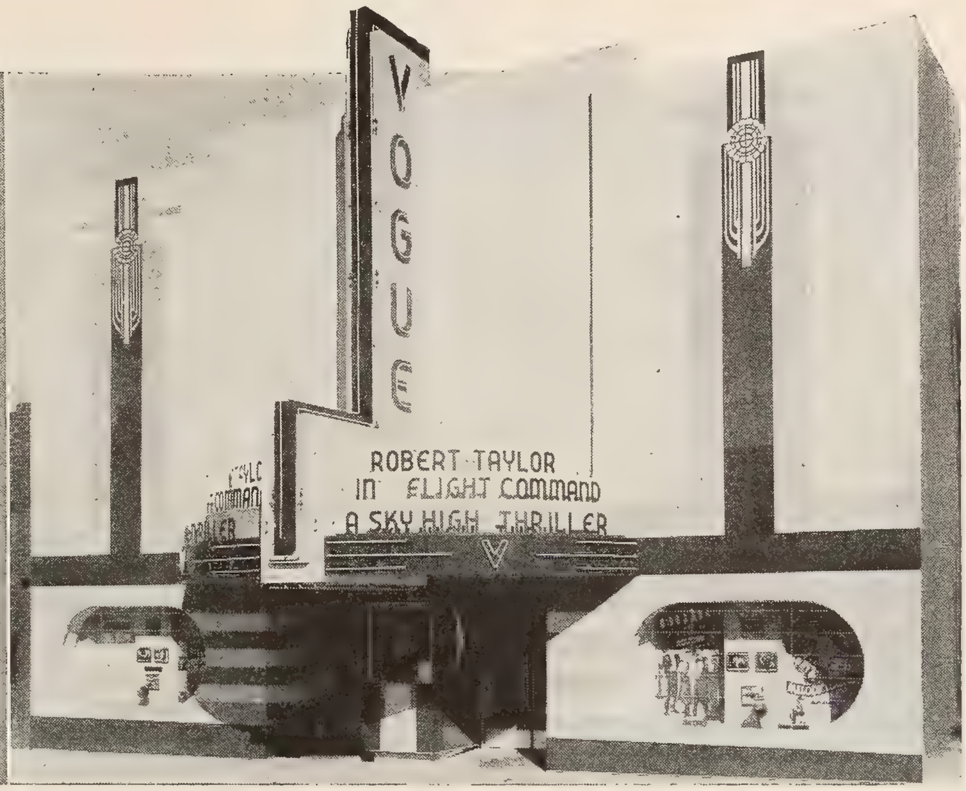
The Theatre with *Eye-appeal* *-inside and out-*

turns passers-by into customers

BEFORE

The theatre that has been modernized with Pittsburgh Glass Products draws larger audiences, increases their enjoyment of the show. A trim, modern front, like this one in Lees Summit, Mo., can stimulate attendance, increase profits for you.

AFTER



Modernize now— increase attendance— boost profits

A TRIM, modern front, a bright, smart interior, will draw more patronage into your theatre, increasing ticket sales, making more profit for you.

Many theatre proprietors—and retail merchants all over the country — have built a new, more attractive sales personality into their fronts and interiors with Pittsburgh Glass and Pittco Store Front Metal. By modernizing — inside and out—they have turned "lookers" into patrons, have drawn increased audiences, hence increased profits.

Now is the time to modernize your theatre, inside and out, with Pittsburgh Glass Products. See your architect to assure a well-planned, economical design. Our staff of experts will be glad to cooperate with you and with him. And if desired, convenient terms can be arranged through the Pittsburgh Time Payment Plan.

In the meantime, send the convenient coupon for a FREE copy of our NEW booklet, which contains data and photographs of actual installations of Pittsburgh Glass and Pittco Store Front Metal. You will find in this booklet a number of very practical aids to your remodeling plans.

Pittsburgh Plate Glass Company
2142-6 Grant Building, Pittsburgh 19, Pa.

Please send me, without obligation, your new, illustrated booklet, "How Eye-Appeal —Inside and Out—Increases Retail Sales."

Name__________________________________

Address________________________________

City________________________ State________

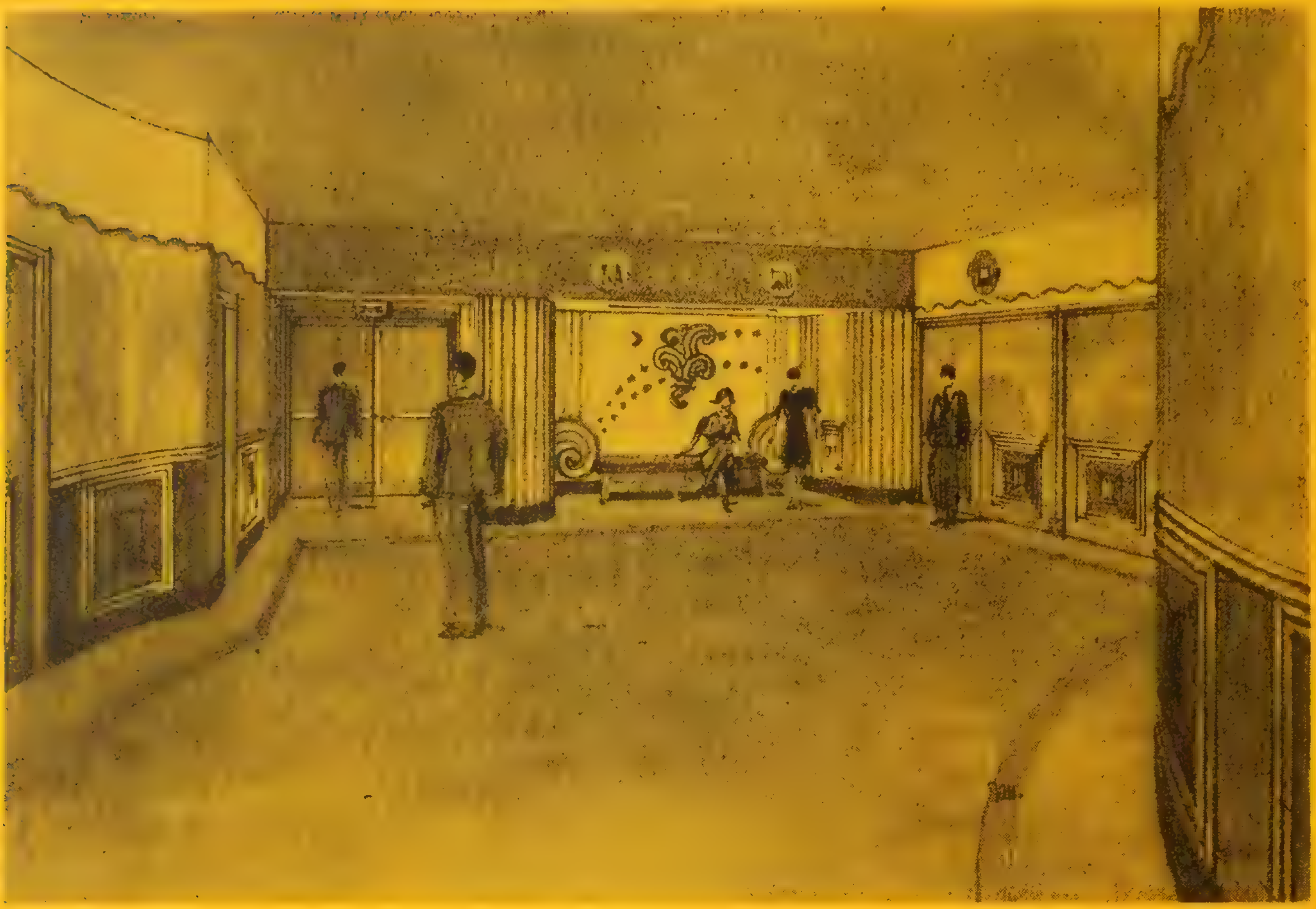
"PITTSBURGH" STORE FRONTS and INTERIORS

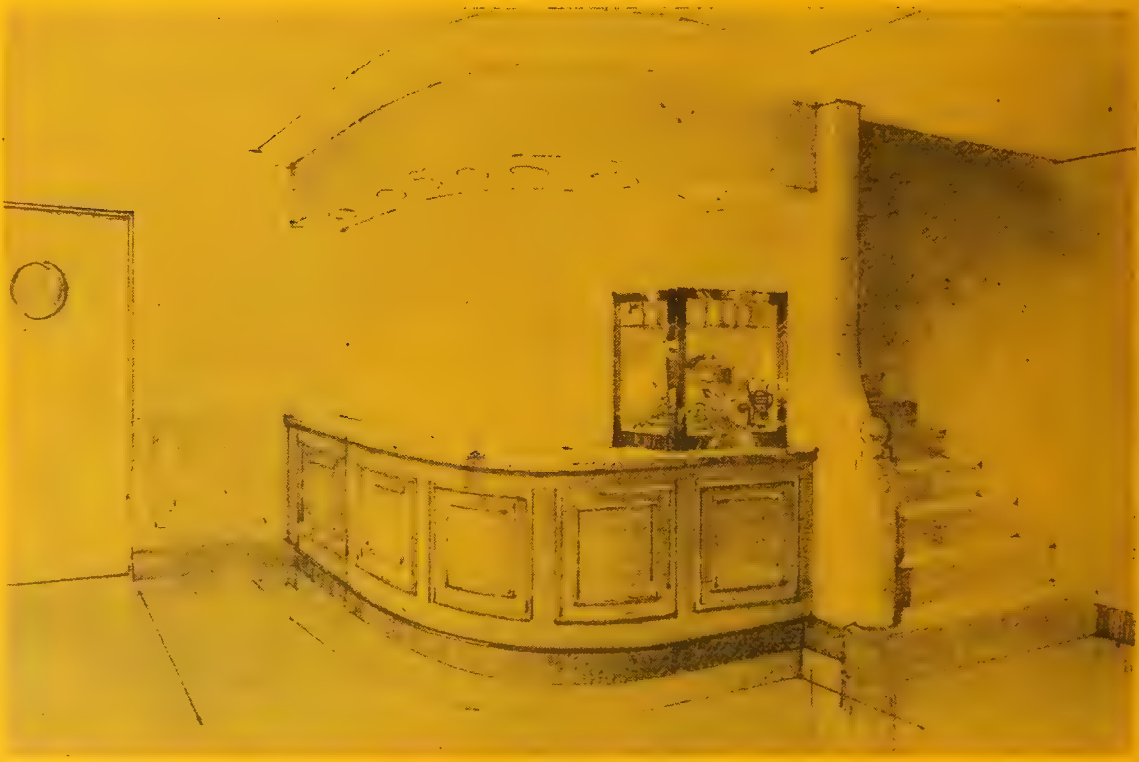
"PITTSBURGH" stands for Quality Glass and Paint

PITTSBURGH PLATE GLASS COMPANY

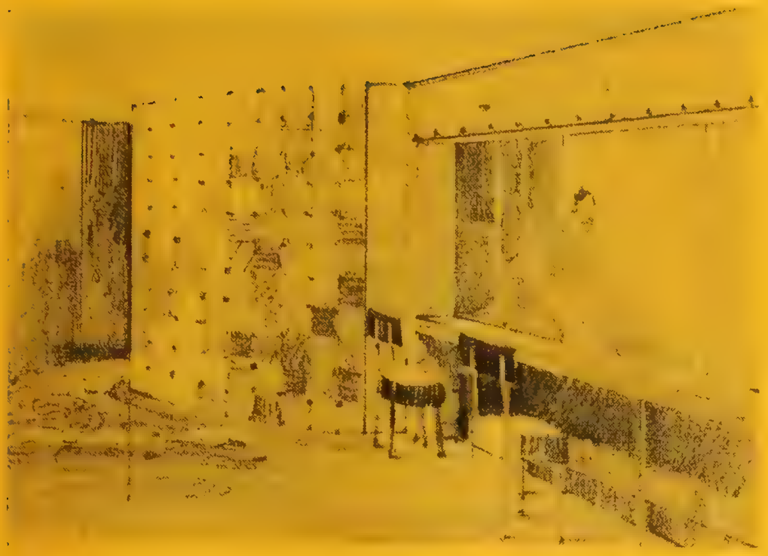
INTERIORS

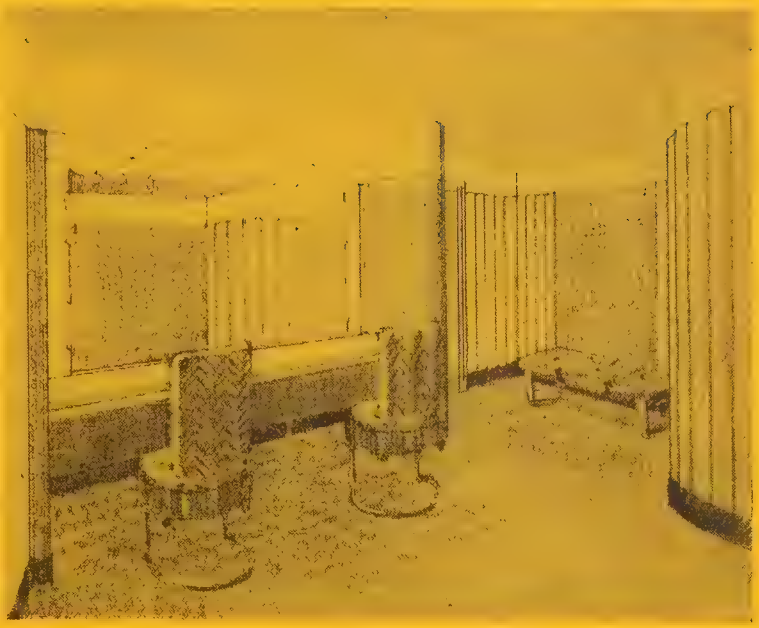
A group of studies for post-war theatre projects by the design department of F & Y Building Service, Columbus, Ohio



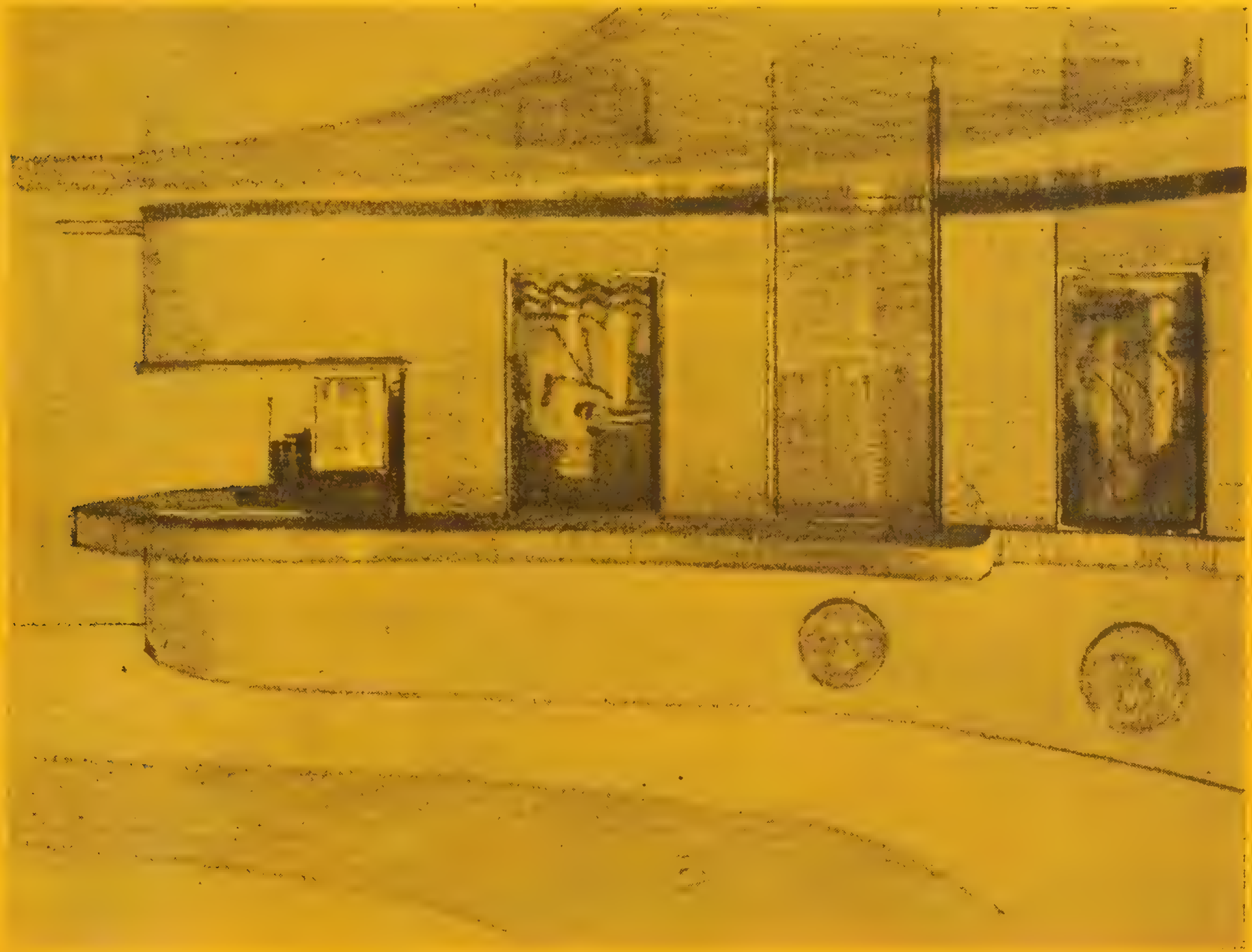


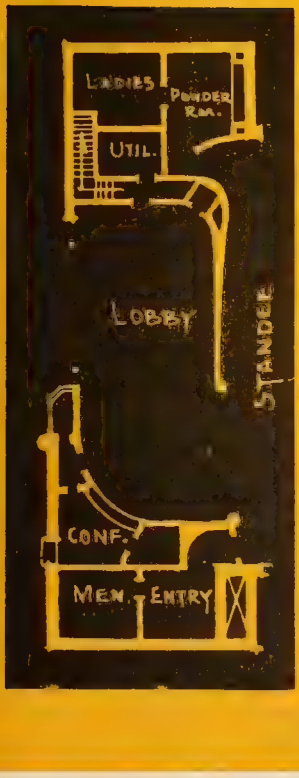
■ General scheme for the foyer and refreshment booth area of a proposed theatre in Dayton, Ohio. The treatment calls for moulded panels moulded in a plaster base, giving the effect of a paneled wainscot. A space approximately 20 feet deep between the first and second sets of doors provides about 400 square feet, and the spacious area is thus treated partially in foyer style. Note downlighting over the concession booth counter.





■ Two cosmetic rooms, each with built-in powder shelf treatments along broad mirrors, and while carrying out the modern feeling thus set, doing so restrainedly without placing any severe limitations upon smart feminine appointments.

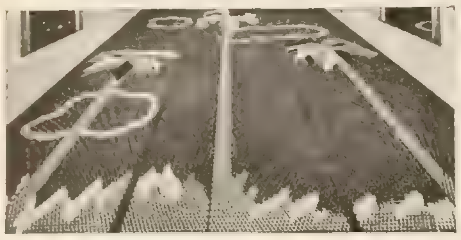




■ Refreshment booth area of a lobby, the plan of which calls for extension of the vending facilities through to the street (see plan at left), to take advantage of the opportunities offered by heavy street traffic for transient sales. The styling for this house is modern with ornamentation of classical character. Note in plan the breadth of the entrance, with the lobby (which will be given a furnished foyer treatment) turned to provide a light shield for the auditorium standee area.

FLOOR MATTING for Promoting Safety • Providing Comfort • Reducing Fatigue • Furthering Sanitation

EZY-RUG
RUBBER LINK MATTING



Traps all dirt at the door, keeps it out of sight and prevents tracking through the building, reducing cleaning costs and frequency of redecorating, necessitated by dirt whirled into the air by the heating system. Modernizes and beautifies entrances and lobbies. Beveled edge. Reversible, its durability is doubled. Available with lettering and designs.

AMERITRED
SOLID PLASTIC FRICTION MATTING

For ramps, stairs, landings, entrances and in front of box office.

AMERICAN COUNTER-TRED MATTING

For use back of candy counters and around popcorn machines.

SAFETY STAIR TREADS AND RUNNERS
Write for folder: "A Mat for Every Purpose".

AMERICAN MAT CORP.
"America's Largest Matting Specialists"
1722 Adams St. • Toledo 2, Ohio

THE CHOICE OF LEADING THEATRES AND CIRCUITS

Kinner's NEW LIQUID SPRAY-ON GLASS CLEANER

"Not a common window cleaner"

For a better, easier cleaning job. Brings out the natural sparkle of your glass doors, box-office windows, stainless steel, porcelain fronts, Vitrolite, reflectors, marquee letters, neon tubes, popcorn machines, chrome frames, etc.

Works fast even in low temperatures. Does not smear or deposit a film to deaden the natural beauty of these items. Cuts grease.

At your request a trial order of four one-gallon glass jugs of KINNER'S GLASS CLEANER, packaged in one carton, will be delivered to you anywhere east of the Rockies for $7.00. Send no money, pay in 30 days. If for any reason you are not more than satisfied, return the unused cleaner and there will be no charge. You'll come back for more.

KINNER PRODUCTS COMPANY
East Broad Street, Pataskala, Ohio

S.O.S. THEATRE EQUIPMENT

New • Used • Rebuilt

Projectors, Screens, Chairs, Soundheads, Amplifiers, Arc Lamps, Rectifiers, Generators, etc. Write for bargain booklet.

•Equipment bought at highest prices

S. O. S. CINEMA SUPPLY CORP. 449 W. 42nd St., N. Y. C.

Next BETTER THEATRES:

SPRING BUYERS NUMBER

Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.

by

BEN SCHLANGER
Theatre Architect & Consultant

WHICH AUDITORIUM STYLE?

THERE ARE two schools of thought regarding the architectural treatment of the motion picture theatre auditorium. One urges that extreme simplicity forms the best and necessarily neutral background for the proper presentation of projected pictures. The other asserts a need for decorated auditorium surfaces. Both would undoubtedly agree to the need for decorative effects in the public spaces outside of the auditorium proper.

Those who would not chance the simple treatment for the auditorium feel that a "cold" and unfinished appearance may be the result of this approach. But finished appearance is achieved with the use of a small overall repeat pattern, or texture. Materials having natural decorative patterns, or artificially created textures, offer this effect. Proper lighting, in warm tones, can most successfully insure against a "cold" feeling.

Decorative effect created by the use of large scale patterns, especially those that form isolated and competing points of interest, is in any case to be avoided if you place any importance on the idea that the screen is *the* focal point of interest.

•

For maximum audience safety, the mechanical fresh air supply for the projection room should not be tapped off the auditorium air supply. Too often the projection room has mechanical exhausts without a positive mechanical air supply. This results in leaving doors open for air supply, thereby defeating the purpose of a sealed off projection room area.

•

THE USED CHAIR PROBLEM

A GREAT volume of used theatre chairs will suddenly appear on the market as new chair manufacture gets into swing. Probably, because of the war, many of these used chairs will prove to have had too much use, more use than they were intended to give. But even those that may still have a little more life in them should be used with caution. Most of the older chair standards are not suited to the floors of more recent slope design. Expert opinion on this point should be sought before any particular lot of used chairs are purchased.

The angle of the back of theatre chairs should not be the same for all seat locations. Chair backs should slope back a maximum amount for the seats nearest the screen on the main floor, and a minimum for seats in the highest part of the upper seating levels. In buying new chairs you will find that reputable chair manufacturers will co-operate in meeting these requirements.

Speaking of seating: The so-called love seat about 30 inches wide, used in some theatres to effect staggered seating, set up their own problem of obstruction. Two people seated therein definitely obstruct the vision for people in rows behind. And 30 inches is a narrow seat for two people.

•

It is desirable, when possible, to supply hot water to theatre toilet wash basins. Incidentally, a basin is now made that has liquid soap supply in a hidden compartment below the top rim. A separate dispensing outlet is conveniently placed.

•

TOILET ROOM VENTILATION

TOILET ROOMS in theatre buildings should not have any windows to the out of doors. Positive mechanical air exhaust is mandatory, and therefore these spaces must have a means for air intake. This air is usually introduced through grilles in the doors or by having the doors cut 2 inches short of saddle. The latter is advisable because of better appearance. Grilles are also difficult to keep clean.

•

PERMANENT FINISH MATERIALS

FINISH MATERIALS that can stand the amount of abuse that walls get in lobbies and most other public areas are now fully appreciated. Preferably they should be of a type that does not require repainting. The laminated plastics like Formica and Marlite, the marbles, cast granite and cast terrazzo are excellent materials of this sort, being able to withstand hard usage without impairment of their beauty, while they require minimum maintenance, and no painting at all.

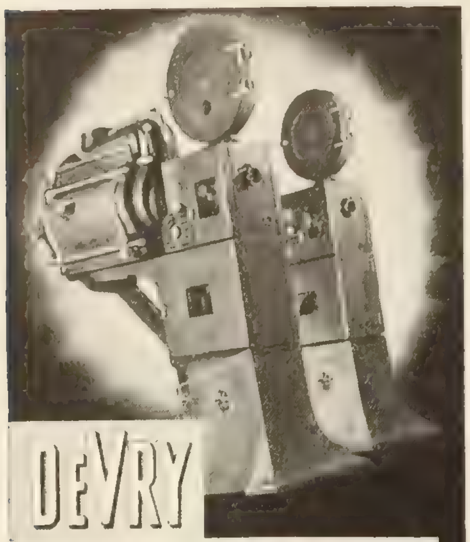
FUNDAMENTAL *"Must"* FOR MODERNIZATION

WHATEVER your plans for modernization, genuinely *comfortable* seating is an absolute "must." Helping you arrive at a satisfactory—and profitable solution to this problem is the business of Heywood-Wakefield's Theatre Seating Division. The seat illustrated here is designed with a truly *scientific* approach to comfort. In line and finish you are assured of the "modern" look and of a decorative treatment to harmonize with the distinctive features of your own interior.

In addition, our staff brings you the benefit of long practical experience in developing top-notch seating arrangements which are tailor-made to the needs of the individual house. A consultation with a Heywood-Wakefield representative will prove helpful and informative. This service is available through independent distributors or the Heywood-Wakefield sales offices in Boston, New York, Baltimore or Chicago.

HEYWOOD-WAKEFIELD
HW
EST. 1826

Theatre Seating Division
666 LAKE SHORE DRIVE
CHICAGO, ILLINOIS



THEATER PROJECTORS
AND SOUND SYSTEMS

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The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

> "No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."
>
> —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

An Added Way in Which We Hope to Serve You

FROM A NUMBER of the letters we have been getting we discern widespread interest in advice on just what to install or change to improve projection results. That is certainly a good sign, for it means two things: first, that there is an earnest desire to have high-standard projection; and second, that it is wished to do this in an efficient, instead of a haphazard, manner.

This department, like its predecessors, has always been available for advice on the types of equipment indicated for certain conditions—and by *type* we of course mean the *technical kind,* not the manufacturer, who practically in all cases can supply any of the various *types* in the class of equipment he manufactures.

But now we seem to observe that readers would appreciate our going considerably beyond the usual service of this kind. So that is what we are going to do. We will now let you know exactly what results you should be getting with your present equipment, and how you should be able to improve them, efficiently.

For example, maybe you would like more light on your screen. You have been told that new projectors with double shutters will give you more light, and that new, faster coated lenses will give you more light, or that new lamps of a different type will give you more light. Probably any one of these items will improve your light, but just what improvement should you expect from each item, in case you decide to purchase it? And do you realize that the replacing of one pair of lenses for a different type might increase the light on the screen by 50% in one theatre, and yet the same change would make a negligible amount of difference in another theatre?

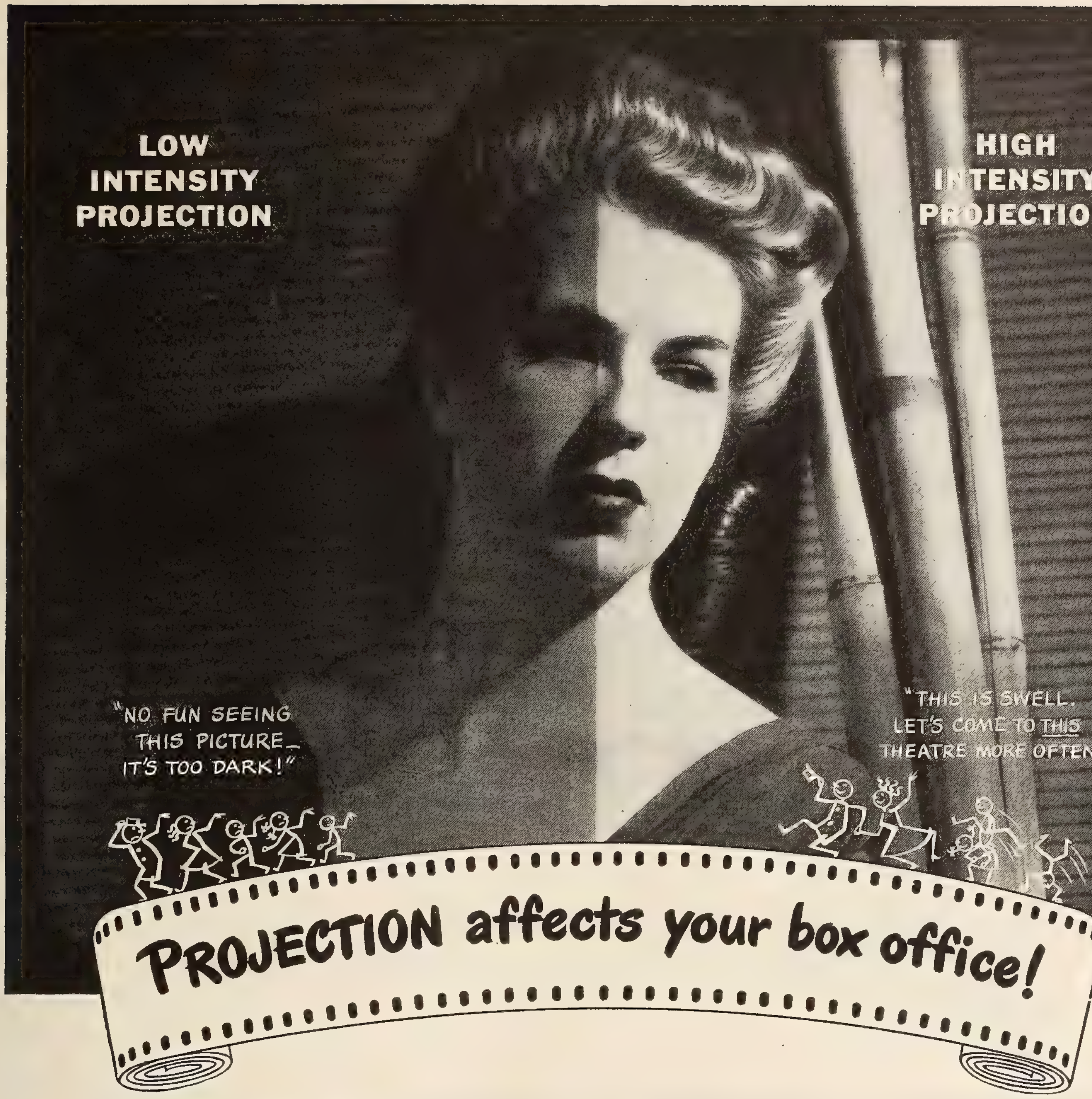
Here are two ways in which you can use this new service. First, if you contemplate the purchase of a new item of equipment, we invite you to write to this column and tell us the make and model of all of the items which make up your present projection equipment, all of the markings on the barrels of your lenses, the length of your throw, the size of the picture you project on your screen the sizes of carbons you are using, the amperage you are pulling, and the make and model of the new piece of equipment you expect to buy. We will tell you by return mail the exact result you should be getting with your present equipment, and the exact result you should get if you make the contemplated change.

ANOTHER PART OF THE SERVICE

The second way you may use this service is this: Even if you do not contemplate any particular purchase of equipment, we invite you to send us the same information as indicated above concerning your present equipment. We will let you know by return mail the exact result you should be getting from your present equipment so you can check this information against

U.S. in the Mailbag

We just received another swell letter from A. R. Graeff, manager of the Mack theatre circuit in Chester, Pa., in which he promises to come up and see us, and that is good news. Mr. Graeff also promises to pass along anything constructive that might come along suitable for use in this column. Thanks a lot, and we invite all of our readers to do the same thing!


LOW INTENSITY PROJECTION
HIGH INTENSITY PROJECTION
"NO FUN SEEING THIS PICTURE— IT'S TOO DARK!"
"THIS IS SWELL. LET'S COME TO THIS THEATRE MORE OFTEN!"
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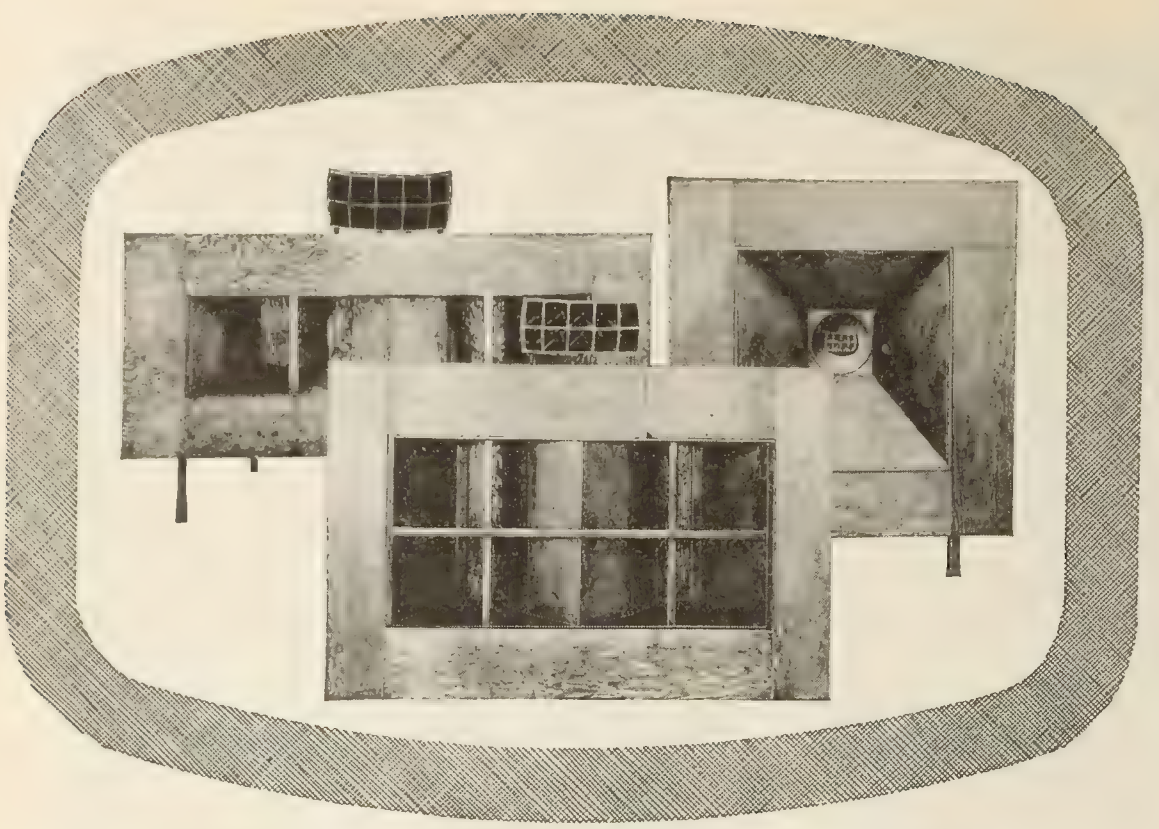

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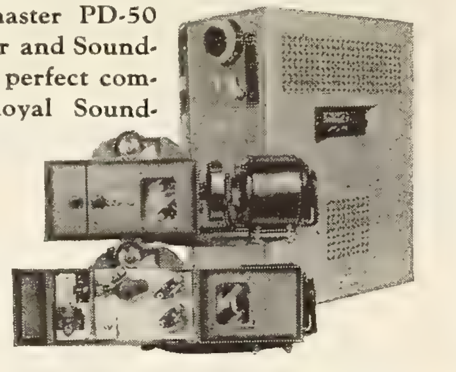

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the results you are actually getting to see if some adjustments could improve them.

There will, of course, be no charge for this service. We have our pencils all sharpened ready to start figuring out your projection set-up, so send along the information we need and we'll take pleasure in going to work for you!

Meeting the Demand for Dope on the Pin-Hole Test

In a recent column we stressed the importance of maintaining correct optical alignment of the various parts of the projection optical system in order to save the very large light losses which are bound to occur on the screen if this matter is neglected. We mentioned the "pin hole test," which was described in these columns many months ago, and which in our opinion is the easiest and most accurate method of checking optical system alignment, and we offered to send instructions for making the test to any readers who might be still unfamiliar with it.

Since that column was published we have been flooded with requests for this information from both projectionists and managers. A typical request is from M. E. Hensler of the Park Theatre, Auburndale, Florida, who says, "Believing this information would be of assistance to my projectionist, I shall appreciate your forwarding this information to me."

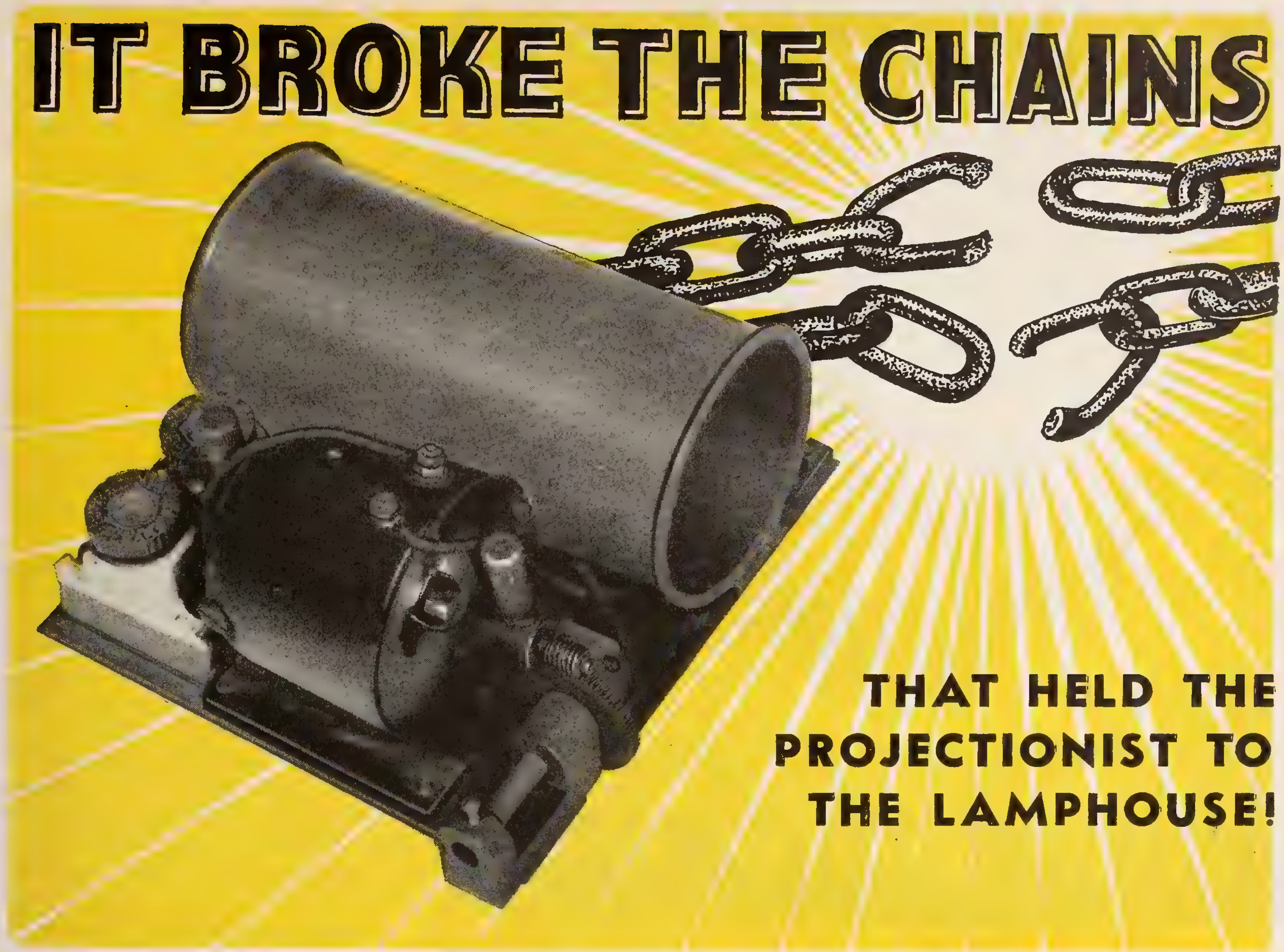
Because of the interest in this subject, we are preparing for our next issue a complete illustrated description of this test, and an explanation of what is accomplished by it.

In the meantime we suggest that any interested projectionists or managers write to Heyer-Shultz, Inc., Montclair, N. J., and ask for H-S Bulletin No. 2. This bulletin, which they will send without charge, is a very good handbook on projection optics. The Heyer-Shultz firm manufactures metal reflectors, and for this reason all references in this bulletin concern metal reflectors, but the principles involved are the same with glass reflectors, so the bulletin is valuable no matter what type of reflector you may be using.

Trouble with Flicker And Image Distortion

We have a letter from Arthur Reitano, manager of the Hudson Theatre in Cold Spring, N. Y., who has a couple of problems, as follows (to quote from his letter):

"I have a small theatre here in Cold Spring, and have a few questions I would like you to answer for me. I have Simplex rear shutter projectors and low-intensity lamps. It seems my light is adequate, and the only fault I seem to find is a notice-



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We trust that in the years to come we can celebrate many more happy birthdays together . . . that we will have continued to merit your good wishes.

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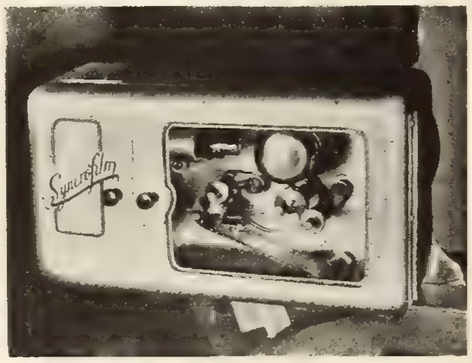

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able flicker on the screen, which lasts for a couple of seconds. My operator claims that it is the fault of the carbons (National 8mm. x 8 solid, and 12mm. x 8 cored). I would like to have your opinion on the matter.

"We are using 30-ampere Forest rectifiers. The carbons do not burn evenly, and the positive burns down to a very thin head, and when this falls off the carbon has to be brought up manually, causing uneven light.

"We have just changed our screen and my projectionist put a rebuilt intermittent in one of the heads. It seems that since he changed that intermittent, we have a very definite flicker on the screen when very light objects are projected. I believe that the machine is not synchronized properly. In this same machine we are also having trouble getting a clear edge on one side. It appears as though the picture is not exactly square. One side of the picture is higher than the other.

"I would also like to know the best method for removing dust from the screen. It is not a beaded screen."

The condition that you have with your positive carbons is what is known as "spindling," and it is an indication that you are burning your carbons at too high an amperage. If you want to continue to operate at your present amperage, we suggest larger carbons. You do not tell us the amperage at which you operate, so we cannot suggest the proper size of carbons, but your supply dealer will be able to tell you. If you can afford to have a little less light on your screen, you can also remedy or reduce the trouble by cutting down the amperage and using your present carbons.

SHUTTER SYNCHRONIZATION

As to the synchronization of the shutter on the machine in which you have replaced the intermittent, see if you are getting any "travel ghost" when projecting newsreel or trailer titles. If you are not, then your shutter is timed correctly.

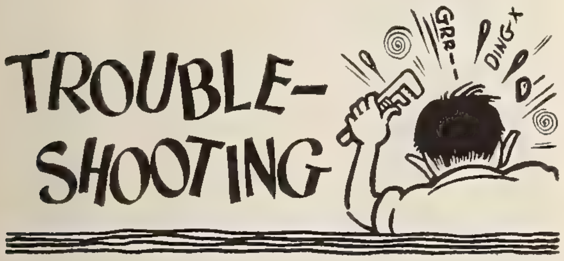
Flicker is always noticeable when a projector is run without film, so a completely white screen is projected. The more light you have on the screen, the more this flicker is evident. A real light scene tends to make this flicker visible. Your new screen is undoubtedly giving you much more light than the one you just replaced, and this fact could have attracted your attention to the flicker in the very bright scenes.

The shape of the picture may be distorted because your aperture has been filed, or because of the angle from that particular projector to the screen. It would be well first to examine the aperture plate in the projector, because if that head was not purchased by you when it was new, the aperture may have been filed in some other theatre to eliminate "keystone" distortion on the screen. If you find that the aperture opening is the correct shape, then the condition is probably caused by the angle of your machine.

You are of course aware that a steep projection angle (where the projection room is much higher than the screen) will cause the picture to be narrower on the top than on the bottom. In your case, if you do not have a steep projection angle, you may be getting a picture that is higher on one side than the other because of the distance between your projectors. We would suggest that you note how far the offending projector is from the center line of the auditorium and screen. You will probably find that the "high" side of your picture is the side that is the greatest distance from the projector. If the other projector is off center in the opposite direction, the distortion will be the opposite, and this could add up to quite a difference between the pictures projected by your two machines.

The easiest way to cope with this condition is in the masking of your screen. First, project a picture on the screen from each machine, out of frame with the framing lines near the bottom of the screen, and level your machines until the framing lines are level with the floor of the stage. Mask the screen so that all of the corners are right angles, and bring the black masking material far enough into the picture so that all of the crooked edges of the projected picture from both machines are projected on the black material. You will then have a picture with the appearance of perfectly square corners at all times.

A good way to clean the screen is with a very soft brush, using downward strokes only. A vacuum cleaner used at the back of the screen will remove dirt from the perforations.



DARK STREAKS ON BOTTOM OF SCREEN

PAUL RICKETTS, owner of the Charm theatre in Holyrood, Kans., writes as follows:

"I am new in the theatre business, and as I have a small theatre where there is no service available it is necessary for me to take care of it myself. I find your columns and a copy of the "Bluebook of Projection," which I recently purchased, very helpful to me in this task.

"I have a problem which I have been

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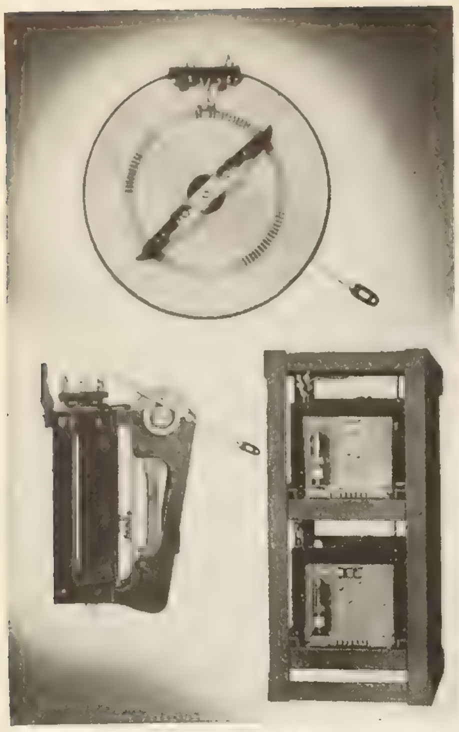

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unable to trace down. At times I notice about four or five dark streaks apparently coming up from the bottom of my screen and tapering out to about the middle of the screen. I have checked all other lights that might be reflecting on the screen, with no result, so feel that it must be coming from the projection room. I wonder if you would have any suggestion as to what might be causing this. Am wondering if it might be my lenses. I am about in the notion of buying new coated lenses, as I am told they are much better."

It would appear to us that we here have some obstruction that may occur periodically to interfere with the light passing through the projection head. A couple of things to check are:

(1) If you have an automatic changeover device, be sure that the shutter completely clears the light beam; if it does clear the beam after the changeover is made, be sure it does not gradually drop down while the picture is being projected.

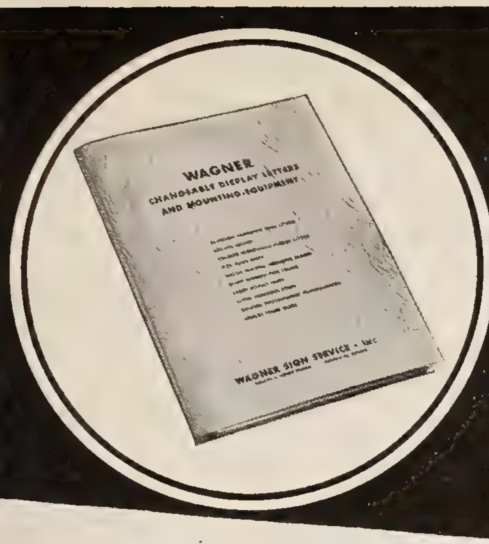
(2) Check the automatic fire shutter on your projector in the same manner.

Either of the conditions mentioned above would cause shadows to come up from the bottom of the screen. If this is not your trouble, please write again and describe the streaks, fully telling how often they occur, whether this condition occurs with both projectors, and how wide and high the streaks are.

Maybe some of our readers may have some ideas as to the cause of this trouble. If so, we should be glad to have them.

New coated lenses might be a very good investment for you, although we do not believe that your present trouble is caused by your lenses. If you will write to us again and tell us the make and model of your projectors, lamps and lenses, the sizes of catbows you are using, the amperage, the length of your throw, and the size of your picture, we shall be glad to tell you how much light you should have on your screen now, and the distribution of it.

Among executives and field engineers attending the third and last regional meeting of the Altec Service Corporation in New York in March to discuss post-war theatre servicing. Seated are E. O. Wilschke, assistant to vice-president; C. S. Perkins, commercial engineering manager; E. Z. Walters, comptroller. Standing are P. F. Thomas, treasurer and merchandise manager; W. W. Simons, advertising manager; Martin Bender, systems engineer.



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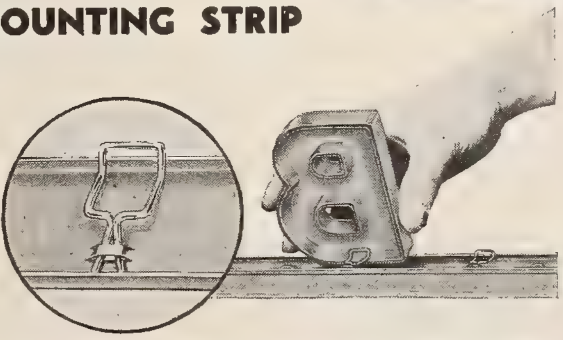

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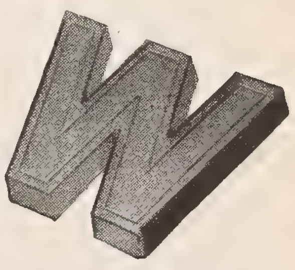

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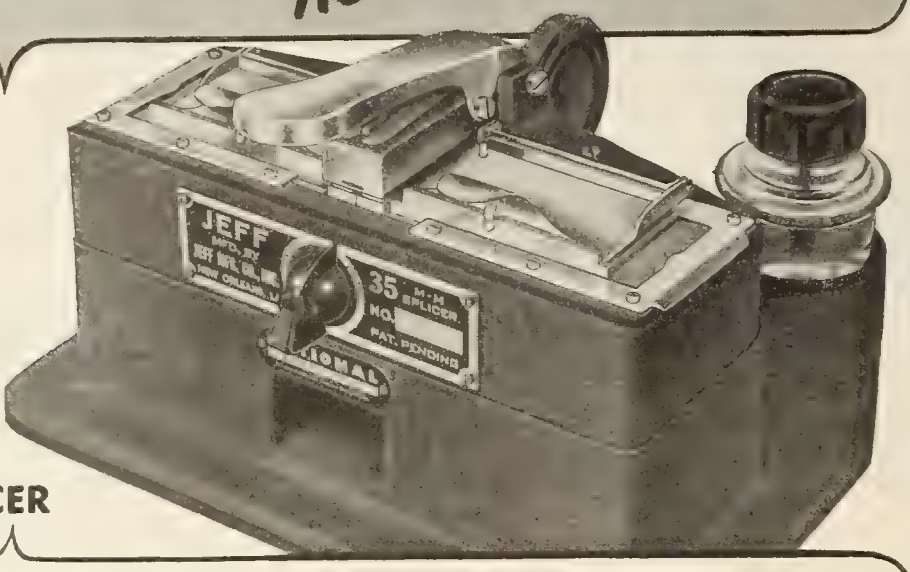

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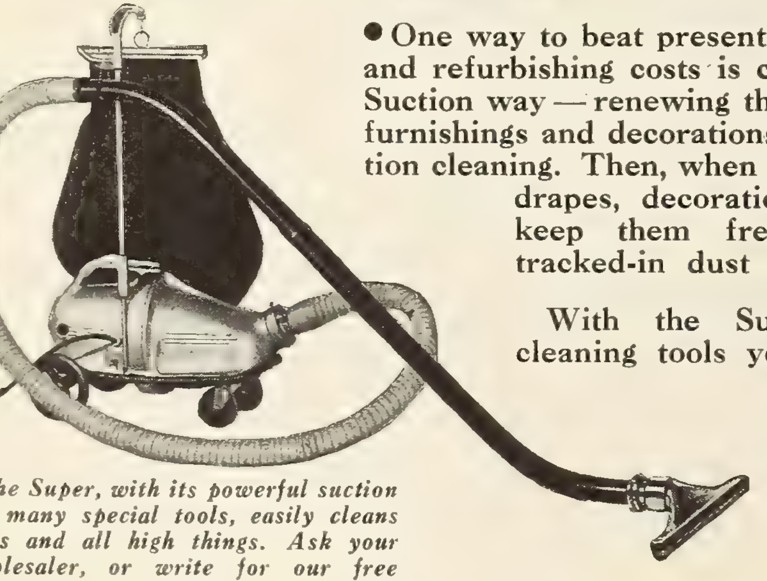

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About Products for the Theatre

and people who make and sell them

The Broadening Field of Plastics

The new position of plastics in the making of goods of general usage is expressed in the first National Plastics Exposition at the Grand Central Palace in New York, April 22 to 27. Among the hundreds of products listed for the exhibit are interior finishing materials, lighting fixtures, display accessories, and upholstery fabrics.

"Plastics have captured the popular imagination," J. Roger White, vice president of the Formica Insulation Company, Cincinnati, told a recent meeting of club managers in that city.

Mr. White warned, however, that "while there is no question that plastics are wonderful, it is important to bear in mind that satisfactory results can be assured only if the proper material is selected for the application."

Referring to a class of plastics of growing interest to the general public—the thermoplastics, which can be cast or extruded into form—Mr. White expressed the opinion that one of its most interesting uses will be for furniture fabrics. Besides having long life, he said, they could be cleaned merely with soap and water.

He also pointed out that the use of plastic with genuine wood veneer, as in Formica realwood sheets, the natural woods can now be protected so they cannot be damaged by lighted matches, cigarettes, alcohol, cosmetics or termites.

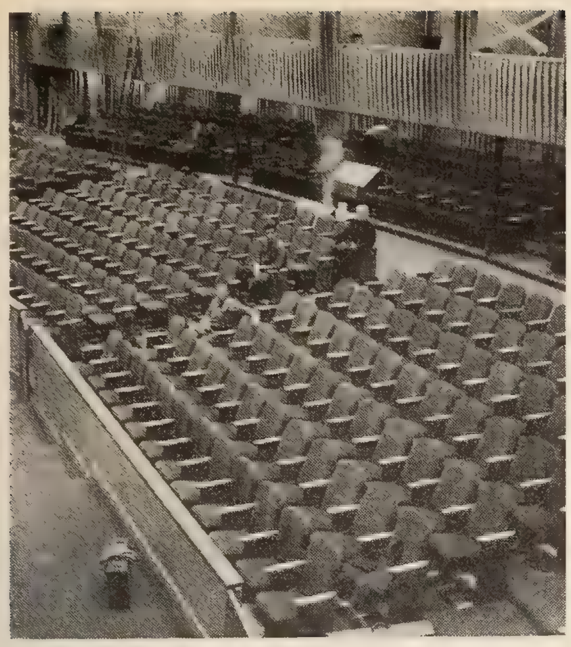
Veneer Production Resumed

Production of Formica decorative sheets in solid colors has been resumed with installation of new press equipment. With heavy demand for decorative material, despite limitations on raw materials, production of decorative sheets used for many purposes has been accelerated to an output several times greater than had ever been accomplished before at the Formica plant, the company states.

As a result of the increased production, Formica executives report that it will be possible to reduce a heavy backlog of orders for decorative materials much faster than had been anticipated 90 days ago.

Reorganize Fan Subsidiary

Integration of the production facilities of the B. F. Sturtevant Company, purchased by Westinghouse last September, with those of the Westinghouse air-conditioning division, has been announced by Gwilym A. Price, president of the Westinghouse Elec-



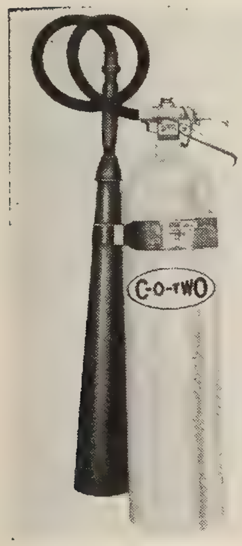
Theatre comfort for the reporters and other observers of the world's new legislature. This is the gallery of the Security Council chamber quickly fashioned from the Hunter College gymnasium in New York. The seating consists in 554 Kroehler push-back chairs, which were provided and installed within 15 days from the time of ordering.

tric Corporation. This unification will give the company facilities for the production of complete air-conditioning systems of various types, including ventilating equipment, under its own engineering organization.

At the same time, it is stated, regular operations of Sturtevant, one of the oldest manufacturers of ventilating fans and related equipment, will be continued. The 42 offices of that company will be retained and co-ordinated with Westinghouse distribution points and personnel.

Named Fire Device Distributor

The line of fire extinguishers of both the Pyrene Manufacturing Company and its affiliate, the C-O-Two Fire Equipment Company, Newark, N. J., has been acquired by National Theatre Supply for exclusive distribution in the theatre field, according to J. W. Servies of the NTS sales department. These have not been on the market, Mr. Servies said, because all of the manufacturers' output has been absorbed by the armed services and war production plants, hence a large backlog of orders for the various Pyrene types and the carbon dioxide type has accumulated. Mr. Servies indicated that the plants are again in full-time production to meet the civilian demand for vaporizing liquid, foam, soda-acid and water type extinguishers as well as carbon dioxide.



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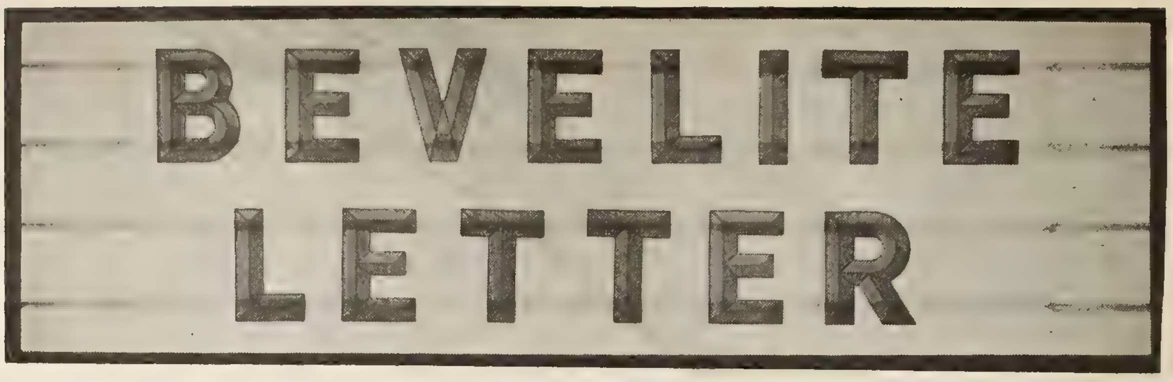
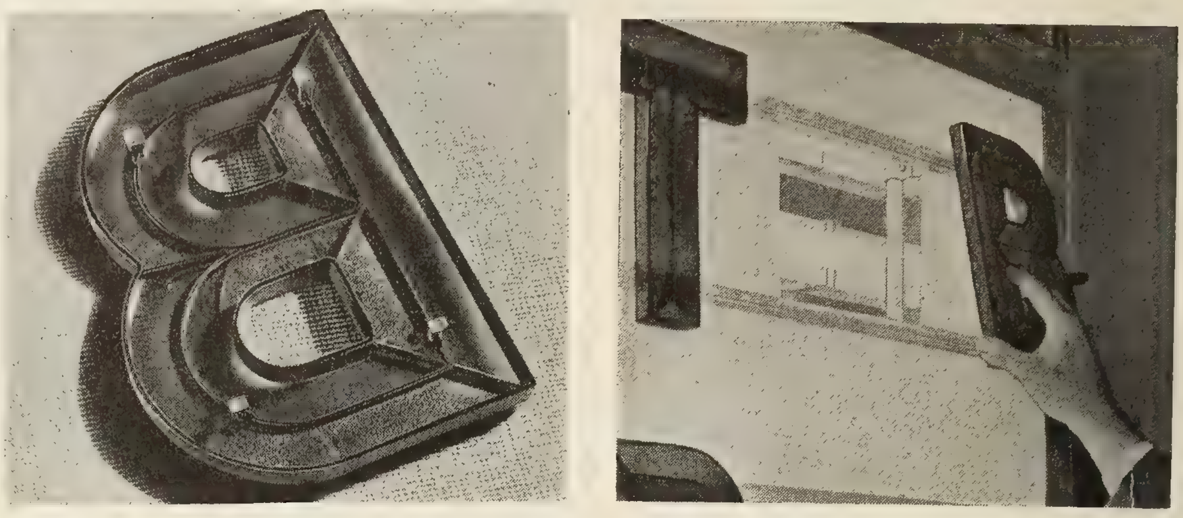
Data on Attraction Signs

Installation and ordering information are provided on all types of changeable letters and display frames in its comprehensive line in a catalog issued by Wagner Sign Service, Inc., Chicago. In addition to descriptions and pictures of each kind, data are provided for installation, including specifications for marquee construction to fit each type of frame. Lighting recommendations are also presented.

The classes of equipment dealt with include both silhouette and translucent colored changeable letters and word units, frames for marquees and other comparable locations, pictorial transparencies and frames for them, special bracing units for oversize frames, backgrounds for front illumination, letters for permanent or changeable displays against buildings and on outdoor advertising boards, self-supporting letters for indoor and similar displays, and display frame glass.



"Bevelite" letters attached to background (above); rear of a letter showing plastic attaching lugs (left, below); and section of glass pane showing service window open and a letter being attached. (See accompanying article.)



Shaded Translucent Letters

Changeable letters of colored translucent plastic, and display frames for them, manufactured by Theatre Specialties, Inc., Los Angeles, have been acquired for national distribution by National Theatre Supply. The letters, recently developed and marketed under the trade-name "Bevelite," have front surfaces actually in one plane, but appear beveled in the lighted display because of the variation in finish and thickness of the plastic.

For purposes of structural reinforcement, ribs molded into the form of the letter extend along the middle of each stroke. Invasion of the translucent surface by these ribs is eliminated by "shading" one side, and in such other areas as necessary, to simulate a sloping side, which gives apparent depth to the letter. The "shaded" areas are slightly thicker than the rest of the letter, and also of different surface texture, so as to alter slightly the amount of light transmission. The plastic is Tenite-2, which is said to resist sub-zero temperatures and retain its rigidity up to about 160°.

The background panel for these letters, which are equipped with "welded" translucent plastic lugs for attachment, is of translucent glass in aluminum channels with 20-inch horizontally sliding sections spaced at 40-inch intervals, providing "windows" for servicing the lighting. Letter tracks are white translucent plastic.

Red letters in the middle sizes are immediately available; other sizes, and blue and green, possibly other colors also, are to be added, it is announced, in a few weeks.

■ Two decades of growing and still doing it. To the facilities represented in the picture at upper left, the Strong Electric Corporation, Toledo, has just added the plant shown beneath. And it all began at the building pictured above. It was 1925 that Harry H. Strong began manufacturing projection lamps there, with one employe. Larger quarters were required the very next year, and again in 1928. To the second plant a number of additions were built, until in 1938, when an optical department was installed, the space totalled 13,544 square feet. The main plant (upper left) was acquired in 1942. To its 44,000 square feet the latest acquisition adds 3000.

A Line o' Law or Two

(*Continued from page* 18)

covering and was thrown "with great force and violence" down the stairs. M & P Theatres defended the suit on the grounds that the suit was filed against the wrong corporation because it was not operating the theatre and was not "responsible for the accident."

The testimony proved that newspaper advertising for this theatre featured "M & P Theatres"; and that on the marquee, and also over the ticket booth, was the name "M & P Theatres."

Other important testimony showed that a written contract existed between M & P Theatres and New England Theatres, Inc., as "the exhibitor." This contract provided that New England Theatres employ M & P Theatres "to have supervision of the operation and management" of certain theatres, including the Strand, where the woman was injured.

This contract also provided that M & P Theatres was to purchase, contract for and book all motion pictures and other productions, attractions and entertainment to be presented at the Strand theatre and arrange all programs; and also that M & P Theatres was to "engage, employ, appoint and discharge personnel, and supervise and direct" them.

Another and important clause in the contract was that M & P Theatres was to make repairs and alterations.

In view of this testimony, the higher court held that M & P Theatres was the right corporation for the injured woman to sue. The court said:

"Upon a careful review of the evidence we are of the opinion that because of the peculiar relationship between the two corporations, as shown by the contracts, and other pertinent circumstances, the defendant (M & P Theatres Corporation) here was a proper party to this action."

However, due to the fact that the injured patron failed to prove that her injury resulted from negligence of M & P Theatres, the higher court refused to hold the latter liable in damages, saying:

"In the instant case there was no evidence to show just what was the condition, immediately before the accident to the plaintiff (patron), of the stair step where she tripped and lost her balance."

When Force Against Disorderly Patron Is Legal

MODERN HIGHER courts consistently hold that theatre proprietors may use *reasonable force* to eject disorderly customers. Also, a theatre proprietor or manager *may defend himself* against attack by a patron and use whatever method he believes advisable to protect himself.

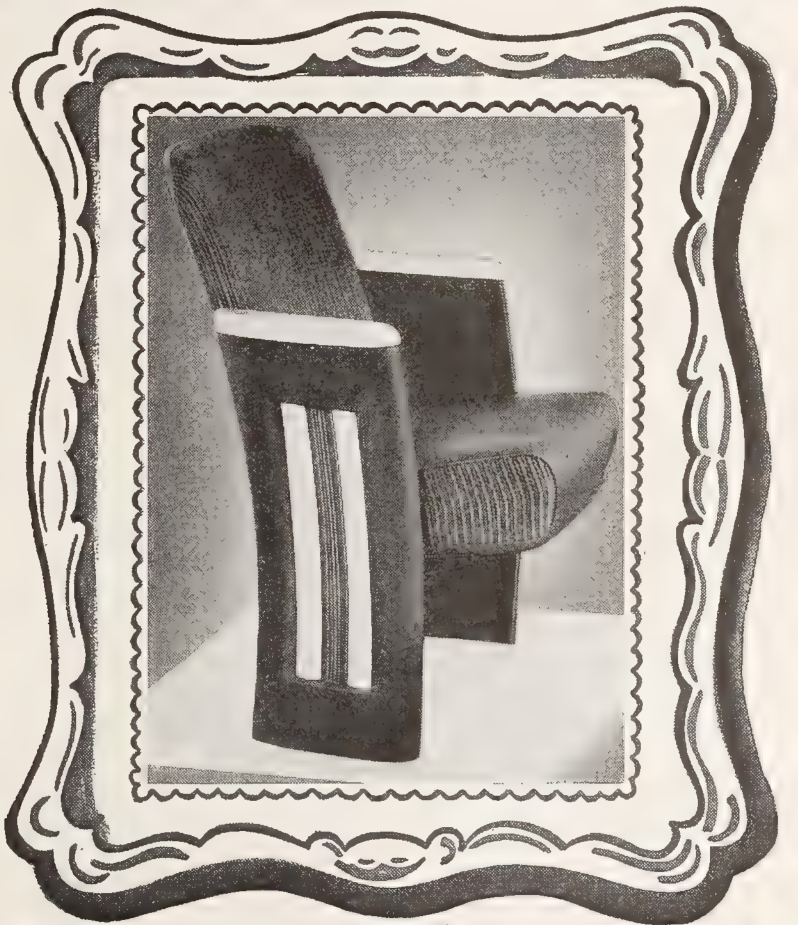
For example, in Edwards v. Wernick (63 N.E. [2d] 804), reported February, 1946, it was disclosed that a patron was dissatisfied and he complained to the proprietor. An argument ensued. The patron attempted to strike the proprietor in the face with a cane. The proprietor grabbed the cane from the hands of the patron and beat him severely with it and affected serious injuries.

The patron sued for damages, but the higher court refused to allow them. This court said that proprietors of all businesses have a right to ward off threatened injuries.

Must Prove Negligence

ACCORDING TO a late higher court decision, a patron who sues a theater owner for damages resulting from an injury, must prove *not only that he was injured, but also that the injury resulted from negligence* of the theatre officials, or employes.

In this case (Schleback v. Philadelphia, 45 Atl. [2d] 410), reported February, 1946, a person who sued an amusement company failed to prove that the injury resulted from negligence of the corporation's employes. Therefore, the lower court held the corporation not liable. The higher court approved the verdict.



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The Chairs You Sit IN — Not ON

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1946 Inspection and Inventory Record 4. Air Conditioning & Ventilatio

A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: CURTAINS, DRAPES & FABRICS

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTALLATION DATE	ORIGI PRI
1. Blowers									
2. Motors									
3. Pulleys									
4. Drive Belts									
5. Hydraulic Variable Speed Drive									
6. Air-Washers, Dehumidifiers Etc.									
7. Water Pumps									
8. Cooling Coils									
9. Compressors									
10. Condensers, Air-Water Cooled and Evaporative									
11. Thermostatic Controls									
12. General Duct System									

THEATRE ______________________ MANAGER ______________________

LOCATION ______________________ INSPECTED BY ______________________

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction
	REPLACE	REPAIR	

SUGGESTIONS FOR CHECKING AND CORRECTION

1 — BLOWER

If in operation for several months, bearing pillow blocks should be disassembled and cleaned with kerosene; check parts for uneven wear, bad mars, which may indicate improper grease or oil. Check for proper alignment of shaft (a spirit level should be used for this). Examine lag bolts or screws holding frame to foundation to be sure blower does not creep. Inspect connection from mouth of blower to duct for looseness.

2 — MOTORS

Inspection follows same procedure for motors in general (variously dealt with in preceding inspection charts). To summarize: Check bearings for wear and signs of poor lubrication, also bad alignment. Examine commutator and rotor windings for cleanliness and, if rotor clearance gauges are available, test clearances between stator windings, especially if uneven operation has been noted. Check stator coil pole pieces for looseness. Tighten loose connections and be sure splices are in good condition.

3 — PULLEYS

Check for looseness and travel out of line (keys should be firm in keyways and set-screws around hub turned down hard). Clean grooves. (Never strike pulley directly with hammer.)

4 — DRIVE BELTS

Make sure tension is not too much or too little. Check for undue flop, which may be due to misalignment of motor shaft and pulley with blower pulley. Examine for wear that may indicate replacement. (It is well to change belts around occasionally so each works in a different groove for a time.)

5 — HYDRAULIC DRIVE

Some drives are of this type to provide variable speeds. It principally needs checking for breaks and bends of oil feed lever; also be sure priming pump is in good condition.

6 — AIR WASHERS, DEHUMIDIFIERS, ETC.

Inspect spray nozzles for sediment, scale, rust. Check for broken feed pipes and condition of eliminator plates (if dirty, they should be washed down and given coat of rust-resistant paint). Examine makeup water tank or drip pan for cleanliness. Make sure louvres or doors over air intake operate easily and close tight.

7 — WATER PUMPS

For thorough checking, housing around pump should be removed and interior drained. It should be free of sediment. Check impeller blades, packing glands, washers and coupling for defects. Give pump motor usual motor inspection.

8 — COOLING COILS

Check fin surfaces for dirt and scale (never use a sharp instrument for cleaning). Make sure no fin is bent and all are clean (a steel wire brush is best for cleaning).

9 — COMPRESSORS

Check piping for leaks, joints and valves for tightness, diaphragm for corrosion, refrigerant line for cleanliness, controls for proper pressure in system. Be sure expansion valves seat properly and have full charge. See that fans are interlocked with compressor.

10 — CONDENSERS

General checkup is similar to that indicated for cooling coils. If putting the equipment in operation after layoff, be sure discharge and suction pressures are correct.

11 — THERMOSTATIC CONTROLS

Check for cleanliness, tight wiring connections, pitted or fused terminals (use tiny file or sandpaper to smooth off pitted terminals). Be sure there is no penetration of moisture.

12 — DUCT SYSTEM

Check for loose joints and dampers, defective sections, and general cleanliness.

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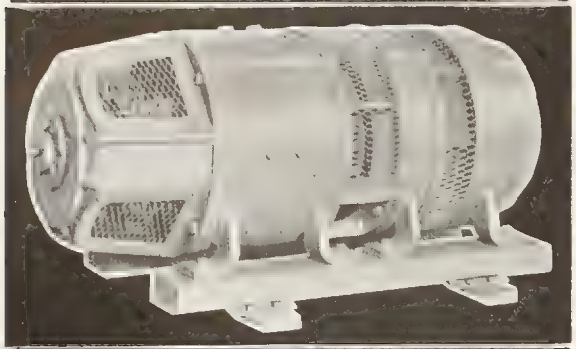

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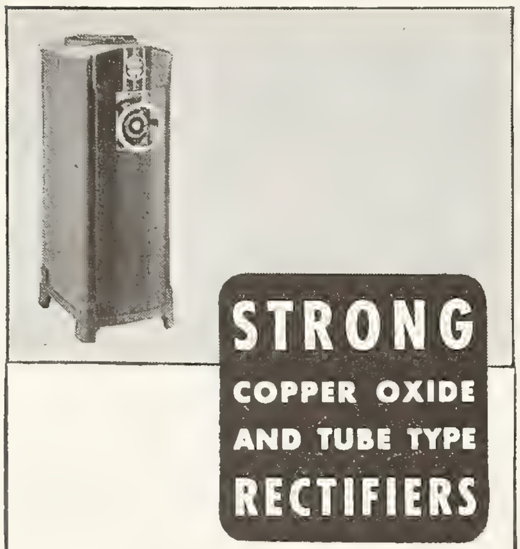

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How a Simple Ventilating System Should Be Planned and Installed

• Sixth of a series of articles on methods for post-war installations that avoid troublesome and often costly mistakes of the past.

ALTHOUGH THE WAR is over, it still isn't always easy to buy new equipment. Buying used equipment is all right when one knows exactly what he is buying, but one should be wary. No doubt, many theatre operators plan to install new ventilating systems, or are preparing to repair their old ones. In such projects it will not pay to resort to guesswork.

Recently a theatre owner called for help to straighten out a ventilating system. He said that he had picked up a blower and a large exhaust fan secondhand, paying a good price; and from another source he had bought a motor and V-belt drive, practically new. He had this equipment installed by local men who had some experience in ventilating halls.

The system worked pretty well for awhile. Then one day he smelled smoke, and soon the system went dead. His first thought was that there was something wrong with the motor, and he was absolutely right. On checking the motor, there was a definite smell of burned insulation and the rotor was "frozen" solid. A thorough checkup found that the wiring connections from the starter to this motor were incorrect; it was a 4-speed motor and with the way it was connected the exhibitor was lucky that the motor had even one speed for awhile.

It was puzzling how the wiring could have been installed wrong, as on the name plate a small coil wiring diagram, with numbered terminal points, was etched on, and within the starter another diagram was placed, showing how the four speeds should be interconnected.

Then it was found that all of the wires between the starter and the motor were of the same color-cover—black—making it hard to trace the circuits without the use of a testlight or bell and battery tester.

The exhibitor was told that the first thing to do was to reconnect the motor correctly to see just how badly it would behave; also, while doing this work it would be a good idea to identify each circuit by a differently colored wire.

After new wiring was put in according to the instructions on the motor and starter, the switch was turned on. The motor would barely turn. One of the oil-bearings was bone-dry. The exhibitor seemed surprised, said he thought the installation men oiled the motor. Well, the motor was done for; the only thing to do was to ship it to the factory for rewinding and replacement of the oil bearing.

DON'T UNDERSIZE THE SYSTEM

Further checking of this ventilating system showed that the blower was too small for the size of the auditorium. With the blower delivering a small volume of air, even with perfect distribution within the auditorium, rear areas would be without ventilation. When incoming air leaves the deflector at the front, it picks up heat, moisture and even odors in passing over the patrons. To have this air fresh at all times, at least 30 cubic feet per minute *per person in the theatre,* should be supplied by the blower. For still better results, around 75 cubic feet per minute per person should be delivered to the auditorium.

In arriving at the delivery capacity of

have you heard?

that, when woodwork is to be painted, it is a good idea first to coat all doorknobs, locks, fixtures or ornaments with vaseline so that any paint got on them can be easily wiped off?

that all draperies, when in storage, should be hung up instead of being folded, to avoid breaking the surface fibre and weakening the flameproofing?

that, before painting or varnishing floors, fine steel wool pads should be used in removing obstinate stains?

that, after opening a paint can, a wire should be fastened across the top of the can on which to stroke excess paint off the brush and to place the brush after using?

that there is on the market a sweeping compound for tile floors, marble, terrazzo, etc., having a wax base, and without abrasives, solvents or harmful oils, that gives the floor a fresh luster?

the blower, one should always figure on a basis of the total number of seats rather than on the cubic area of the auditorium. Thus a 600 seat house should have a blower, or blowers, delivering (600x75) 45,000 cubic feet per minute in order to get proper ventilation, and with a sense of "freshness" in summer.

Another point is illustrated in the duct work from the mouth of the blower to the deflectors that was found in the theatre referred to. It was too small, it had improper bends, and the deflectors were too high off the auditorium floor. The air discharge louvres should never be over 10 feet above the auditorium floor for proper and effective discharge of the air. It is also to be remembered that the ducts should always be of generous size in width and height, with smooth bends or curves so as not to "choke" up the air as it flows from the blower. This equally applies to exhaust ducts and fans. The ductwork should always be as short as possible in length from the blower or fan to the auditorium.

The placing of the blower and exhaust fans according to the physical form of the auditorium should be given serious thought before the installation. The main thing to remember in a simple ventilating system

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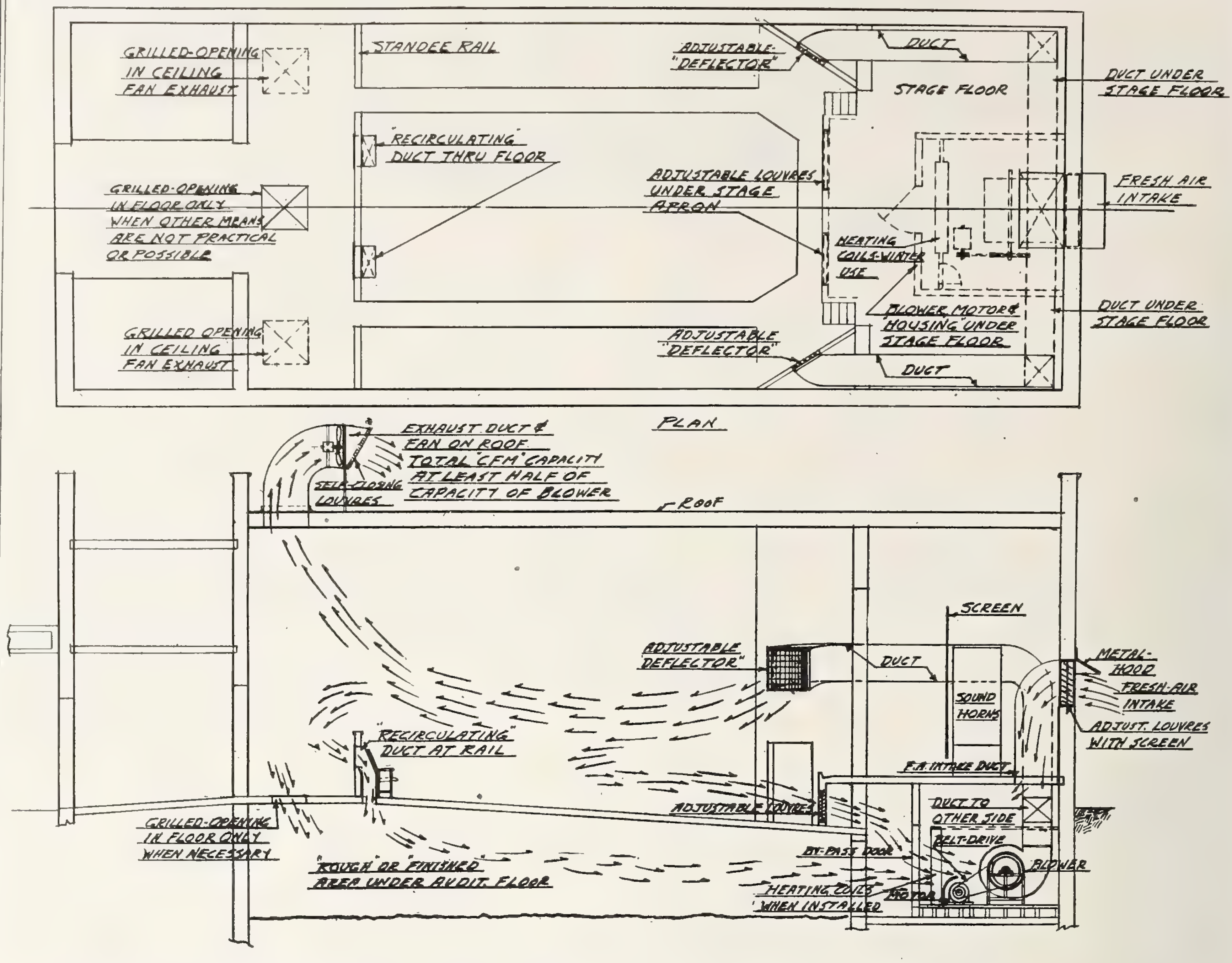
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STANDEE RAIL
ADJUSTABLE "DEFLECTOR"
DUCT
STAGE FLOOR
DUCT UNDER STAGE FLOOR
"RECIRCULATING" DUCT THRU FLOOR
GRILLED-OPENING IN FLOOR ONLY WHEN OTHER MEANS ARE NOT PRACTICAL OR POSSIBLE
ADJUSTABLE LOUVRES UNDER STAGE APRON
FRESH AIR INTAKE
HEATING COILS-WINTER USE
BLOWER MOTOR & HOUSING UNDER STAGE FLOOR
DUCT UNDER STAGE FLOOR
GRILLED OPENING IN CEILING FAN EXHAUST
ADJUSTABLE "DEFLECTOR"
DUCT
PLAN
EXHAUST DUCT & FAN ON ROOF TOTAL "CFM" CAPACITY AT LEAST HALF OF CAPACITY OF BLOWER
SELF-CLOSING LOUVRES
ROOF
SCREEN
ADJUSTABLE DEFLECTOR"
DUCT
METAL-HOOD
FRESH-AIR INTAKE
SOUND HORNS
ADJUST. LOUVRES WITH SCREEN
"RECIRCULATING" DUCT AT RAIL
F.A. INTAKE DUCT
ADJUSTABLE LOUVRES
DUCT TO OTHER SIDE
BELT-DRIVE
GRILLED-OPENING IN FLOOR ONLY WHEN NECESSARY
BY-PASS DOOR
BLOWER
"ROUGH" OR "FINISHED" AREA UNDER AUDIT. FLOOR
HEATING COILS WHEN INSTALLED
MOTOR

LAYOUT OF SIMPLE VENTILATING SYSTEM FOR USE SUMMER AND WINTER.

is to have plenty of fresh air always moving just *over,* but never into, the patrons.

With the air "dumped" into the auditorium at the front there must be a means at the back for exhausting this air just about as fast as it comes in. This can be done by installing exhaust fans with ducts at the rear of the auditorium. The total capacity of this exhaust system should never be below half of that of the blower.

Another way of taking off the air is to use recirculating ducts in the floor. Recirculating ducts save fuel in winter, by allowing reduction of the amount of fresh, cold air taken in. With a recirculating system, heating coils should be installed in the blower housing, and the system adjusted so that just enough fresh air is taken into the blower, where it is mixed with a certain proportion of recirculated heated air.

Whenever possible the blower room should be located close to the auditorium so as to save in the ductwork, allow more air per unit of blower capacity, and reduce the amount of housing insulation if heating coils are installed. However, care should be taken that no blower is installed so close to the auditorium front walls, or to the speaker system that fan noise could be heard, or that the speaker might pick up mechanical noise.

Choose the type of equipment best suited to your auditorium and always have genuinely experienced people install it.

Effective Repairing of Wainscots and Standee Rails

IN NEARLY every theatre the standee rail and the chair rail areas along auditorium side walls, take an awful beating, especially when these areas are furred out with studding improperly backed up and having a flimsy finish. In such cases these areas can be easily broken through. When the finished surface is of thin plaster, wood or composition paneling, it is useless to keep on making patchwork repairs. The best thing to do is to rip out the entire old work and install a finish and "backing" of a more substantial kind.

If the affected areas are the chair rail sections at the side walls, a thorough check should be made to see if there is any moisture penetration, especially where these areas are below or near the ground line. When there are signs of any such leakage, the wall or foundation footings should be properly water-proofed before any new work is started.

There are several ways to waterproof. For the best job, a reliable water-proofing contractor should be called in. One method used quite often in the past was the application of mastic-asphalt; however, it had to be put on very carefully so as not to leave any untreated seams through which dampness could penetrate. Accordingly a master-asphalt water-proof job is good *if* applied by a competent and experienced workman.

After the water-proofing is finished, only expanded metal lath with diamond-shaped or rectangular mesh should be laid over rigid and strongly supported metal studs spaced about 12 inches apart, if the wall is of masonry. In case the side wall is of wood-stud construction, the studs should be spaced not more than 12 inches, over which the expanded-metal lath can be applied for a plaster finish.

FINISHING MATERIALS

When the wall is to be finished with such composition material as masonite, linoleum, etc., and the core of the wall is of wood, the entire chair-rail area should be covered solidly with wood-sheathing boards to provide a solid backing for the material. For the base of any plaster work, plain wire sheet lath should not be used since the plaster will cover only one side of the lath and will latch through the perforation without thoroughly embedding the metal. Then, too, it is quite hard to stretch plain wire lath taut enough to make a firm foundation for the plaster, especially when the studs are spaced rather far apart.

When the expanded metal lath is rigidly fastened in place, only a hard plaster should be applied for the chair rail, run to a height of about 4 feet above the auditorium floor. For this work either Keen's patented cement, or plain cement plaster should be used at least 1 inch thick (ordinary gypsum plaster is too soft to withstand blows and hard scraping). When Keen's cement is used as the plaster, considerable lime-putty or dehydrated lime should be mixed with it.

When plain cement plaster is used as a finish for the chair rail, care should be taken that it is thoroughly dry before paint is applied. It *should* set for about a week before any painting work is done; however, in case the paint job must be done in a hurry, the new cement-plaster surface should be washed several times with a strong solution of zinc-sulphate to help neutralize the chemicals in the plaster that are injurious to paint. This particular wash should be applied only by an experienced workman, and then with extreme care.

STANDEE RAIL REPAIR

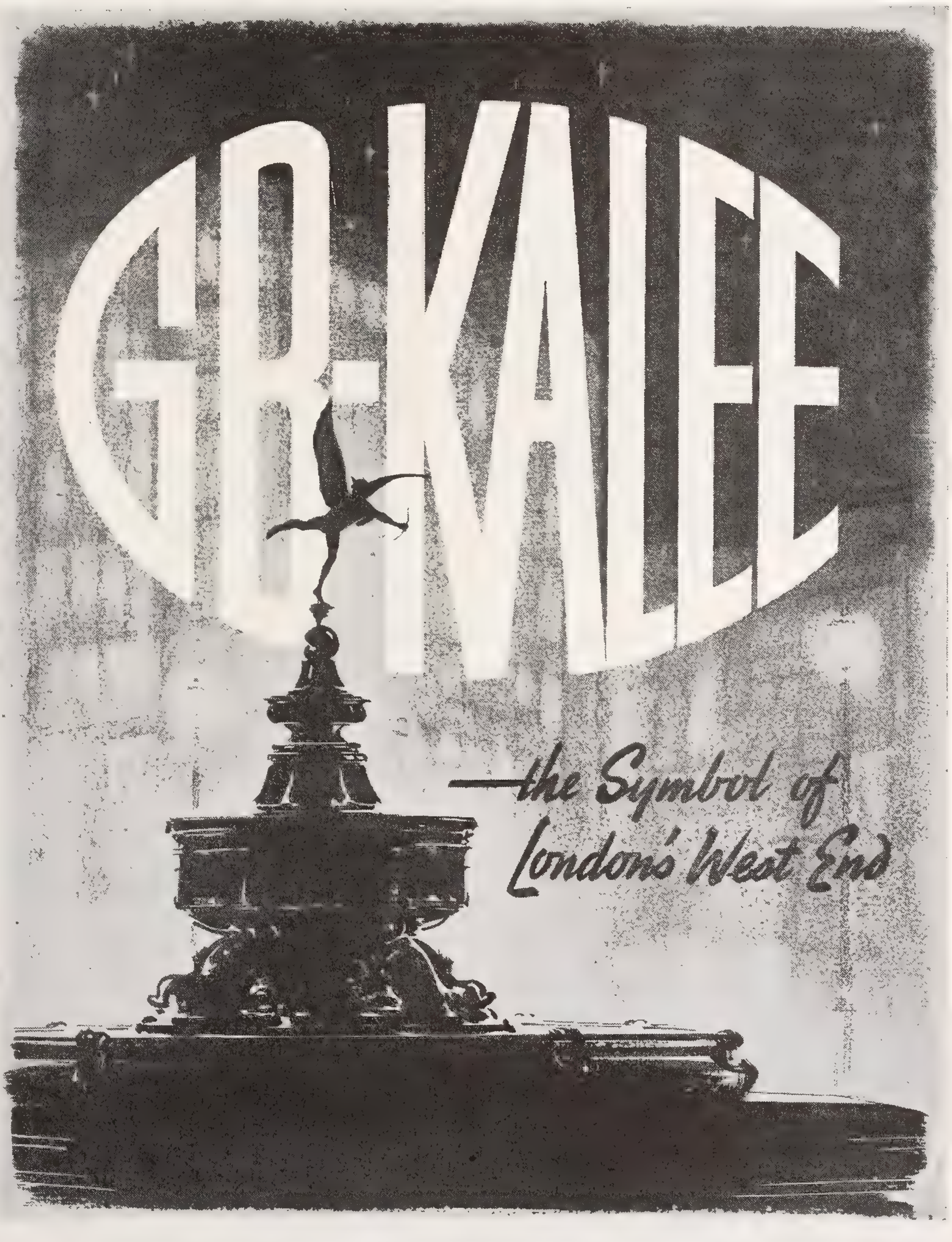
If the standee rail is of wood construction, it is best to rip off the old surface and to check to see if the wood supports are in good condition and rigidly braced to the floor. To repair a bad condition by nailing, or the use of unsightly iron tie-rods, will only mean future repair work.

The first thing to do in repairing the standee rail is to make sure that the corner posts at the heads of the aisles are sturdy and properly tied in with the floor supports. If the standee rail framing is to be of 2x4 wood stock, then two 2x4's should be nailed together and set in place at the ends where the aisles begin. The posts should go straight through the floor and be fastened solidly to the floor joists.

Intermediate posts of 2x4's should be spaced not over 16 inches on centers. Fasten them directly to the floor joists whenever possible; if that is not possible, wood blocks should be nailed into the joists, and to these blocks the intermediate posts should be nailed.

When this is done, horizontal cross braces should be installed between these intermediate, on upright posts at about 16-inch centers, from the top of the rail to the bottom. Then to make absolutely sure that the finished surface, be it plaster, masonite or linoleum, will not be pushed in or fractured, both sides of the rail should be covered over solidly with light sheathing wood of, say, ⅞x6-inch stock.

Where plaster is to be used as the finish for the rail, the same procedure should be followed as suggested for the finish of the



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NUMBER
containing
The Buyers Index
restored to regular contents, with explanations of product types and applications and of market conditions, in addition to classified listings of manufacturers, and directory of territorial dealers.
in the next
Better Theatres
issue of May 4th

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SHORT SUBJECTS CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Devotion

Warners—The Bronte Sisters

Based on the legends which have arisen around the Bronte family, as well as the established facts, Robert Buckner's painstaking production should appeal, chiefly, to intellectual audiences, although there's plenty of sentimentality included for the benefit of those who like to weep while they learn. It's not for the action-minded, and others, too, may find it somewhat episodic.

Ida Lupino and Olivia de Havilland are cast as Emily and Charlotte Bronte, respectively, with Nancy Coleman portraying the least talented sister, Ann. Paul Henreid contributes the romantic complications, while perhaps the most notable characterization of all is furnished by Arthur Kennedy, in the role of the alcoholic brother, Bramwell Bronte. Sydney Greenstreet's portrayal of Thackeray is intelligent and sensitively handled.

Keith Winter's screenplay opens at the parsonage in Haworth, Yorkshire, where the girls spent their childhood and youth, and takes them, briefly, to Brussels, and then, focussing upon Charlotte, depicts her triumph in London subsequent to the publication of "Jane Eyre."

Interwoven in the story are the facts and legends referred to: Bramwell's drunken sprees; the struggle of the girls to express themselves, despite genteel poverty and the family curse of ill health; the devotion that existed between the three girls and their brother; and, finally, the irreconcilable rivalry between Charlotte and Anne, not only in literary matters, but in affairs of the heart, for, according to legend and the screenplay, both of them loved the same man. The tale ends with Emily's death, and with the presumption that Charlotte lived happily ever after.

Curtis Bernhardt directed.

Seen at the Warner Bros. theatre, Beverly Hills, where an audience, restive at first, settled down eventually for a good cry. Reviewer's Rating: Good.—THALIA BELL.

Release date, April 20, 1946. Running time, 107 min. PCA No. 9002. General audience classification.

Emily	Ida Lupino
Arthur	Paul Henreid
Charlotte	Olivia de Havilland
Thackeray	Sydney Greenstreet

Nancy Coleman, Arthur Kennedy, Dame May Whitty, Victor Francen, Montagu Love, Ethel Griffies, Edmond Breon, Odette Myrtil, Doris Lloyd, Marie De Becker, Eily Malyon.

The Dark Corner

20th Century-Fox—Melodrama

In the school of hard-boiled melodrama, as exemplified by "Murder My Sweet" and "Cornered," Fred Kohlmar's latest production rates a set in the front row. Well-plotted, photographed in low key, and pointed up by an excellent musical score, it should satisfy both the blood-thirsty and the logically-minded.

Lucille Ball, Clifton Webb, William Bendix and Mark Stevens head the cast, the latter in the role of a private detective. He's a rough, tough and ready, handy with his fists and with his gun, but there's something about him, according to the screenplay by Jay Dratler and Bernard Schoenfeld, that appeals to the maternal in Miss Ball. At any rate, when mysterious and unpleasant things start happening to him, she's right there to hold his hand.

The action takes place in New York, in such diversified locales as a Third Avenue dance-hall, a 57th Street art gallery, a rooming-house on West 23rd Street, and a Park Avenue mansion. Stevens, out of jail after being framed by his partner, finds himself followed for motives he cannot fathom. Only after he's been hit on the head, and wakes up to find his partner lying dead, at his side, and his own fingers clasped around the murder weapon, does he realize that someone is trying to frame him again. How he finds out who that someone is makes a tense and absorbing tale.

Clifton Webb, as the suave art-gallery owner, contributes a notable characterization. Cathy Downs, as his wife, is breath-takingly beautiful. Bendix is convincing, and others in the supporting cast are uniformly competent. Henry Hathaway's direction sustains suspense throughout. He is particularly adept at introducing details which though small in themselves, contribute greatly to the effectiveness of the whole. The screenplay was based on an original story by Leo Rosten.

Seen at the studio. Reviewer's Rating: Good. —T. B.

Release date, not set. Running time, 99 min. PCA No. 11435. General audience classification.

Kathleen	Lucille Ball
Cathcart	Clifton Webb
White Suit	William Bendix
Bradford Galt	Mark Stevens

Kurt Kreuger, Cathy Downs, Reed Hadley, Constance Collier, Eddie Heywood and his orchestra.

Night Editor

Columbia—Melodrama

This film is based on the radio program, "Night Editor." It is not a saga of newspapermen as the title may imply, but it tells how a detective, although devoted to his wife and his young son, becomes attracted to a married society girl. William Gargan gives a good performance as the unfortunate detective. Janis Carter plays the husband-stealer, and Jeff Donnell gives an appealing performance as the detective's wife.

A night editor recounts the story to influence a young reporter who is neglecting his wife and job and beginning to drink too much because of an entanglement with another woman. The story begins as the detective and the society matron witness a murder, while in a parked car on a lonely roadside. On account of the circumstances the detective does not attempt to catch the murderer and does not report the crime. When he is assigned to the case and realizes that an innocent man is to be condemned to death he sets out to find the killer. The girl now becomes attracted to the murderer, a banker, and provides him with an alibi.

When the girl finds that the detective has the evidence to convict the banker, she stabs the hero. The young reporter is tremendously impressed by the story and as the picture ends he starts homeward. He also realizes that the attendant at the cigarette stand is the one-time detective, now happily adjusted and proud of his son, now an outstanding detective.

The screenplay, which has many attractive qualities, was written by Hal Smith. Ted Richmond produced and Henry Levin directed.

Seen at the Rialto theatre, New York, where a morning audience seemed attentive and interested. Reviewer's Rating: Average.—M. R. Y.

Release date, April 18, 1946. Running time, 67 min. PCA No. 11483. Adult audience classification.

Tony Cochrane	William Gargan
Jill Merrill	Janis Carter
Martha Cochrane	Jeff Donnell

Coulter Irwin, Charles D. Brown, Paul E. Burns, Harry Shannon, Frank Wilcox, Robert Stevens, Roy Gordon, Michael Chapin, Robert Emmett Keane, Anthony Caruso, Edward Keane, Jack Davis, Lou Lubin, Charles Marsh.

Gay Blades

Republic—Hockey vs. Hollywood

Showmen have here a swift little comedy as gay as its title, competently produced and directed by George Blair, and relying less on the drawing power of such names as Allan Lane, Jean Rogers and Edward Ashley than on the intrinsic interest of the story.

Adapted by Marcel Klauber from a magazine story by Jack Goodman and Albert Rice, Albert Beich's screenplay is chockful of the kind of conflict that keeps audiences interested from the first sequence to the last.

The hero has his future all cut out for himself, and it involves (1) a career as an architect, and (2) continuation of his present affiliation with a professional ice-hockey team. Along comes a girl, a Hollywood talent scout, who offers him a screen career that will, in turn, advance her own ambitions, which include an executive post in the studio for which she works.

After some 60 minutes during which he does his best to please the girl he has come to love, both of them realize the futility of trying to fit a man into a mold for which he was not made. Hockey wins out, and Hollywood takes the count.

Paul Harvey, as the film magnate, delivers in entertaining fashion the lines assigned him. Others in the supporting cast perform competently throughout.

Seen in the projection room. Reviewer's Rating: Good.—T. B.

Release date, January 25, 1946. Running time, 67 min. PCA No. 11372. General audience classification.

Andy	Allan Lane
Nancy	Jean Rogers
Ted Brinker	Edward Ashley

Frank Albertson, Anne Gillis, Robert Armstrong, Paul Harvey, Ray Walker, Jonathan Hale, Russell Hicks, Emmett Vogan, Edward Gargan, Nedrick Young.

The Haunted Mine

Monogram—Western

Johnny Mack Brown rides again in a Monogram series which has won an established place among western-drama addicts. This particular production is, if anything, slightly above par for the series. Frank Young's original screenplay has elements of originality and Derwin Abraham's direction is deft.

The cowboy and his devoted friend, Raymond Hatton, are involved, this time, in a plot by some dastardly characters to rob a widow of her mine which they know to be filled with gold-laden ore, whereas she, poor woman, believes it played out. A hermit, meanwhile, makes trouble for everyone concerned by murdering, impartially, anyone who enters the mine, whether for good or bad purposes. This role is played to the hilt by Raphael Bennett.

Needless to say, after some breathless riding and a couple of pitched battles, the two cowboys straighten everything out to the satisfaction of the widow, and the paying customers.

Charles R. Bigelow was production supervisor.

Seen at the Hitching Post theatre, Hollywood, where the audience expressed approval. Reviewer's Rating: Good.—T. B.

Release date, March 2, 1946. Running time, 51 min. PCA No. 10155. General audience classification.

Nevada ....Johnny Mack Brown
Sandy ....Raymond Hatton
Raphael Bennett, Riley Hill, Claire Whitney, Linda Johnson, John Merton, Marshall Reed, Bob Butt, Terry Frost, Lynton Brent, Leonard St. Leo, Frank La Rue.

Thunder Town

PRC—Steele Western

Bob Steele gives a characteristic performance as a straight-shooting and law abiding citizen in this exciting Western. He is assisted by Syd Saylor, as Utah, who is responsible for a few laughs. Other features of the film are two songs, which are rather abruptly introduced, and striking outdoor scenes.

After being imprisoned for a crime he did not commit, the hero is seeking the criminal. His home town is controlled by the Rankin brothers, played by Edward Howard and Charles King. Steele, with the aid of Saylor, obtains evidence to prove the guilt of the Rankin gang. The girl, played by Ellen Hall, is under the guardianship of the elder Rankin, who wants her to marry his younger brother. However, she is in love with Steele and always believed that he was not guilty.

Arthur Alexander produced and Harry Fraser directed from an original screenplay by James Oliver.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, April 12, 1946. Running time, 57 min. PCA No. 11415. General audience classification.

Jim Brandon ....Bob Steele
Utah McGirk ....Syd Saylor
Ellen Hall, Bud Geary, Charles King, Edward Howard, Steve Clark, Bud Osborne, Jimmy Aubrey.

Behind the Mask

Monogram—Melodrama

In the latest of Monogram's new "Shadow" series, Joe Kaufman, producer, and Phil Karlson, director, set out to accomplish that most difficult achievement: a picture at once melodramatic and comic. They missed the mark. Throughout the film, the comedy interferes with the melodrama, and the melodrama negates the comedy.

Kane Richmond and Barbara Reed have the leading roles, the first portraying a mysterious character known as the "Shadow," the second his fiancee.

In George Callahan's screenplay, based on an original story by Arthur Hoerl, there are two blackmailers, one of whom kills the other. After some 67 minutes of sleuthing, the "Shadow" stumbles upon this basic fact. The reason it takes him so long is that he is impeded by the comedy antics of his fiancee, her maid, and his valet, the latter roles performed by Dorothea Kent and George Chandler, respectively.

Previewed at the studio. Reviewer's Rating: Poor.—T. B.

Release date, not set. Running time, 67 min. PCA No. 11475. General audience classification.

Cranston ....Kane Richmond
Margo ....Barbara Reed
George Chandler, Joseph Crehan, Pierre Watkin, Dorothea Kent, Joyce Compton, Marjorie Hoshelle, June Clyde.

ADVANCE SYNOPSES

BOYS' RANCH
(MGM)

PRODUCER: Robert Sisk. DIRECTOR: Roy Rowland. PLAYERS: James Craig, "Butch" Jenkins, Skippy Homeier, Dorothy Patrick, Sharon McManus, Ray Collins, Darryl Hickman.

JUVENILE REHABILITATION DRAMA. An ex-baseball player buys a ranch in Texas, and takes under his wing a group of homeless boys. One of them persists in petty thievery, but when the baseball player is hurt, the boy rescues him from rising flood waters. The two return to the ranch, where the boy confesses his thefts, and returns the loot.

THE DEVIL'S MASK
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Henry Levin. PLAYERS: Anita Louise, Jim Bannon, Barton Yarborough, Michael Duane, Mona Barrie.

MELODRAMA. Among the wreckage of a transport plane, police discover five shrunken human heads. One of them is that of a white man with red hair, and the suspicion arises that it is the head of an explorer, supposedly lost on an expedition to South America. His daughter, suspecting foul play, hires a detective to trail her stepmother and a colleague of the explorer. The detective finds, however, that a taxidermist who worked for the explorer was the real murderer.

HOME ON THE RANGE
(Republic)

ASSOCIATE PRODUCER: Lou Gray. DIRECTOR: R. G. Springsteen. PLAYERS: Monte Hale, Adrian Booth, Sons of the Pioneers.

WESTERN. A feud arises between cattlemen and a ranch owner who insists upon protecting wild life on his ranch, and forbids hunters to trespass thereon. Eventually, the ranch owner triumphs over the thoughtless cattlemen.

THE MAN WHO DARED
(Columbia)

PRODUCER: Leonard Picker. DIRECTOR: John Sturges. PLAYERS: Leslie Brooks, George Macready, Forrest Tucker.

MELODRAMA. A newspaper columnist, crusading against murder convictions based on circumstantial evidence, tampers with evidence at the scene of a murder in such a manner that he is himself accused and convicted of the crime. On his way to the state prison, where he is to be executed, he escapes from his guard, and at the point of a gun forces a ballistic expert to prove that he did not commit the crime.

THE PHANTOM THIEF
(Columbia)

PRODUCER: John Stone. DIRECTOR: D. Ross Lederman. PLAYERS: Chester Morris, Jeff Donnell, Marvin Miller, Dusty Anderson.

DETECTIVE DRAMA. "Boston Blackie" exposes a fraudulent spiritualist who is blackmailing a wealthy woman.

LITTLE MR. JIM
(MGM)

PRODUCER: O. D. Dull. DIRECTOR: Fred Zinneman. PLAYERS: "Butch" Jenkins, Frances Gifford, James Craig, Henry O'Neill, Sharon McManus.

DOMESTIC DRAMA. An Army officer the father of a small boy, is heartbroken over the death of his wife, and takes to drink. He neglects the child, who is left to the care of a Chinese servant, much to the indignation of the ladies of the Army post. The Chinese, however, manages to wean the officer away from the bottle. Eventually it is revealed that the Chinese is a general, who has taken his menial position for diplomatic reasons.

BLUE SIERRA
(M-G-M)
(formerly Hold High the Torch)

PRODUCER: Robert Sisk. DIRECTOR: Fred Wilcox. PLAYERS: Elizabeth Taylor, "Lassie," Edmund Gwenn, Selena Royle, George Cleveland.

DOG STORY. This is the story of the rehabilitation of a dog who returns from a tour of duty with the Army's K-9 Corps. The animal has difficulty readjusting himself to civilian life, but with the aid of an understanding master, the change is successfully accomplished.

FREDDIE STEPS OUT
(Monogram)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Freddie Stewart, June Preisser, Jackie Moran, Frankie Darro, Noel Neill, Murray Davis, Milt Kibbee.

MUSICAL COMEDY. When a radio singer disappears, friends of a high-school boy who resembles the singer try to pass the boy off as the singer. Complications ensue which are eventually cleared up when the real singer reappears.

FABULOUS SUZANNE
(Republic - Steve Sekely)

PRODUCER-DIRECTOR: Steve Sekely. PLAYERS: Barbara Britton, Rudy Vallee, Bill Henry, Otto Kruger, Richard Denning, Veda Ann Borg, Iren Agey, Grady Sutton.

COMEDY-DRAMA. A waitress devises a method for beating the horses which proves infallible. Later, when she inherits a fortune from a patron of the restaurant where she works, she uses the same system in investing her money. Her broker tries to dissuade her from doing so, but she insists and, much to his surprise, her investments prove lucrative. Eventually, she falls in love with the broker's brother, and marries him.

DUEL IN THE SUN
(UA - Vanguard Films)

PRODUCER: David O. Selznick. DIRECTOR: King Vidor. PLAYERS: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish.

WESTERN. This Technicolor feature is laid in the Texas Panhandle in the 19th century, at a time when the cattle-barons of the old west were trying to prevent the railroads from crossing their property. Two brothers fall in love with a half-breed Indian girl and eventually, one of them wins her.

MR. ACE
(UA - Tivoli)

PRODUCER: Benedict Bogeaus. DIRECTOR: Edwin L. Marin. PLAYERS: George Raft, Sylvia Sidney, Sid Silvers, Jerome Cowan, Stanley Ridges, Sara Haden, Alan Edwards.

POLITICAL DRAMA. An ambitious woman, who wants to become Governor of her state, enlists the aid of a crooked politician to further her aims. She is elected on a reform ticket, and, after having had a change of heart, sees that the crooked politician and his friends are sent to jail.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2928-2929.

Running times are those furnished by the distributor.

VISITING VERA CRUZ (MGM)
Fitzpatrick Traveltalks (*T-715*)

Glimpses of Vera Cruz, a city abounding in Spanish culture and remnants of ancient civilization, are shown in striking Technicolor. Natives entertain visitors with traditional dances in colorful costumes. Interesting fishing scenes add entertainment value to this diverting subject.

Release date, March 16, 1946 — 9 *minutes*

WINNING BASKETBALL (RKO)
Sportscope, No. 6 (64,306)

The basketball team of Oklahoma A. and M., otherwise known as the Aggies, is the team that demonstrates basketball technique. The short explains the buildup for a big game and finishes with shots of a contest between the Aggies and DePaul of Chicago at New York's Madison Square Garden.

Release date, January 25, 1946 — 8 *minutes*

OUR OLD CAR (MGM)
Passing Parade (*K-776*)

John Nesbitt traces the history of the American motor car from the early days of the Stanley Steamer to today's modern streamlined automobile. The story is told in a nostalgic and pleasing manner. Cyril Endfield directed.

Release date, not set — 10 *minutes*

MOVIELAND MAGIC (WB)
Technicolor Special (2003)

Here's a musicalized tour of a Hollywood studio with singing guides pointing out various notables and trick stage sets. Stars who appear are Anne Shirley, John Payne, Fuzzy Knight, Jane Wyman and Dennis Morgan.

Release date, March 9, 1946 — 20 *minutes*

SPRINGTIME FOR THOMAS (MGM)
Technicolor Cartoons (*W-735*)

Tom and Jerry have a temporary letup in their feud. Jerry is disgusted because Tom is too busy with romance. Jerry enlists the aid of an ally cat who becomes a rival for the lady's affections. The result is amusing.

Release date, March 30, 1946 — 9 *minutes*

FLICKER FLASHBACKS (RKO)
No. 5 (64,205)

A 1908 Biograph drama titled "The Usurer" or "Money Is Not All" and a 1909 drama starring Blanche Sweet are re-edited for this latest Flashback and wrapped up with a humorous sound track.

Release date, February 1, 1946 — 7 *minutes*

WINGS OF COURAGE (Univ.)
Person-Oddities (1367)

This contains scenes of Mrs. Alverna Babbs, of Moultrie, Ga., who, without legs, flies her own plane and leads a near-normal life; Mrs. Oscar O'Connor who makes artistic containers out of jars and bottles; Mrs. Fannie Branson making life-like miniature horses; Gus Yearicks cutting his hedges into unusual forms, and Clarence Tuska, who made his own lawn-mower out of old razor blades.

Release date, March 25, 1946 — 9 *minutes*

MUSICAL MASTERPIECES (MGM)
Miniatures (*M-783*)

"Flight of the Bumble Bee," "Donkey Serenade" and "Tales of the Vienna Woods" are featured in a pleasing musical short. Carlos Ramirez and Lucille Norman sing the familiar songs in attractive settings. Sam Baerwitz produced and Merril Pye directed.

Release date, not set — 10 *minutes*

MICHIGAN SKI-DADDLE (WB)
Sports Parade (2503)

This Technicolor short considers the fine art of water skiing with Chuck Sligh, national champion, showing just how easy it all is. The short is dressed up with pretty girls in bathing suits.

Release date, February 9, 1946 — 10 *minutes*

MUSICAL SHIPMATES (WB)
Featurettes (2105)

Here is a picturization of the radio broadcast, Meet Your Navy. Musicians and singers now in the Navy, in training at the Great Lakes Training Center, offer six numbers, some large-scale, some scaled down to quartette size.

Release date, February 16, 1946 — 20 *minutes*

THE EXTERMINATOR (20th-Fox)
Terrytoons (6507)

Goosey Gander finds himself up to his wings in trouble when he attempts to rid his friend's home of mice. Everything Goosey tries backfires, which accounts for the comedy.

Release date, November 23, 1945 — 7 *minutes*

APPLE ANDY (Univ.)
Lantz Color Cartunes (1324)

Andy the Panda eats too many green apples, falls asleep and has a nightmare in which the devil entices him into Hades and stuffs him full of apples, applesauce and apple juice.

Release date, May 20, 1946 — 7 *minutes*

PINS AND CUSHIONS (20th-Fox)
Sports Reviews (6301)

This Paul Douglas sports subject considers the method and madness of bowling and billiards. Joe Falcaro demonstrates the art of bowling, and a lovely lady exhibits a definite know-now about billiards.

Release date, February 1, 1946 — 8 *minutes*

SNOW EAGLES (WB)
Sports Parade (2505)

With the ski trails of St. Jovite in Quebec, Canada, as the setting, the subject starts off with a group of skiiers as they set out for sport. Before long, the camera catches them in all sorts of skiing thrills.

Release date, March 30, 1946 — 10 *minutes*

IN DUTCH (RKO)
Walt Disney Cartoons (64,104)

Pluto is in Holland this time, delivering milk in a little Dutch dog cart. He meets Dinah, the Burgomaster's pet dachshund and during the process of getting acquainted Pluto inadvertently rings the dike alarm bell. Both dogs are chased out of town. But when a leak actually appears in the dike, the dogs spread a genuine alarm and save the town.

Release date, May 10, 1946 — 7 *minutes*

SEA MELODY (RKO)
Headliner Revivals (63,204)

Ted Fio Rito and his orchestra get involved here with a love story and a cross-country tour. Ted's singer, Muzzy Marcellino, finds the girl of his dreams during the tout, but the girl's mother objects to musicians in the family. Then the orchestra is invited aboard a boat for a farewell party. They are trapped on the boat and unwillingly set sail for the Orient. But that's all right with Muzzy, since the girl friend is a passenger. Music soothes the prospective mother-in-law in time for a music-and-romance finale.

Release date, March 15, 1946 — 19 *minutes*

CHIMP ON THE LOOSE (Univ.)
Variety Views (1348)

A rougish chimpanzee in search of adventure becomes entangled with a water faucet, a soda water bottle, tubes of toothpaste and shaving cream, and laundry soap. The conclusion finds him alone at the wheel of a speeding automobile.

Release date, April 1, 1946 — 10 *minutes*

CARTUNE CRUSADER (Univ.)
Person-Oddities (1368)

Arthur Szyk, political cartoonist, whose campaigning against the Axis is famous, shows his work. Other scenes include a collection of oil burning lamps, a collector of unique chess sets, Mrs. Jane Manske creating her famous ceramic dolls, and a wedding of a midget couple in Austin, Tex.

Release date, April 1, 1946 — 9 *minutes*

ROOSEVELT—MAN OF DESTINY (Univ.)
Special Featurettes (1203)

This is a newsreel biography of the late Franklin D. Roosevelt from the time when he first took office in 1933 to his death. It includes scenes of the delivery of some of his historic speeches, as well as shots of the various Big Three meetings. The picture concludes with the newsreel scenes of the funeral procession and burial last April.

Release date, April 12, 1946 — 18 *minutes*

OH, PROFESSOR, BEHAVE (RKO)
Leon Errol Comedies, No. 3 (63,703)

Leon's continued marital troubles provide the subject matter for his latest comedy. This time Leon rents a room in his house to a professor who, unknown to him, is an attractive blonde. This, of course, would be all right with Leon but it isn't all right with the good wife. After a period of vase-throwing, Leon and the wife are friends again and the professor moves out of the house.

Release date, March 1, 1946 — 18 *minutes*

DAUGHTER OF DON Q (Rep.)
Serial Story

The proprietor of an antique shop discovers an ancient land grant giving Don Quantaro, an early settler of California, a large tract of land which is now the business district of a city and worth millions. One of the descendants of Don Q decides he wants the land for himself and so begins to murder all his relatives. One of these relatives, an attractive girl, joins forces with a newspaper reporter and tracks down the fiend. Each episode deals with a series of murders until finally the real heir to the land is discovered. Adrian Booth and Kirk Alyn are the featured players.

Release date not set — 12 *chapters*

KING OF THE FOREST RANGERS (Rep.)
Serial Story (582)

An investigation of strange, prehistoric towers in one of the great national parks is undertaken by an eminent archaeologist. The expedition seems ostensibly in the interests of science, but actually it is for evil ends. The subsequent episodes deal with the scientist's murderous efforts to gain possession of the plots of land upon which the towers stand. Larry Thompson, playing a forest ranger, finally discovers platinum mines on the sites and defeats the nefarious plans of the professor.

Release date, April 27, 1946 — 12 *chapters*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiot's Deluxe (17½) (Stooges)	7-20-45	2579

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
7409	Vine Women and Song (22½) (Billy Vine)	9-6-46	2807
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	....
7404	A Bird in the Head (17) (Stooges)	2-28-46	....
7405	Uncivil War Birds (17) (Stooges)	3-29-46	....
7406	The Three Troubledoers (17) (Stooges)	4-25-46	....
7421	The Mayor's Husband (16) (H. Herbert)	9-20-46	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) H. Herbert	2-1-46	....
7425	Hiss and Yell (18) (V. Vague)	2-14-46	....
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	....
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	....
7438	Jiggers, My Wife! (18)	4-11-46	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
6502	Rippling Romances (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....

PHANTASIES CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
6704	Bobby Socks (6)	7-12-45	2579

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
7701	Simple Siren (6½)	10-25-45	2737
7702	Kongo Roo (6)	4-18-46	....

FOX & CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	2807

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....

PANORAMICS

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
7901	The Magic Stone (10)	11-8-45	....

FILM VODVIL

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	....
7955	Art Mooney & Orchestra (11)	4-4-46	....

COMMUNITY SING (Series 9)

Prod. No.	Title	Rel. Date	P.D. Page
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
7651	Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	....
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	....
7657	Chickery Chick (10) (Leibert)	3-7-46	....
7658	Symphony (Baker)	4-11-46	....

SCREEN SNAPSHOTS (Series 24)

Prod. No.	Title	Rel. Date	P.D. Page
6859	No. 9 (9½)	5-17-45	2807
6860	No. 10 (10)	7-27-45	2807

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
7851	No. 1 (25th Anniversary Special) (9)	9-7-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 Movie Stuntmen & Doubles (9)	1-17-46	....
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	....
7857	(Victory Show) (9½)	3-15-46	....
7858	(Looking Back)	4-25-46	....

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	2807

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
7801	Champon of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	....
7806	Canine Champion (9½)	3-14-46	....
7807	Timberland Athletes (Lumberjacks)	4-18-46	....

FLIPPY (Color)

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
7601	Catnipped (7½)	2-14-46	2882

M-G-M

TWO-REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City (9)	8-25-45	2735

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas	1-26-46	....
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz	3-16-46	2927

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-560	Hollywood Scout (8)	4-14-45	2446

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
K-771	Great American Mug (10)		
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
K-776	Our Old Car (10)		2927

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-590	Little White Lie (11)	3-3-45	3251

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (10)		2927

TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (7)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	....
W-735	Springtime for Thomas (9)	3-30-46	2927

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4	4-26-46	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	....
U5-4	Togther in the Weather	3-22-46	....

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Peep in the Deep	4-26-46	....
E5-3	Service With a Guile (6)	4-19-46	....
E5-4	Klondike Casanova	5-31-46	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2908
J5-4	No. 4 (10)	4-19-46	....

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds	5-10-46	....

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R4-6	Game Bag (9½)	3-30-45	2363
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	....
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-22-46	....
R5-8	(Untitled)	5-17-46	....

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen	5-17-46	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	....

NOVELTOON (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
P4-6	A Self-Made Mongrel (8)	6-29-45	....

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	....
P5-3	Old MacDonald Had a Farm	5-31-46	....

COLOR CLASSICS CARTOONS (Color)

(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (6)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	Cured Duck (7)	10-26-45	2807

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	....
64,104	In Dutch (7)	5-10-46	2927
	SPORTSCOPES		
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
	HEADLINER REVIVALS		
	(1945-46)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Meloay (19)	3-15-46	2927
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy (17)	9-7-45	2807
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-In-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
	LEON ERROL		
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
	FLICKER FLASHBACKS		
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-46)		
64,201	No. 1 (7)	9-14-15	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	....
	THIS IS AMERICA		
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans In Paris (16)	10-19-45	2726
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	....
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	The Lost Lake (8)	10-45	2653
	SPORTS REVIEWS (Color)		
5354	Down the Fairways (8)	6-1-45	2579

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
	TERRYTOONS (Color)		
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable—The Mosquito (7)	6-29-45	2840
5520	Mighty Mouse and the Wolf (7)	7-20-45	2840
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2840
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	Talking Maggies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
	MARCH OF TIME		
V11-8	Memo from Britain (16)	3-23-45	2374
V11-9	The Returning Veteran (17)	4-20-45	2402
V11-10	Spotlight on Congress (16)	5-18-45	2453
V11-11	Teen-Age Girls (17)	6-15-45	2499
V11-12	Where's the Meat? (17)	7-13-45	2542
V11-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (16½)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
V12-5	Challenge to Hollywood	12-28-45	2768
V12-6	Life With Baby (21½)	1-26-46	2830
V12-7	Report on Greece (19)	2-21-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
	DRIBBLE PUSS PARADE		
5902	Do You Remember (8)	6-2-45	2579

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES		
9238	Woody Dines Out (7½)	5-14-45	2446
9289	Crow Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-1946)		
1321	Th Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home	4-15-46	....
1324	Apple Andy (7)	5-20-46	2927
	SWING SYMPHONIES		
9237	Sliphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9375	Author In Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusader (9)	4-1-46	2927
	VARIETY VIEWS		
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas	3-25-46	....
1347	Dog Tale	3-25-46	....
1348	Chimp on the Loose (10)	4-1-46	2927
	NAME-BAND MUSICALS		
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry In Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders (15)	10-21-45	2710

Prod. No.	Title	Rel. Date	P.D. Page
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Break	5-22-46	....
1309	Banquet of Melody	5-29-46	....
	SPECIAL SINGLE REEL MUSICAL		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing	5-27-46	....
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberland		....
1203	Roosevelt—Man of Destiny (18)	4-12-46	2927

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No	4-26-46	....
....	Pepito's Serenade		....
....	Choco Choco Amigo		....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	....
2804	Facing Your Danger (10)		....
2805	Girls and Flowers (10)		....
	TECHNICOLOR SPECIALS		
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	....
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean	4-13-46	....
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
	SPORTS PARADE (Color)		
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying (10)	6-30-45	2522
1511	Arabians in Rockies (10)	12-15-45	2611
1512	Days of '76 (10)	12-22-45	2908
1513	Cavalcade of Archery (10)	1-12-46	2882
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning	4-6-46	....
2507	Fin 'n Feathers	4-27-46	....
2508	Under Water Spear Fishing (10)		....
	MELODY MASTER BANDS		
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band (10)	3-16-46	2918
2607	Rhythm on Ice	4-20-46	....
2608	Dixieland Jamboree (10)		....
	BLUE RIBBON HIT PARADE (Color)		
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather (7)	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	9-15-45	2695
	(1945-46)		
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2895
2303	The Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish	4-6-46	....
2307	Daffy Duck and Egghead	4-20-46	....
2308	Katnip Kollege (7)		....
2309	The Night Watchman (7)		....
	MERRIE MELODIES CARTOONS (Color)		
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice (7)	6-30-45	248
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2822
1714	Holiday for Shoestrings (7)	2-23-46	2908
1715	Quentin Quail (7)	3-2-46	2895
1716	Baby Bottleneck (7)	3-16-46	2895
1717	Elmer's Hare Remover (7)	3-23-46	2895
1718	Daffy Doodles (7)	4-8-46	....
1719	Hollywood Canine Canteen (7)	4-20-46	....
1720	Hush My Mouse	5-4-46	....
	"BUGS BUNNY" SPECIALS (Color)		
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	2850
	(1945-46)		
2721	The Hair Raising Hare (7)		....
	VITAPHONE VARIETIES		
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3 (10)	7-14-45	2466
	(1945-46)		
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2408	Smart as a Fox (10)	4-27-46	....

OFFICIAL WAC FILMS

Title	Rel. Date	P.D. Page
Something You Didn't Eat (9)		2586
Here Come the Yanks (10)	8-30-45	2693
Victory Bond Caravan	11-1-45	....
That Justice Be Done (10)	10-18-45	2686
Hollywood Victory Caravan (20)	11-1-45	....
Food and Famine	1-27-46	....
UNRRA Reports to the U. S.	1-3-46	....

MISCELLANEOUS

Title	Rel. Date	P.D. Page
Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidanek (Artkino) (10)		2522
Caledonia (Astor) (18)		2653
Story of D.D.T. (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
482	Manhunt of Mystery Island (15 episodes)	3-17-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	2908
484	Purple Monster Strikes (15 episodes)	10-6-45	2908
	(1945-1946)		
....	Daughter of Don Q (12 episodes)		2927
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
....	The Crimson Ghost		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9881	The Master Key (13 episodes)	4-25-45	2415
1681-1693	Royal Mounted Rides Again	10-23-45	....
	(1945-1946)		
1581-1593	Secret Agent X-9	7-24-45	2638
1781-1793	The Scarlet Horseman	1-22-46	....
1881-1893	Lost City of the Jungle	4-23-46	....

SERVICE DATA on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2931.

Abilene Town (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 16, '46, p. 51; March 2, '46, p. 58; March 16, '46, pp. 55, 60.

Adventure (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 16, '46, p. 51; March 16, '46, p. 58; March 30, '46, pp. 62, 71.

Bandit of Sherwood Forest (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—February 23, '46, p. 57; March 23, '46, pp. 51, 54.

Because of Him (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 30, '46, p. 70.

The Bells of St. Mary's (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—140.0%
Round Table Exploitation—December 15, '45, p. 66; December 29, '45, p. 56; January 12, '46, p. 61; January 19, '46, pp. 50, 52; February 2, '46, p. 50; February 9, '46, pp. 48, 60; February 16, '46, p. 50; March 9, '46, p. 52; March 23, '46, p. 58; March 30, '46, p. 70.

Black Market Babies (Mono.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 16, '46, p. 56.

Breakfast in Hollywood (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 2, '46, p. 56; March 23, '46, p. 58.

Cinderella Jones (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 16, '46, p. 58; March 23, '46, p. 50; March 30, '46, p. 71.

Cornered (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.4%
Round Table Exploitation—December 29, '45, p. 54; February 2, '46, p. 59; March 23, '46, p. 59.

Deadline at Dawn (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 30, '46, p. 63.

Diary of a Chambermaid (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—March 23, '46, p. 51.

Dick Tracy (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 23, '46, p. 58.

Doll Face (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—106.3%
Round Table Exploitation—January 26, '46, p. 50; March 2, '46, p. 57; March 23, '46, p. 50; March 30, '46, p. 63.

The Harvey Girls (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—119.6%
Round Table Exploitation—February 23, '46, pp. 58, 59; March 30, '46, p. 70.

The Last Chance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 22, '45, p. 46; March 16, '46, pp. 55, 56; March 23, '46, p. 58; March 30, '46, pp. 59, 63.

Letter for Evie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 30, '46, p. 63.

Little Giant (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 30, '46, p. 62.

The Lost Weekend (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—137.8%
Round Table Exploitation—January 26, '46, p. 51; February 2, '46, p. 59; February 9, '46, p. 46; February 16, '46, p. 47; March 2, '46, pp. 56, 59; March 23, '46, p. 59; March 30, '46, pp. 59, 71.

Portrait of Maria (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 23, '46, p. 59.

Rhapsody in Blue (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—115.2%
Round Table Exploitation—June 30, '45, p. 50; August 25, '45, p. 48; September 29, '45, p. 58; October 6, '45, p. 59; October 13, '45, p. 44; October 27, '45, p. 43; November 10, '45, pp. 48, 50, 51, 53; November 17, '45, pp. 55, 57; December 1, '45, pp. 46, 47, 51, 54; December 15, '45, p. 58; December 22, '45, pp. 47, 51; December 29, '45, pp. 52, 60; January 5, '46, pp. 52, 53; February 2, '46, p. 53; February 9, '46, pp. 46, 48; February 16, '46, p. 51; February 23, '46, p. 56; March 2, '46, p. 56; March 9, '46, p. 53.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

San Antonio (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—109.4%
Round Table Exploitation—December 1, '45, p. 50; January 19, '46, p. 50; February 16, '46, pp. 47, 49; February 23, '46, p. 59; March 9, '46, p. 46; March 16, '46, p. 55; March 30, '46, pp. 62, 65.

Saratoga Trunk (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—December 15, '45, p. 66; March 9, '46, p. 48; March 23, '46, p. 51; March 30, '46, pp. 59, 68.

Sentimental Journey (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 23, '46, p. 59.

She Went to the Races (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 16, '46, p. 61.

The Spiral Staircase (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 23, '46, p. 57; March 2, '46, p. 56; March 23, '46, p. 58.

Tars and Spars (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 9, '46, p. 56; February 16, '46, p. 48; March 30, '46, p. 68.

They Were Expendable (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.2%
Round Table Exploitation—January 19, '46, pp. 50, 52; January 26, '46, p. 51; February 2, '46, p. 59; February 9, '46, p. 58; February 16, '46, p. 50; March 23, '46, p. 54.

Tokyo Rose (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 23, '46, p. 50.

Tomorrow Is Forever (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 16, '46, p. 58.

Up Goes Maisie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 2, '46, p. 57; March 23, '46, p. 50.

Whistle Stop (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 16, '46, p. 49; March 30, '46, p. 68.

Yolanda and the Thief (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 15, '45, p. 66; March 30, '46, p. 71.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2930, issue of April 6, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2928 and 2929, issue of April 6, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2909 and 2910, issue of March 23, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	..
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2930
Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2930
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	..
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
All Men Are Liars	RKO	....	Bonita Granville-Morgan Conway	Not Set	....	....	....	2776	..
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	..
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	.
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	...
Anna and the King of Siam	20th-Fox	....	Irene Dunne-Rex Harrison	Not Set	....	....	....	2907	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	...
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2930
Battle for Music	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2930
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	Not Set	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2930
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	...	....	....	2230	....
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	....	....	...	2776	....
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	......	.	2778	
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	....	....	....	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Sierra (color) (formerly Hold High the Torch)	MGM	....	Elizabeth Taylor-"Lassie"-Edmund Guenn	Not Set	....	....	2926	2216	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bon Voyage	20th-Fox	...	Jeanne Crain-Sir Aubrey Smith	Not Set				2230	
•Border Badman	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	59m	Sept. 1,'45	2625	2543	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	
Boy's Ranch	MGM	....	James Craig-"Butch" Jenkins	Not Set	....	....	....	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2930
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	....	....	2883	....
CAESAR and Cleopatra (color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....

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						M. P. Herald Issue	Product Digest Page		
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	...
California (Color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	...
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	....	....	2818	..
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	....	....	2883	.
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	.
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	60m	Mar. 30,'46	2918	2884	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	....	....	....	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summar (color)	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	....	....	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	82m	Feb. 16,'46	2849	2838	2930
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	..	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	Not Set	....	....	....	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	2898
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2930
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	...	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC		Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	
Dark Alibi (formerly Fatal Fingerprints)	Mono.	519	Sidney Toler-Benson Fong	Not Set	....	....	....	2809	....
Dark Corner, The	2oth-Fox	....	Lucille Ball-William Bendix	Not Set	99m	Apr. 6,'46	2925	2859	....
Dark Is the Night	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Intl.	....	Olivia de Havilland-Lew Ayres	Not Set	...	....	....	2883	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	..	....	.	2838	
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	2930
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	....	....	....	....	....
Devil's Mask, The	Col.	....	Anita Louise-Jim Bannon	May 23,'46	....	....	....	2926	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	....
Diary of a Chambermaid	UA	..	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2929	2748	2930
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2930
Ding Dong Williams	RKO		Glenn Vernon-Marcia Maguire	Not Set	....	....	....	2695	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2930
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
• Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	..	Maureen O'Hara-Dick Haymes	Not Set		....	...	2499	....
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
• Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EASY to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set				2366	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818		
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
† Fallen Angel	20th-Fox	612	Alice Faye-Dane Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino		Documentary	Not Set	70m	Sept. 15,'45	2645		
Fandango (color)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	...
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
• Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
Fighting Texan	Mono.	....	Johnny Mack Brown-Reno Blair	June 8,'46	....	....	....	....	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
• Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	59m	Sept. 1,'45	2625	2543	....
Flying Serpent	PRC		George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	..
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
From This Day Forward	RKO	616	Joan Fontain-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
• Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2898
Frontier Gunlaw (formerly Prairie Raiders)	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
Freddie Steps Out	Mono.	....	Freddie Stewart-June Preisser	Not Set	....	....	....	2926	....
GALLOPING Thunder	Col.		Charles Starrett-Smiley Burnette	Apr. 25,'46				2778	
Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810

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Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	....
Gay Intruders, The	Four Continenta	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	..
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	....	....	....	2792	...
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
(formerly Colorado Serenade)									
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2898
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	.
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	.
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	...
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	.
Glass Alibi	Rep.	....	Paul Kelly-Anne Gwynne	Not Set	....	....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....		....
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	.	...		2784	
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
† HARVEY Girls, The (color) (Block 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2930
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	...
Heartbeat	RKO	....	Ginger Rogers-Jean Pierre Aumont	Not Set	....	....	....	2883	..
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	...	...		2838	
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (Color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	...	....	....	2764	....
Home on the Range	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	....	....	....	2926	...
Hoodlum Saint (Block 16)	MGM	618	William Powel-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	.
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	...
† House on 92nd St., The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
(formerly Now It Can Be Told)									
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	..	....	....	2786	...
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	...
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	.
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	...
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	..
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806		..
I've Always Loved You (color)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
(formerly Concerto)									
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka Champ	Mono.	506	Joe Kirkwood-Elyse Knox	Not Set	....	....	....	2809	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (British)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
(formerly The Way to the Stars)									
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
(formerly The Story of Jolson)									
Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	....	....	....	2756	....
(formerly Exposed by the Crime Doctor)									
KID from Brooklyn, The (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
†Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	...
Lady of Fortune (Reissue)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	...
(formerly Becky Sharp)									
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	
Lightning Raiders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2930
Little Mr. Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	....	....	....	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	...
• Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	...
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	...
• Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2930
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	...	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	....	Leslie Brooks-George Macready	May 30,'46	....	....	....	2926	....
Margie (color)	20th-Fox	....	Jeanne Carin-Alan Young	Not Set	....	....	....	2884	....
Marie Louise	Mayer-Burnstyn	...	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	...
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	...
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	...
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
• Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	...
Mr. Ace	UA	....	George Raft-Sylvia Sidney	Not Set	....	....	....	2926	....
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Not Set	....	....	....	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	....	....	....	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2898
Mysterious Intruder	Col.	....	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	...
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	....	....	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca	UA	....	Marx Brothers-Lois Collier	May 10,'46	....	....	....	2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	....	....	....	2278	....
Night Train to Memphis	Rep.		Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	...
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava-Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
Our Hearts Were Growing Up (Block 5)	Para.	....	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths (formerly Strange Voyage)	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25 '45	87m	Sept. 8,'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.		Pat O'Brien-Ruth Warrick	Mar. 21,'46	...	....	...	2776	
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Phantom Thief, The	Col.	....	Chester Morris-Jeff Donnell	May 2,'46	....	....	....	2926	....
Pink String and Sealing Wax	Eagle-Lion		Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757		
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40			
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Rainbow Over Texas	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2883	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	

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Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	.	.
Renegades (Color)	Col.	....	Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	...
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
• Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	...
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	..
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 25,'45	2725	1431	2930
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	May 10,'46	....	....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Searching Wind, The	Para.	....	Robert Young-Ann Richards	Not Set	....	....	....	2884	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Senorita from the West, The	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
• Sensation Hunters (formerly Party Girl)	Mono.	407	Doris Merrick-Eddie Quillan	Oct. 13,'45	62m	Dec. 1,'45	2734	2418	....
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2930
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	....	....	2543	....
• Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	....	....	....	2809	....
• She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	....	....	....	2870	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	....	....	....	2778	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	....	....	2907	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	....	....	2628	....
Smooth as Silk (formerly Notorious Gentleman)	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Apr. 2,'46	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	....
Somewhere in the Night	20th-Fox	....	John Hodiak-Nancy Guild	Not Set	....	....	....	2859	....
Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45				2628	
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	..	....	...	2776	..
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2898
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	....	....	....	....	....
Star from Heaven	MGM	. .	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB	...	Bette Davis-Glenn Ford	Not Set	....	....	....	2756	
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strang Conquest	Univ.	530	JaneWyatt-Lowell Gilmore	May 10,'46	. ..	....	....	2883	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Not Set	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	...
Stranger, The	RKO		Edw. G. Robinson-Loretta Young	Not Set	..	....	....	2756	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	....	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
• Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Belita-Barry Sullivan	Not Set	101m	Mar. 30,'46	2917	....	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....

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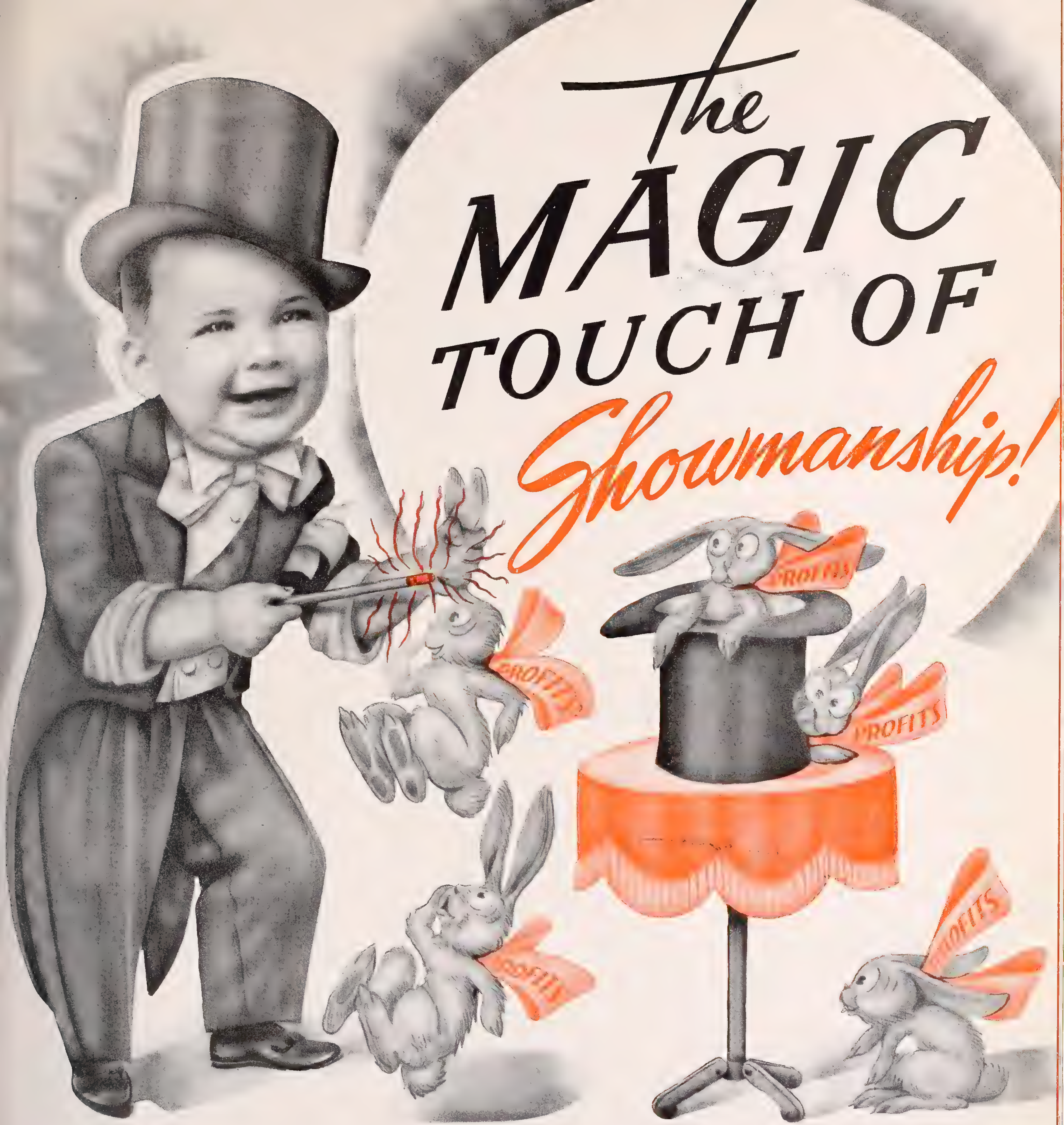
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	...
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	..
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC		Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	....	....	....	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Texas Jamboree	Col.	.	Ken Curtis-Jeff Donnell	Not Set	....	....	....	2786	....
These Three (Reissue)	Film Classics		Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	. .	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools	MGM	. . .	Margaret O'Brien-Lionel Barrymore	Not Set	....	....	....	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Thunder Town	PRC	. .	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	2927	....
● Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the End of Time	RKO		Dorothy McGuire-Guy Madison	Not Set	....	....	...	2784	
Time for Two (formerly Two Smart People)	MGM	....	John Hodiak-Lucille Ball	Not Set	....	....	....	2748	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2930
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1 '45	86m	Nov. 17,'45	2718	2384	2898
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	....	....	2748	....
Trouble with Women	Para.	. .	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	OWI-WAC-Col.	....	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	....	....	....	2870	....
Undercover Woman (formerly Passkey to Danger)	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	.			2748	
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB		Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	90m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	....	....	....	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA		George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Oct. 9,'45	69m	June 16,'45	2498	2366	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Reservations	RKO	....	Claudette Colbert-John Wayne	Not Set	....	....	....	2884	....
Woman in the Window The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacueline White	Not Set	....	....	....	2883	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2663

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2909 and 2910.


The MAGIC TOUCH OF Showmanship!
PROFITS
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Nothing up his sleeve! . . . no *gimicks* . . . no *gags* . . . BUT . . . plenty of *moolah* in YOUR Box Office . . . when The PRIZE BABY does his favorite trick . . . of pulling PROFITS out of a hat ★ ★ ★ He's been doing this stunt for Twenty-Five Years . . . and he's never used anything but TRAILERS and ACCESSORIES to pull it off . . . proof that it's not one of those "*faster-than-the-eye*" gags . . . because . . . TRAILERS and ACCESSORIES *insist* on being SEEN! ★ ★ ★ No, The PRIZE BABY is no *magician*, brother . . . just a *smart* Showman . . . which is why all he needs . . . to do this trick . . . is "The Magic Touch of Showmanship" # # #

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

The Last Farewell

as played by

JENNIFER JONES · HERBERT MARSHALL

in

DUEL in the SUN

A Memorable Moment in the SELZNICK INTERNATIONAL
All-Star Technicolor Production

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MR. WILL HAYS,
28 W. 44TH STREET,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Night in Paradise
- Easy to Wed
- Wanted for Murder
- She-Wolf of London
- Sheriff of Redwood Valley
- The Cat Creeps
- Home on the Range
- Devil Bat's Daughter
- Joe Palooka, Champ

PETRILLO MOVES IN WITH DEMAND ON HOLLYWOOD FOR MUSIC INCREASE OF 614%

MAJORS POOL PICTURES AND GROSSES TO SHARE MARKET IN EUROPE AND ASIA

ATA MEETS FIRST OPPOSITION IN MIDWEST; WEHRENBERG MOVES TO REVITALIZE MPTOA

KANSAS CITY OWNERS DEMAND ACTION ON EXTENDED RUNS

VOL. 163, NO. 2; APRIL 13, 1946

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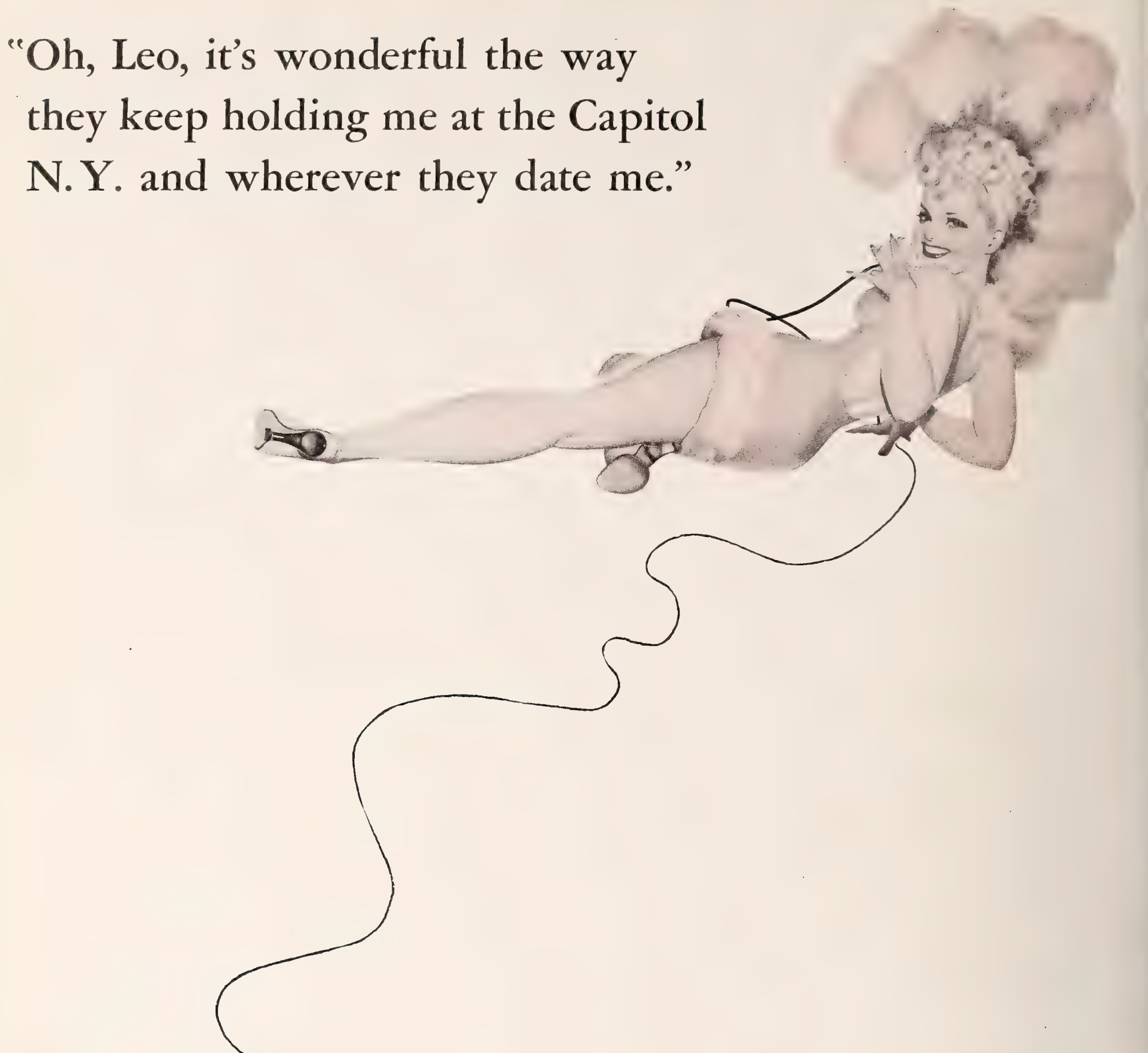
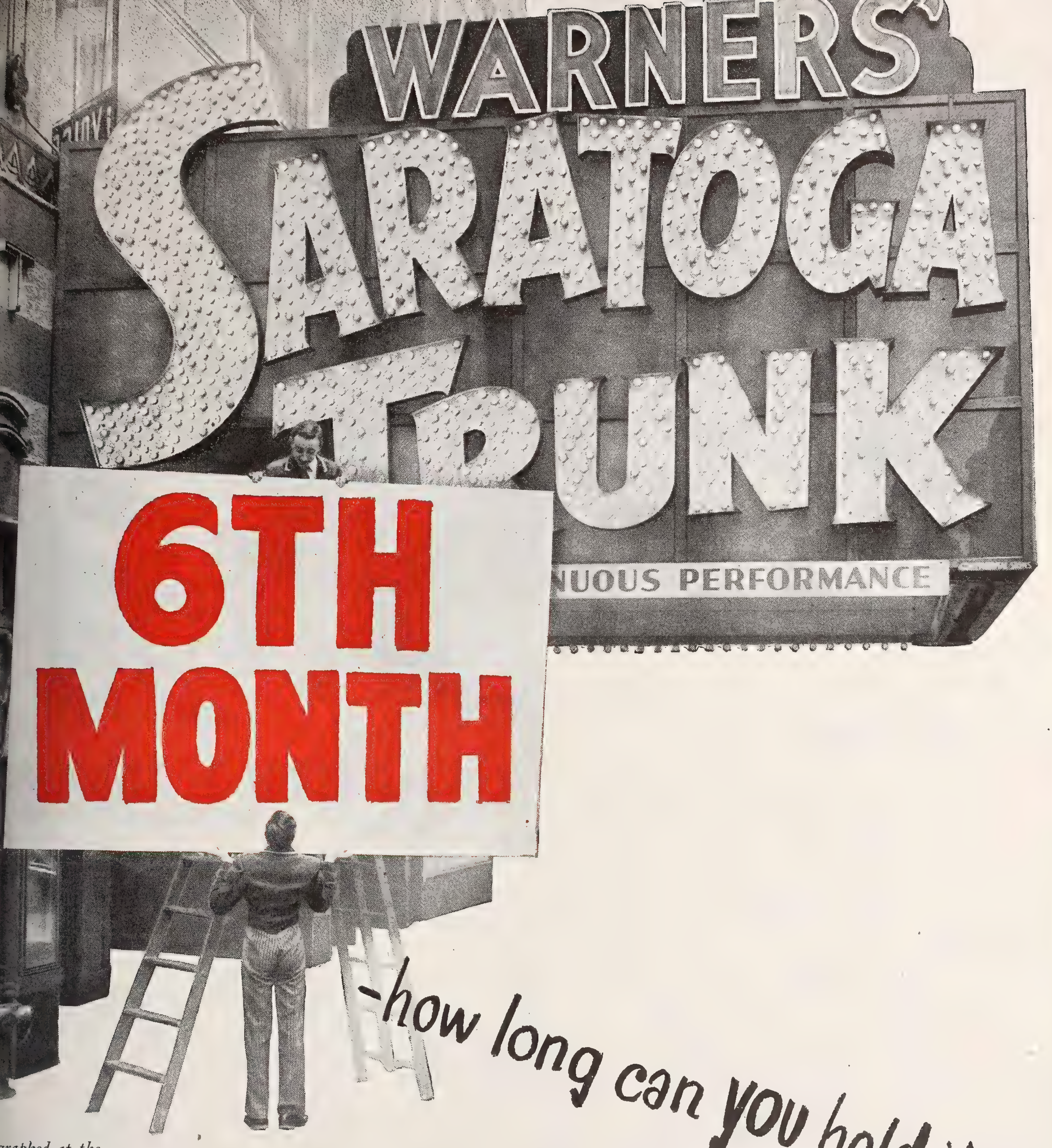


"Oh, Leo, it's wonderful the way they keep holding me at the Capitol N. Y. and wherever they date me."

"Naturally! M-G-M's Technicolorious 'ZIEGFELD FOLLIES of 1946' is the Biggest Show since films began. Just come as you are toots and prepare to stay!"

At the moment of going to press "Ziegfeld Follies of 1946" is in its 4th Week at Capitol Theatre, N. Y. And still going strong!


WARNERS'
SARATOGA TRUNK
NUOUS PERFORMANCE
6TH MONTH
-how long can you hold it?

graphed at the
wood, N. Y.
the two Broadway
devoted exclusively
rner Product.

GARY
INGRID
COOPER · BERGMAN
in EDNA FERBER'S
"SARATOGA TRUNK
with FLORA ROBSON
HAL B. WALLIS PROD'N. · DIRECTED BY SAM WO
SCREEN PLAY BY CASEY ROBINSON · FROM THE NOVEL BY EDNA FE
MUSIC BY MAX STEINER

a strange story of a strange devotion!

THE LONELY SISTER... She kept her shadowed secret as long as she dared!

THE LOVELY SISTER... In her heart—a desperate yearning for a dangerous love!

THE MAN IN BLACK... He loved them both, but couldn't belong to either!

THE MAN IN DOUBT... Too wise to fool—or to trust!

IDA LUPINO · PAUL HENREID
OLIVIA DE HAVILLAND SYDNEY GREENSTRE

WARNERS' *"Devotion"*

PICTURE OF THE MONTH! REDBOOK MAGAZINE

WITH NANCY COLEMAN · ARTHUR KENNEDY · DAME MAY WHITTY · VICTOR FRANCEN
DIRECTED BY CURTIS BERNHARDT · PRODUCED BY ROBERT BUCKNER
Screen Play by KEITH WINTER • Original Story by THEODORE REEVES • Music by ERICH WOLFGANG KORNGOLD

WARNERS' STRAN

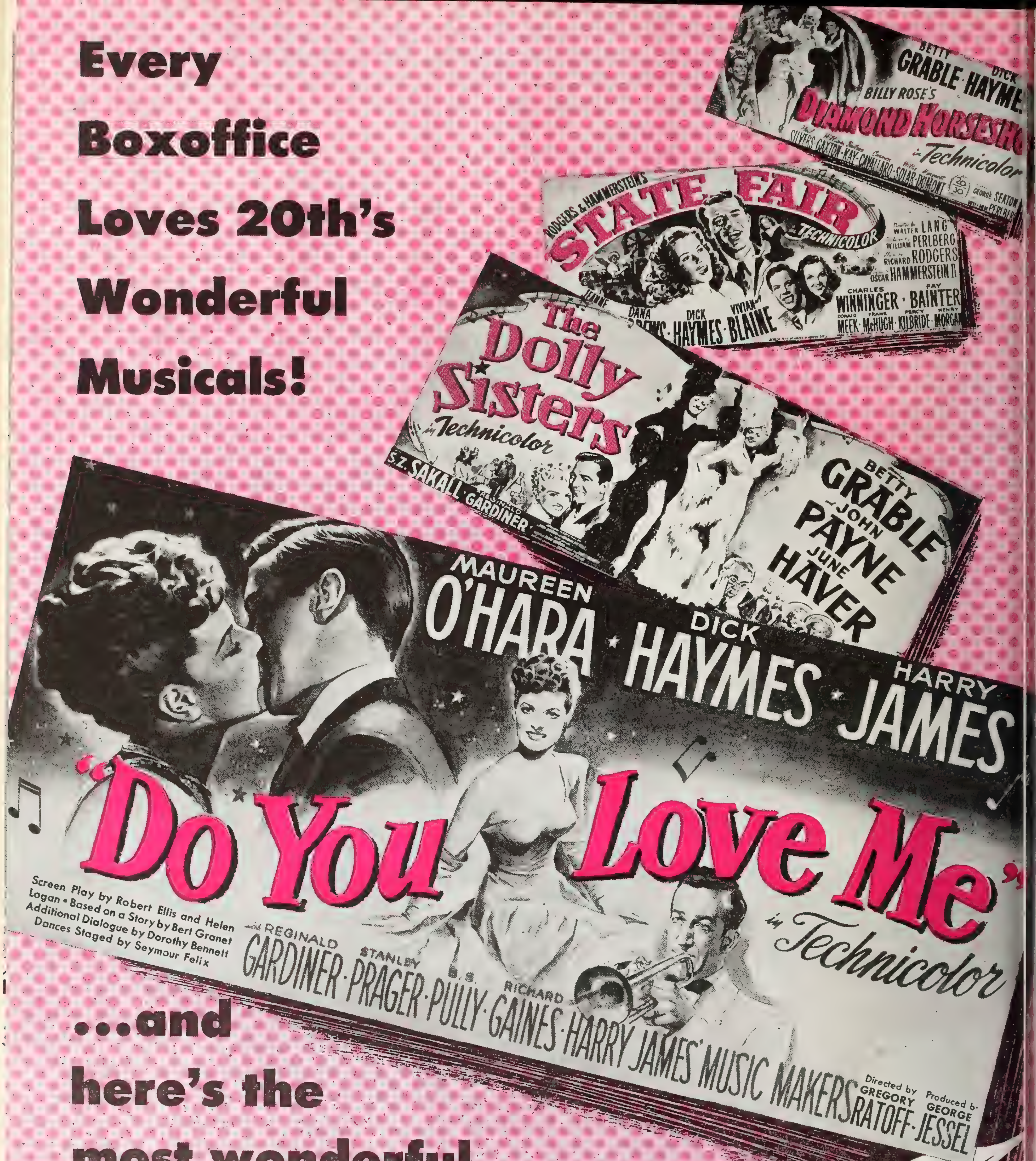
"Big STRAND" "WONDERFUL STRAND"

WORLD PREMIERE IN NEW YORK
LINES IN THE MORNING! LINES AT NIGHT!

NOW

PLAYING

Every Boxoffice Loves 20th's Wonderful Musicals!


BETTY GRABLE · DICK HAYMES
BILLY ROSE'S
DIAMOND HORSESHOE
in Technicolor
PHIL SILVERS · WILLIAM GAXTON · BEATRICE KAY · CARMEN CAVALLARO · WILLIE SOLAR · MARGARET DUMONT
GEORGE SEATON
WILLIAM PERLBERG
RODGERS & HAMMERSTEIN'S
STATE FAIR
TECHNICOLOR
JEANNE CRAIN · DANA ANDREWS · DICK HAYMES · VIVIAN BLAINE
CHARLES WINNINGER · FAY BAINTER
DONALD MEEK · FRANK McHUGH · PERCY KILBRIDE · HENRY MORGAN
WALTER LANG
WILLIAM PERLBERG
RICHARD RODGERS
OSCAR HAMMERSTEIN II
The Dolly Sisters
in Technicolor
BETTY GRABLE · JOHN PAYNE · JUNE HAVER
S. Z. SAKALL · REGINALD GARDINER
MAUREEN O'HARA · DICK HAYMES · HARRY JAMES
"Do You Love Me"
in Technicolor
with REGINALD GARDINER · STANLEY PRAGER · B. S. PULLY · RICHARD GAINES · HARRY JAMES' MUSIC MAKERS
Directed by GREGORY RATOFF · Produced by GEORGE JESSEL

Screen Play by Robert Ellis and Helen Logan • Based on a Story by Bert Granet
Additional Dialogue by Dorothy Bennett
Dances Staged by Seymour Felix

...and here's the most wonderful of all...from 20th Century-Fox

Music and Lyrics by Jimmy McHugh, Harold Adamson, Herbert Magidson, Matty Malneck, Harry Ruby, Harry James, Lionel Newman and Charles Henderson

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* TERRY RAMSAYE, *Editor*

Vol. 163, No. 2 April 13, 1946

CAESAR MOVES IN

NOW Mr. James Caesar Petrillo has crossed the Rubicon into movieland. Some years ago, as recorded in this journal, he said that he would in time get around to the pictures in his campaign for domain over commercial music as the dominant executive of the American Federation of Musicians. This week he moved, with outgivings to the press Sunday indicating he demanded that producers increase the number of musicians employed at the studios and along with it grant a higher rate of pay.

Apparently Mr. Petrillo was unabashed by the fact that the Senate had just passed and sent to President Truman a bill to curb dictation to the radio industry with a provision to forbid forcing a broadcaster "to hire more persons than required for actual service".

One is not to be surprised that Mr. Petrillo should press his progress as a dictator. He has enjoyed encouragement by success and apparent approbation in high places in Washington, as a part of radical movements in a general political fabric.

The announced Petrillo program for the motion picture, substantially parallel with what he has effected in radio, would make him a dictator of increased costs with no relation whatever to the making of the product. It goes far beyond any reasonable concept of negotiations in behalf of labour, either in wage or working conditions.

When any person not a part of or responsible to management in any productive activity makes decisions on the number of persons employed and how much they are paid, the total concept of American industry and enterprise has been invaded, if not destroyed. The procedure is an extension of the well-known process of "featherbedding" into a method of expropriation.

The total effect in the case of the musicians and their boss is to lay a special extra-legal tax upon industry, its patrons and its investors.

Mr. Petrillo tends to become—in fact, has become—super-government, and by no choice, or opportunity of choice, of the governed. Meanwhile he is entirely within the law.

The current program can only add to the cost of pictures by the addition of musicians which the present lavish musical administrations of Hollywood have not required or desired.

■ ■ ■

16mm TOOL OR MENACE?

A NEW set of tensions is building up over the development of 16mm picture projects. Exhibitors in areas where the standard 35mm theatre service ends on the margins of sparsely settled regions of low buying power for some years have been viewing with concern the itinerant or "jack rabbit shows", mostly all equipped with the sub-standard pictures. Now post-war pressures by equipment manufacturers, seeking markets for machines and promoting discharged soldiers on exhibition projects in the hinterlands and elsewhere contribute to the state of interest, sometimes alarmed interest.

The subject is coming up for a deal of discussion in various areas. It is just this week specifically to be noticed on the agenda of the spring convention of the Independent Theatre Owners of Arkansas, at a joint session with distributors.

It would seem reasonable to expect that the organized industry and its distributors will not be found purposefully engaged in the encouragement of movements which would be invasive of the box office grosses of their customers. It is also almost a certainty, with present indications, that there will be, in some regions, an effort to use the physical facility and special capacities of the 16mm medium of distribution to reach previously unserved regions. So far the official announcements of plans have concerned only remote overseas areas.

In the main, and on the long pull, mechanisms and methods tend to win their way in all industries and businesses according to their basic capacity for service, and economy. If the 16mm mechanism can do an adequate job and at a price, it will in time make its way where it can so serve. It is also obvious that the 16mm projector is a mechanism which is equally available to all comers, and it is entirely possible some showman operating standard theatres will one day be finding opportunity to extend his areas of operation with the sub-standard mechanisms. Sixteen millimeter is not a label of a special order of showmanship or a special structure of industry. It is a tool of showmanship of special capacities and working within special limitations.

Alarms of the kind now being murmured have run through the history of all industry. Once the linotype was going to destroy the printing craft. Once power looms were to wipe out the weavers. Once actors saw their eternal doom in the advance of the films.

The little 16mm projector is just a new tool—looking for jobs.

■ ■ ■

THE Cancer Drive, after much vigorous discussion on the floor of the organization meeting for the American Theatres Association, stands under special official approval, as the last of the specialized drives to officially concern the industry. The resolution concerned was passed by a vote of 52 to 32. None of the opposition was to the cause itself, which, by reports now, is finding important support by interested showmen and their audiences.

■ ■ ■

THE passing of Mr. Alfred Reeves, for more than three decades manager for Mr. Charles Chaplin, at his pleasant home in California, takes a capable showman characterized by a remarkable modesty of bearing and soft-spoken British insistence. About three years ago he wrote the editor: "I am retiring because I was born in 1868." As usual, his mind was made up.

■ ■ ■

After studying *Who's Who*, Dr. Mapheus Smith, sociologist for the Selective Service, decides that the limelight of attention and fame shortens the lives of people. In our business quite a few seem willing to risk it. Meanwhile, Mr. George Bernard Shaw seems to stand it. Also, one cannot recall any motion picture star who ever died of either publicity or fame.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

MAJORS pooling strength to share Europe and Asia markets Page 14

PETRILLO moves to boost studios' music bill by 614 per cent Page 18

SEQUEL to St. Louis meeting forming ATA—by Red Kann Page 22

KANSAS CITY ITOA protests long runs on important pictures Page 22

RANK rallies his world forces at first international meeting Page 24

AMERICAN Theatres Association meets first opposition in midwest Page 25

WEHRENBERG calls on members to revitalize MPTOA policies Page 25

HOLLISTER to be featured speaker at Ampa Quigley Awards luncheon Page 33

ERIC JOHNSTON insists on full compliance with Production Code Page 33

ON THE MARCH—Red Kann in light comment on affairs of industry Page 34

SERVICE DEPARTMENTS

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Short Product at First Runs Page 46

What the Picture Did for Me Page 51

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Showmen's Reviews Page 2937

Advance Synopses Page 2939

Short Subjects Page 2940

Release Chart by Companies Page 2941

The Release Chart Page 2943

Closed Situation

R. E. CARNEY, exhibitor in Rolla, Mo., has purchased the town of Arlington, Mo., for $10,000 at a recent sheriff's auction. The town has a population of five persons and was sold as a result of a partition suit brought by Ben Tillman, co-owner, who said the 120 acres in the town are worth $40,000 to $50,000. Included in the sale were a brick store building, a 14-room hotel, a filling station and several houses and tourist cabins. Mr. Carney says he intends to make a summer resort out of the town.

Tax Advice

NEW YORK STATE'S motion picture theatres last Friday started showing a short subject explaining to State income tax payers how they can take advantage of the recent 50 per cent cut in income tax rates in filing their returns which are due Monday. A Democratic protest in the legislature against the use of State funds in connection with the making and showing of the film appeared likely because the film stresses that Governor Dewey recommended the cut.

The officials pointed out that last year, when the 25 per cent reduction was in force, several hundred thousand of the 2,000,000 tax payers failed to reduce the amount of their remittance in accordance with the rate of reduction. If only five or six per cent of the total should fail to do so this year, the cost to the State for mailing back refunds might amount to $75,000 to $80,000. The cost of the film, they pointed out, was less than $5,000.

Streaks of Color

THE color pot continues to variously simmer—with the continuing fact that many talk color and few make it, or can, with commercial practicality and artistic competence.

IN WASHINGTON—The office of the Publication Board of the Department of Commerce issued "Report No. 15476;" subtitled "Fiat Report No. 721," dated in European fashion, "30 January 1946," on "The Agfacolor Negative-Positive Method for Professional Motion Pictures," by Richard H. Ranger, Lt. Col., U. S. Signal Corps; Nathan D. Golden, Chief Motion Picture—U. S. Dept. of Commerce; Charles H. Carleton, Hollywood Color Film Corporation, H. Werner Sachs, Remington Rand Corporation, Harold C. Harsh, Ansco Film Corporation." This comes out of an expedition to Germany and results in some pages of formulae and diagrams. An accompanying note says the issuing board does not accept responsibility for technology or patent rights. The report is the product of an official expedition to Germany.

IN HOLLYWOOD—The Ansco division of General Aniline and Film Corporation has set up a study of the color situation at the seat of production by Major Garland C. Misener and J. Kneeland Nunan, who are to report to E. Allan Williford, vice-president. Ansco controls the basic German patents, making the recent German inquiry a curious performance. Dates for delivery of new process color film from this source continue speculative.

IN WASHINGTON, again, at the Department of Justice it was said this week that it has gone into a second phase of a study of the Technicolor investigation. A report is supposed to be due on the desk of Wendell Berge, Assistant Attorney General, about April 15. What or why is yet unclear.

Activity

A FULL day of activity in Washington, D. C., May 9, highlighted by a meeting with President Truman at the White House, has been arranged for the "collection kings" members of the motion picture industry's "24-Hour Club," it was announced Tuesday by Harold J. Fitzgerald, Milwaukee exhibitor, and national campaign director for the recent Red Cross Campaign. Following their visit with the President the group will have lunch with Basil O'Connor and other Red Cross officials. That evening cocktails will be served at the Statler Hotel followed by a dinner as guests of Spyros P. Skouras.

Complaint

THAT the government's sale of surplus film and projectors in Baltimore recently was improperly handled and catered to "certain commercial interests," was charged Monday in Washington by Col. James C. Wicker, president of Fork Union Military Academy. Col. Wicker said he sent an officer to Baltimore to purchase projectors and other equipment to be used for military educational purposes. He charged that the government had completely exhausted its supply of material by the time regular commercial and educational purchasers arrived on the scene He registered his complaint with several Congressmen and officials of the Surplus Property Board.

U. N. Trouble

TELEVISION coverage of the proceedings of the United Nations Security Council meeting at Hunter College in New York was discontinued over the weekend, leaving the dispute between two American Federation of Labor unions for control of television operators still up in the air. This was done by the simple expedient of removing the television camera from the Council Chamber, with the official explanation that the television "magic eye" camera was taken out for repairs and could not be replaced as there is only one "magic eye" camera, the only type that can be used in the chamber. The camera was used to present UNO proceedings to the working press who were unable to get into the meeting room.

Stand-in Cashier

MOTION picture theatre patrons were given a polite scolding for their box office manners by Beulah Schacht, feature writer for the St. Louis *Globe-Democrat,* who spent two days working as a cashier in the Fanchon & Marco Fox theatre. Women are better at outfumbling than men, said Miss Schacht, who said she watched women drag out key-chains, compacts, old ration books and other feminine impedimenture "but no dough," as they kept saying, "Oh, let me." Miss Schacht also took film-goers to task for handing wadded bills through the wicket, claiming it took the girls five minutes to unfurl the money to see the denomination.

Talent Competition

FOR the first time in motion picture history an Australian kangaroo has won a film talent contest and will soon be on its way by air to Hollywood from New Zealand. The search for the beast began some months ago when U. S. zoo owners were reluctant to loan out their animals for a screen career. The kangaroo was selected by the Australian people in a newspaper campaign for William Cagney's production of Thorne Smith's "The Stray Lamb." Meanwhile, the runner-up in the kangaroo contest will be transported by ship and will be used as a stand-in for the contest winner.

Sachson Moves

ARTHUR SACHSON this week was named general sales manager of Samuel Goldwyn Productions, Inc., that company announced Tuesday from its New York office. It is Mr. Sachson's first change of employer in 21 years. He joined Warner Brothers in 1925 and for the last four years has been assistant general sales manager for that company.

$1,000 a Minute

TELEVISION programs will cost $1,000 a minute to produce, and their waves will take up such wide bands of the radio spectrum that there seems little chance of more than one or two programs being available at once, Dr. S. C. Gilfillan, sociologist of the University of Chicago, told a meeting of the American Association for Advancement of Science last week in St. Louis. He also predicted that television eventually would enslave the public to their sets many hours a day. He pointed out that its effect on daily life would be enormous. For that reason, he said, television could not be left to the competition of free speech as other forms of communications have been, because "it is a natural monopoly, or something near to it."

London Calling

London Bureau

SIDNEY BERNSTEIN, British motion picture executive, head of Granada Theatres, Ltd., Wednesday announced the formation of Transatlantic Picture Corporation, financed jointly by American and British film interests. Alfred Hitchcock, producer, is a partner. Production plans now are for one feature annually in Great Britain and one in America. The organization's headquarters will be in London.

Global Studios

CARY GRANT and Sir Alexander Korda have completed a production arrangement which features a clause providing that interior sequences of the films will be made in the actual locale of the story, whether it be India, South Africa or any other place in the world. The star will join Sir Alexander in London later this year and their production program will begin early in 1947. This partnership arrangement in no way affects, but is in addition to the commitments Mr. Grant now holds with RKO, the producer announced.

High Flying Premiere

THE first aerial oceanic premiere of a motion picture was to be given Universal's "So Goes My Love," the Jack Skirball-Bruce Manning production starring Myrna Loy and Don Ameche, Thursday night in a Pan American Airways Constellation enroute to London. The plane on which the showing will be held is the first of Pan American's fleet to be equipped for motion picture projection. All of the other ships will later have such facilities. In keeping with the atmosphere of the premiere, the high-flying audience will be served with champagne.

Two to Go

WARNER BROTHERS' publicity department said this week the number of players, writers, directors and other contract personnel in the military services, totaling more than 50 at one time, is now down to two. The only ones still in uniform are Jeffrey Lynn, star, and Richard Hall, featured player.

PEOPLE

CLIFFORD GEORGE DICKINSON, until recently general sales manager of Grand National in England, has been appointed Monogram representative in Great Britain it was announced in New York last Friday.

JOHN MITCHELL, former New Jersey newspaperman, April 1 was appointed editor of Loew's house organ *LO!* succeeding MIKE SIMONS, who will devote his attention to *The Distributor,* MGM's sales publication.

FRANK H. DURKEE, retiring chief barker of the Baltimore Variety Club, was guest of honor at the club's annual banquet at the Hotel Belvedere in Baltimore April 2.

VERNON ADAMS, formerly Warner salesman in Oklahoma City, Monday was promoted to branch manager of the exchange, succeeding JOHN B. SOKLEY, who has returned to the Chicago sales department.

ALBERT A. SENFT, head of the Sterling Sign Company of New York, and retiring president of the Cinema Lodge of B'nai B'rith, will be guest of honor at a dinner to be tendered by the Lodge at the Hotel Commodore April 30.

ROBERT SCHLESS, Paramount International general manager for continental Europe, North Africa and the Middle East, arrived in New York from Paris last Wednesday to attend home office and studio conferences.

WILLIAM SATORI, continental European representative for Monogram, left New York Sunday for London, where he will establish his headquarters.

MRS. BERTHA HALL, a member of Johnson County, Kans., Republican committees, took office last week as a member of the Kansas State Board of Review, the state censor board for motion pictures.

JOHN CORFIELD, independent producer in England for J. ARTHUR RANK, was to arrive in New York this weekend from London. He will later go to Hollywood for conferences with screen writers and players.

DOUGLAS F. G. ELIOT, general purchasing agent for Western Electric, on Tuesday was elected a vice-president of the company in New York.

RUTGERS NEILSON, publicity manager of RKO Radio in New York, this week was nominated for president by the nominating committee of the Associated Motion Picture Advertisers. PHIL WILLIAMS, advertising manager of March of Time, was nominated vice-president.

JOSEPH BLUMENFELD, head of Blumenfeld Theatres in San Francisco, on Tuesday was elected president of Golden Gate Pictures in Hollywood.

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THIS WEEK the Camera reports:

THE DUKE OF HAMILTON is entertained in Hollywood. The scene is the Warner set of "Humoresque". The principals are the Right Honourable Walter Elliot, the Duke, John Garfield, and Joan Crawford. It was the Duke's first studio visit.

George Van

AT THE UNIVERSITY CLUB, Edison Centennial plans are examined by, seated, Terry Ramsaye, *Motion Picture Herald* editor; Douglas Stengel, General Motors; Glendon Allvine, Motion Picture Association; and, standing, John Coakley, committee historian, and George Oslin, Western Union. The Centennial is Feb. 11, 1947.

Jack Woods

MARCH OF TIME producer Richard de Rochemont, whose interest in French political affairs is based on personal knowledge, lunches in New York with French UN delegates. Left to right: Professor Henri Langier, Mr. de Rochemont, Ambassador Henri Bonnet and Jean-Pierre Benard.

CUBA will produce films, right. Manuel Alonzo, right, seated, who will operate the $100,000 studio, talks with President Grau San Martin, center, and Works Minister Jose San Martin. Standing are military aides and other government officials.

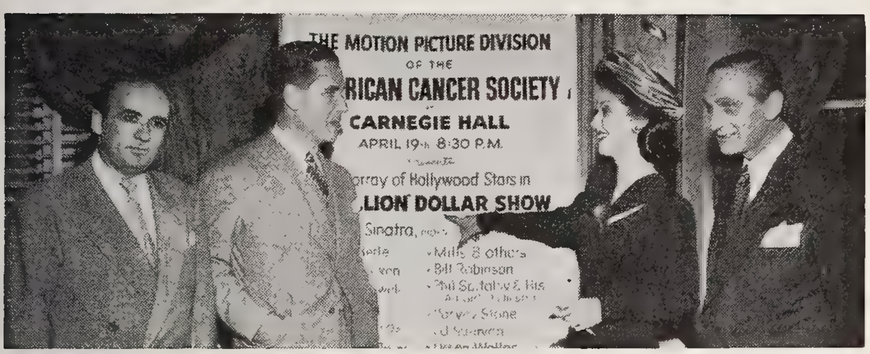
By the Herald

PLANNERS, left. Discussing the annual Variety Clubs of America "Humanitarian Award" dinner, to be held this year in New York, May 18: left to right, Robert J. O'Donnell, S. H. Fabian, Max A. Cohen, Samuel Rinzler and Tom Connors. Mr. Fabian is committee chairman.

MAURICE GRAD MONTH at Columbia will honor its short subjects sales manager, right.

PRINCIPALS of the new Star Pictures, Inc.: Edward Lashins, vice-president; Steve Sekely, director, and Andre Dumonceau, associate producer. They are making "The Fabulous Suzanne".

ON THE SET of Two Cities Films' "Top Secret", at Denham, England, Mary Pickford poses with Filippo Del Guidice, the company's managing director, left; radar scientist Sir Robert Watson-Watt, actress Pamela Matthews, scientists E. C. S. Megaw and W. A. S. Butement, and actress Marjorie Rhodes.



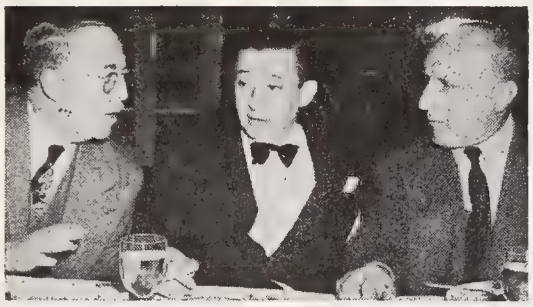
By the Herald

PHASES of the theatre drive against Cancer, in its preliminaries: above, at a businessmen's luncheon, in New York, chief speaker Loretta Young poses with publicists Bernard Kamber and Robert Selig, and Max Cohen, local theatre chairman.

AT THE RIGHT, at an exhibitors' reception in the same city, Adam Adams and J. Joshua Goldberg, circuit owners, and Mr. Cohen.

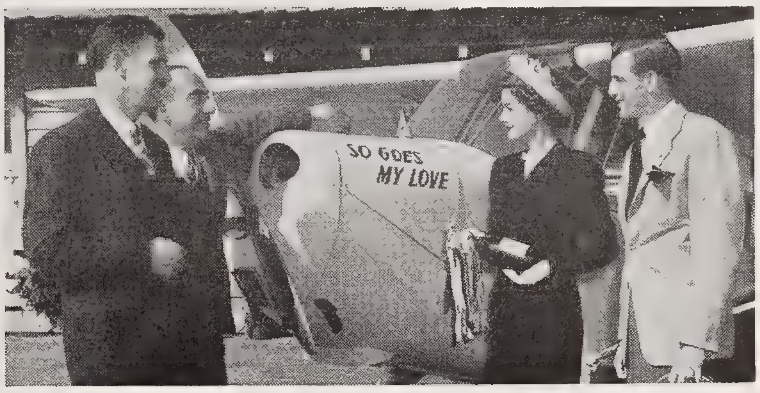
By the Herald

IN CHICAGO, exhibitors at the screening of Columbia's "Gilda": left to right, Joseph Lerner, George Topper, George Gollos, M. M. Reubens, Abe Platt, Ben Lourie, Columbia; Joe Stern, and Sylvan Goldfinger.



BILLY ROSE, center, on Monday was named chairman of the New York United Jewish Appeal amusement division. Jack Cohn, Columbia executive vice-president, and Barney Balaban, right, Paramount president, flank him.

ALFRED REEVES, "discoverer" of Charlie Chaplin, is dead, at 77. See page 72. Mr. Reeves, right, is shown with his protege.



CHRISTENING, left. Myrna Loy, star of Universal's "So Goes My Love", christens Airways Publicity Company's Aeronca, now delivering preview prints. With her are Al Bennett, APC; producer Jack Skirball, and Charles Lockwood, APC.

Welborne

INTRODUCTION. This is Lili Palmer, British actress, who will make her American debut as leading lady opposite Gary Cooper in "Cloak and Dagger", which Joseph Bernhard and Milton Sperling are making for Warner release. Their company is United States Productions.

IN GREAT BRITAIN Columbia Pictures marked its 50th anniversary with a tea-party on the set of "Christmas Weekend" at Gainsborough's Islington studio. Two oldtimers, G. D. Adams, film and equipment distributor, and W. G. Faulkner, former film critic, now publisher of ***Exhibitors' Film Review***, were invited. Above, seated: Mr. Adams, Nova Pilbeam, Mr. Faulkner and Rosalyn Boulter; standing, Marcel Varnel, Jeanne de Casalis, Jympson Harman, Barry Morse, Hugh McDermott and Cedric Haine.

CHALLENGE to the experts, right, by two MGM experts on things theatrical—a scene from a recent Information Please radio program: Walter Pidgeon and Howard Dietz, of MGM, center, left and right, are seen with the program's "steadies", John Kieran, left, and Franklin Pierce Adams, right.

By the Herald

THE CINEMA VETERANS of Britain: some scenes at their annual dinner in Frascati's Restaurant, London. At the left, Ernest Blake, Kodak, Ltd., chairman; center, Major A. J. Gale, exhibitor; right, E. G. Turner, pioneer producer, and Thomas France, exhibitor.

ALSO at the Cinema Veterans dinner is Peter Burnup, Quigley Publications London editor, left, with Reginald and A. C. Bromhead, founders of the Gaumont company.

SCROLLS FOR THE MONEY-MAKERS

NOTIFICATION to Hollywood personalities that they have been named in the *Fame - Motion Picture Herald - Motion Picture Daily* annual polls of exhibitors and radio editors is officially made by the citations which inform these men and women that they are top moneymakers and craftsmen in their categories. Awhile back were shown some of the Hollywood personalities and their citations. Here are some more.

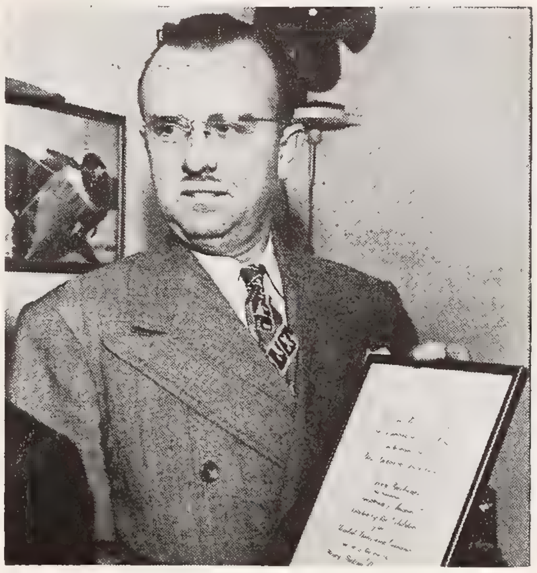
PEARL WHITE
PERILS PAULINE
GEM THEATRE

REMINISCENCES. George Marshall, right, director of Paramount's "Perils of Pauline", tells its leading man, John Lund, about the original series, which he directed, and in front of whose posters he and Mr. Lund stand. Betty Hutton will be the modern Ruth Roland.

ON THE SET of "Cheyenne" at Warners: Joseph Scholer, manager of the Warner theatre, Sandusky, Ohio, and Star Jane Wyman.

CHAMPION DIRECTOR, Tay Garnett.

CHAMPION OF CHAMPIONS producer, Pandro S. Berman.



MONEY MAKING SHORTS producer, Jerry Fairbanks, who contrives "Speaking of Animals".

Eugene Richey

MONEY MAKING STAR, Gary Cooper.

WELCOME to Universal City, by Noah Beery, Jr., center. His guests on the lot are Mr. and Mrs. Bryant Weist. Mr. Weist owns the Hollywood Theatre, Elizabethville, Pa.

THE INDEPENDENT MOTION PICTURE PRODUCERS Association last week presented Jean Hersholt with a bronze plaque, noting his 40 years of "meritorious service". Left to right, in the Hollywood ceremony; Reeves Espy, Mr. Hersholt, Trem Carr and I. E. Chadwick.

MAJORS POOL STRENGTH TO SHARE EUROPE AND ASIA

Export Association Will Operate in 13 Nations; To Divide Revenues

The American industry, under unified command, last week mapped the final details of an aggressive plan of campaign, prepared to drive full strength into the world arena, its objective to regain those foreign markets now deep in the competitive chaos of postwar reconstruction. Unique and significant is the plan by which revenues from abroad will be pooled and divided.

The spearhead of this concerted drive will be the Motion Picture Export Association, newly endowed with authority and direction, as the joint operational machinery in 13 foreign countries, where monopolistic political pressures have hamstrung the American industry, seeking and demanding a free and open market.

Johnston Tells Plan to Full Press Conference

Striding purposefully into a large conference room on the 21st floor of the New York offices of the Motion Picture Association of America on 44th Street, Eric A. Johnston, president, Thursday afternoon told a full complement of representatives of the business and lay press:

"The Motion Picture Export Association will begin immediately to operate in 13 countries."

The countries Mr. Johnston listed were: Austria, Bulgaria, Czechoslovakia, Hungary, Netherlands, Netherlands East Indies, Poland, Rumania, Russia, Yugoslavia, Germany, Japan and Korea.

His list did not include four other trouble spots, Spain, France, China and Denmark. In these countries, presumably, the Association believes the situation can be cleared without the use of collective bargaining.

Majors To Share Revenue On a Percentage Basis

The financial arrangements evolved by the Association are apparently dealer's choice. With the Association controlling the selection of pictures for foreign distribution, the eight member companies will share in the proceeds on a percentage basis. Each company will receive from each country that percentage of the total gross which he received in 1945 from the total domestic gross—and this regardless of the number of pictures which the company contributes to the program.

In other words, if company "X" received 25 per cent of the domestic gross in 1945 it will receive 25 per cent of the total gross from each of the 13 countries whether it supplied all or none of the films.

This practice, Mr. Johnston said, will "give the Association freedom to select the number and type of pictures best suitable for distribution abroad and will do away with complications."

The State Department, Mr. Johnston was at pains to point out, will not interfere with the Association in the selection of the "best" pictures from the member companies, Columbia, Loew's, Paramount, RKO Radio, Twentieth Century-Fox, United Artists, Universal and Warner Brothers.

Mr. Johnston indicated he would prefer that the Association did not have to take this action, that the countries would open of themselves to free competition.

Calls Collective Bargaining Only Defense Available

But, says Mr. Johnston, collective bargaining, via the Export Association, "is the only defense we have" in those countries which are "monopolistic and restrictive—not permitting free exchange or freedom to do business.

"I hope this (joint distribution plan) will not last too long," he said, for "I do not believe in monopolistic capitalism or cartels. These protect the inefficient."

The distribution agreement will continue for three years in all countries except Germany, Japan and Korea, where the agreement may be terminated by any participating company by filing six months' notice of withdrawal, to take effect after one full year of joint marketing. By vote of the board of directors of the Association, countries may be added or dropped from the list, depending on whether or not free markets exist.

An invitation has been extended to PRC, Monogram and Republic to join the Association. Republic, on its own, has already sold 18 pictures to Czechoslovakia, a country with which the majors had refused to deal until recently.

Mr. Johnston's announcement left a number of questions incompletely answered by the Association, not the least of which concerns the definition of "best" pictures.

" 'Best' is what 'best' means in America," Mr. Johnston said. "What the public selects as best. . . . What best shows the American way of life."

Association Operating Now in Holland

This could presumably mean best as far as box office returns indicate or as professional critics select or which Association officials judge best for "American" content.

Getting these selected pictures into foreign distribution admittedly will be a problem. The Association is already operating in Holland and finds that it is operating under difficulty. The powerful trade organization, the Bioscoop Bond, successfully has frightened many local exhibitors into steering clear of American overtures.

Nor does the Association know yet who will handle the distribution and how he will handle it. Many expect that the personable Mr. Johnston will be his own best salesman. He has announced that he will tour the world to study international motion picture problems when his term as president of the Chamber of Commerce of the United States expires in May.

Method of Determining Percentage Not Set

Completely unanswered is the method of bookkeeping to be used in determining what company made what per cent of the 1945 distribution gross.

Just when actual distribution will start is anybody's guess, Mr. Johnston implied. The many problems even now besetting the project preclude any date-setting. However, negotiations already have begun with Czechoslovakia and Russia.

The most important advantage enjoyed by American pictures is, as Mr. Johnston has pointed out, that people everywhere like them.

The Association's decision to act was made on two levels, it is pointed out. First of all is the question of finances. As Mr. Johnston said last week in his first annual report to the MPAA, "one-third of the negative cost of motion pictures produced in this country must be recovered from foreign distribution."

Secondly, the more altruistic level, there is the question of adequately and sincerely portraying abroad the American way of life.

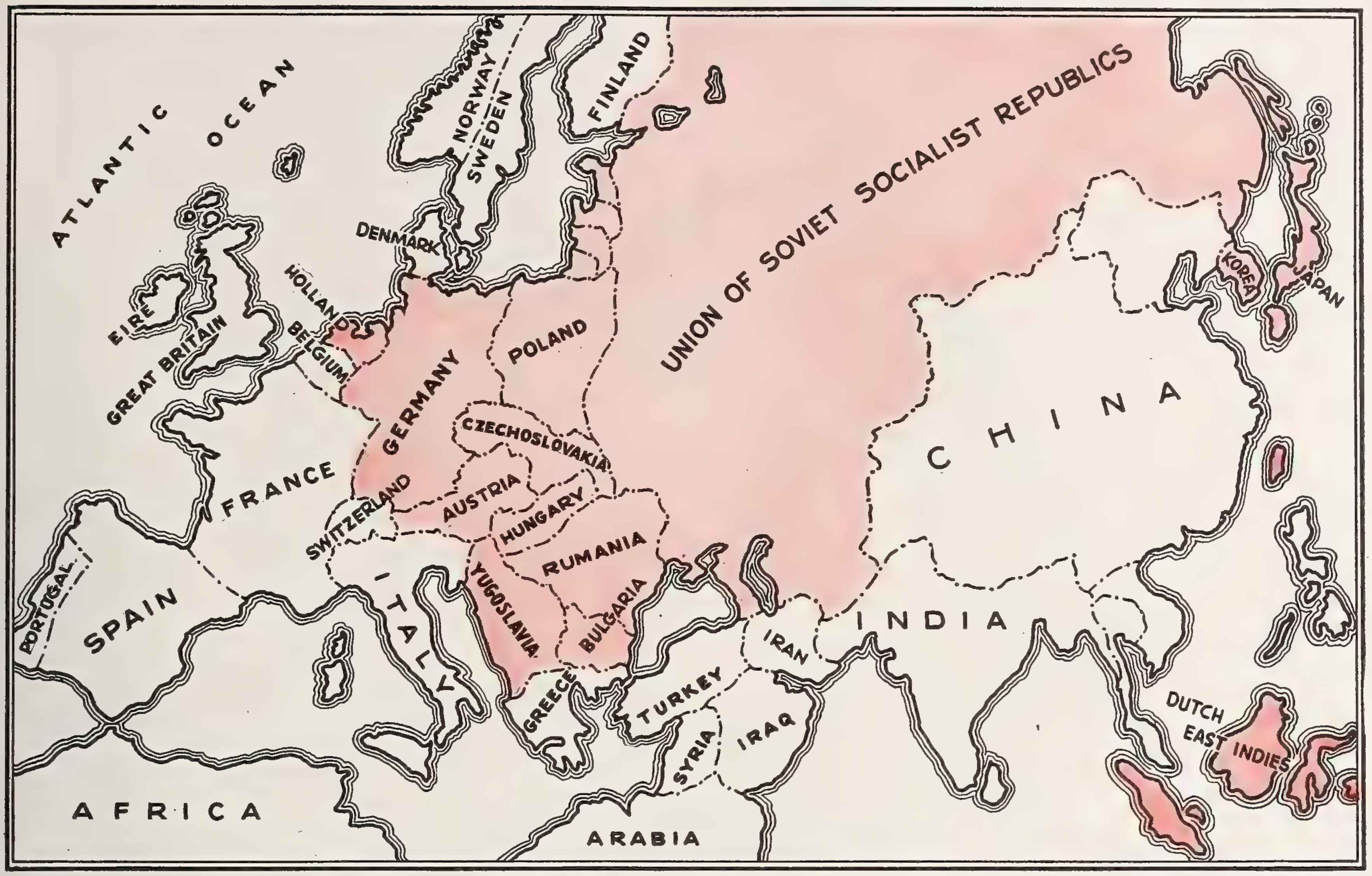
Again Mr. Johnston and his MPAA report: "The people of the world will cease to seem strange or foreign to one another when they know each other as neighbors do. To bring them to such knowledge . . . is a mission which the motion picture is peculiarly fitted to perform. . . . We must make certain that the American way of life is faithfully portrayed upon the world's screens."

Many Countries Are Now Under Russian Influence

An examination of Mr. Johnston's list of 13 countries and the four other major trouble spots reveals these conditions:

Russia: Here is a vast country which has followed the practice of buying outright a small number of pictures annually to handle as it sees fit. At present under Russia's control are six other countries on the Johnston list: Bulgaria, Czechoslovakia, Hungary, Poland, Rumania and Yugoslavia. Austria is under partial influence. Russia, and of necessity the six others, exercise a form of political censorship which denies screen time to pictures which present governments other than Russia's in a favorable light.

Holland and the Netherlands East Indies: Here theatre combines which have the effect of monopolies hinder the industry. In



The red-shaded areas on the map above indicate the countries in which the Motion Picture Export Association has decided to distribute the product of its member companies under a pooling arrangement.

Holland the Bioscoop Bond has prohibited its members buying American product and if theatres insist on buying they will be boycotted by the Bond. Association officials admit "only a small percentage" of Dutch exhibitors have so far resigned from the Bond. The decision to enter this market was made last October following withdrawal of the U. S. companies.

Germany, Japan and Korea: The Association will operate in these countries to relieve Army occupation authorities of the distribution problems. It was reported more than a month ago by the Films Division of the Office of International Information and Cultural Affairs that the Army had requested the majors to take over distribution in Germany as soon as feasible. The time apparently is now. In the occupied areas, the Export Association may expect the cooperation of the military.

Czechoslovakia at this time has a stock pile of 40 subtitled American features brought there by the old Office of War Information. These would be available for commercial handling, it was pointed out.

Yugoslavia seized more than 100 pre-war American films and distributed them illegally.

The situation in the four trouble spots not on Mr. Johnston's list—France, Spain, China and Denmark — is of varying intensities. They are expected to be untangled without pressure from the Export Association.

France: At the present time the U. S. is not permitted to import any new product due to strong pressure by French producers upon their Government. Mr. Johnston, in his MPAA report, said:

"The State Department is insisting upon compliance by the French Government with the terms of the trade agreement which protects the position of American films. . . . It is expected that this question will be resolved during the financial negotiations now in progress between the two governments."

Excessive Import Duties In Effect in Spain

Spain: Here excessive import duties have been imposed. Before the war it was $90 for the average feature. Now it is $11,000. Additionally there are many quota questions to be answered and Spain threatens political censorship of any pictures containing supposed derogatory references to the country.

China: The China Film Society is continuing the Japanese monopoly in China, according to Mr. Johnston's MPAA report. Further, as an example of current problems, the Export Association had to negotiate for a formula for film rental remittances. Mr. Johnston reported that Chinese exhibitors had reported fictitious charges which reduced box office receipts on which rental percentages were figured by nearly 75 per cent.

Denmark: The American companies recently withdrew from all Danish houses following a dispute on film rentals. However, the recent agreement reached between the U. S. and Norway concerning Norwegian Government control of American film rentals and releases is expected to set a precedent.

Wallace Advises Johnston Industry No. 1 Enterprise

Eric A. Johnston, president of the Motion Picture Association of America, was given assurance in Washington Monday by Commerce Secretary Henry A. Wallace that his department considers the film industry a "number one enterprise" and that the reorganization plan would not decrease the attention paid the industry.

Prospective changes in the organization and structural position of Nathan Golden's Film Section were protested by Mr. Johnston. Under the Wallace plan, Mr. Golden's section would be transferred to the General Products Division.

The Commerce Secretary is seriously weighing the possibility of either leaving the film section in its present independent position, or, if it is to be transferred, to give it an independent unit heading the General Products Division, it is reported.

State Department Shifts Handling of Film Affairs

State department handling of domestic and international motion picture affairs is to be transferred from the Department's telecommunications division to the commercial policy division, it was announced last week by William Clayton, Assistant Secretary of State. The transfer, it was said, was merely a matter of procedure within the department. It "definitely does not mean less emphasis by the Department on film affairs abroad," Mr. Clayton said.

United Artists

Since 1919, to foster the best independent combinations of producer, cast and story, and with superior sales manpower, to offer for distribution, motion pictures for the best possible boxoffice success

A TRADITION

A POLICY

Selznick, the master...typical of "the best independent combination of producer, cast and story"...star-maker, film perfectionist, establisher of record grosses. His "Gone With The Wind" remains the industry's peak achievement...His "Rebecca", now in the process of redistribution, a classical masterpiece of suspense...His forthcoming "Duel In The Sun", previewers report, is undoubtedly his greatest.

David O. Selznick releases thru United Artists.

● THIS IS THE FIRST OF A SERIES OF UNITED ARTISTS ADVERTISEMENTS TO THE TRADE

As a picture, no words can describe its greatness...

DAVID O. SELZNICK
presents

INGRID BERGMAN
GREGORY PECK

in
ALFRED HITCHCOCK'S

SPELLBOUND

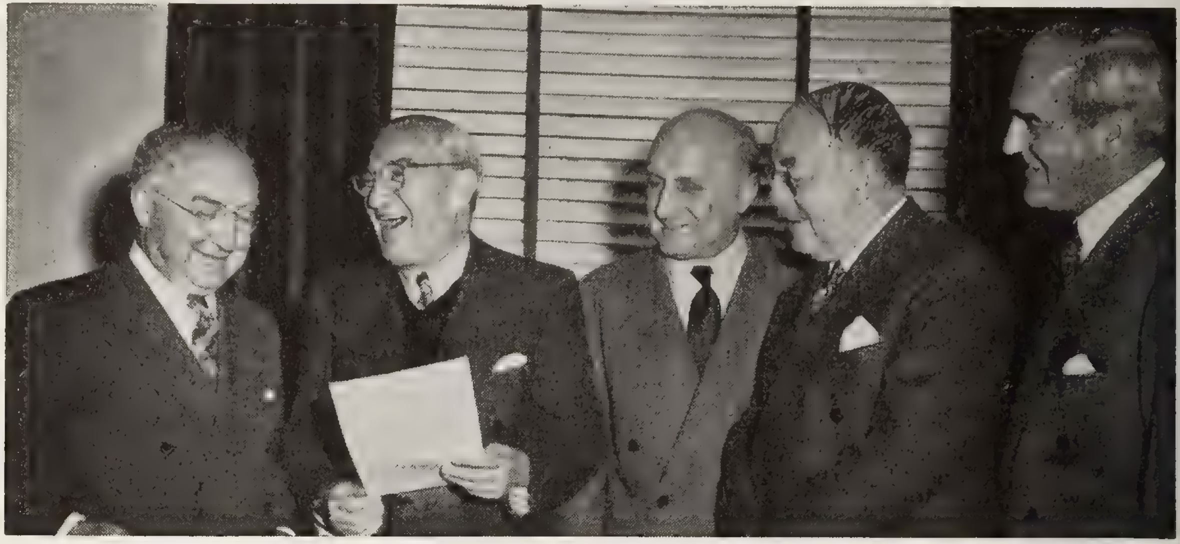
Screen Play by BEN HECHT • *Released thru United Artists*
Directed by ALFRED HITCHCOCK

A SELZNICK INTERNATIONAL PICTURE

As a success, nothing more need be said!

PETRILLO MOVES TO BOOST STUDIO MUSIC BILL 614%

Would Triple Employees, Double Wage, in Terms to Company Heads



By the Herald

***AFTER THE MEETING** between the American Federation of Musicians and major film company heads, Tuesday afternoon, in the Hotel Belmont Plaza, New York: left to right: James Caesar Petrillo, AFM president; Nicholas M. Schenck, president of Loew's, Inc.; Barney Balaban, president of Paramount Pictures; Jack Cohn, executive vice-president of Columbia Pictures; Ned E. Depinet, executive vice-president of RKO Radio Pictures.*

James C. (for Caeser) Petrillo, master of the American Federation of Musicians, Tuesday afternoon in the rococo Spanish Room of New York's Belmont Plaza Hotel, implemented warnings of more than a year ago to move into the motion picture industry.

The master musician moved in with 91 demands, presenting them to the company heads, which would increase Hollywood's bill for music by 614 per cent—$6,266,000 over the present cost of approximately $1,222,000. And those are minimum figures.

Chief among the demands:

1. The eight major studios each employ not less than 90 recording musicians at a guaranteed minimum weekly wage. (The previous contract called for from 20 to 25 musicians.)

2. Wages for the studio musicians shall not be less than $200 per week for not more than 10 hours' service. (Current wages are $10 an hour.)

3. Producers agree not to permit the use of sound track or films containing pictures of Federation members performing on musical instruments for television broadcasts.

4. The use of library sound track for shorts, trailers and previews is prohibited.

5. If the sound track is transferred to 16mm film the producer agrees to pay the musicians making the original sound track an additional amount.

6. Not more than two minutes of recorded music may be used during one hour. This average of two minutes may be deployed on a per picture basis.

7. The term of the agreement shall be for two years and four months, terminating Labor Day, 1948.

The presentation of the demands was preceded by a barrage of newspaper attention. Monday morning newspapers featured front page stories speculating on what Petrillo would ask and reporting, in detail, the progress through Congress of the bill aimed at breaking his domination of the radio industry.

The short, affable union leader from Chicago was hot copy.

While the meeting proceeded behind closed doors, the reporters gathered outside and when, a little after four o'clock, the conferees emerged, they were surrounded by a boiling crowd of reporters from the metropolitan and trade press.

Both sides refused comment but they posed for photographs and Petrillo's aides handed out limited numbers of mimeographed copies of the demands.

Filling 13 closely typed pages of legal size paper the demands covered every possible wage and working condition contingency of every studio worker concerned with the production or recording of music.

Some of them, phrased in the crisp language of Petrillo's release, included:

For side line musicians:

Overtime to start after six hours; time and one-half after six P.M. and double time after midnight; break for meals to come at approximate meal time; additional $25 for any spoken line by any musicians; 30% extra salary for any musicians required to furnish more than one instrument or more than one full suit of clothes on any call; complete orchestra to be paid for all work done by any part of that orchestra within any 24 hour spread.

Terms Stipulated for Recording Musicians

For recording musicians:

For single session of three hours or less, $60 per man; intermission of ten minutes away from stand per hour; all overtime to be based on half-hour intervals; lighting facilities, music paper, chairs, quarters, lockers, etc., must be satisfactory to union representative; contractors required on all engagements utilizing two or more recording musicians playing ensemble; such contractors shall receive guarantee of not less than $15,600 per annum, which shall be paid weekly.

Attending the initial meeting for the film companies were: Nicholas M. Schenck, MGM; Barney Balaban, Paramount; Ned E. Depinet, RKO; Jack Cohn, Columbia; W. C. Michel, 20th Century-Fox; Sam Schneider, Warners, and John J. O'Connor, Universal.

Petrillo's demands on the motion picture executives came less than 72 hours after the Senate, by a vote of 47 to three, passed and sent to President Truman the conference committee measure designed to curb "coercive practices" and "exactions" occurring in radio broadcasting.

Aimed specifically at restricting the demands, powers and edicts of Petrillo, the measure had been previously passed by the House of Representatives, 186 to 16 .

The provisions of the bill as passed by the House and Senate forbids anyone from forcing broadcasters to:

1. Hire more persons than required for actual services.

2. Make payments in lieu of such employment.

3. Pay more than once for services rendered.

4. Offer compensations for services not performed.

5. Refrain from broadcasting non-commercial, educational programs for which only expenses are paid.

6. Refrain from picking up similar programs originating outside the United States.

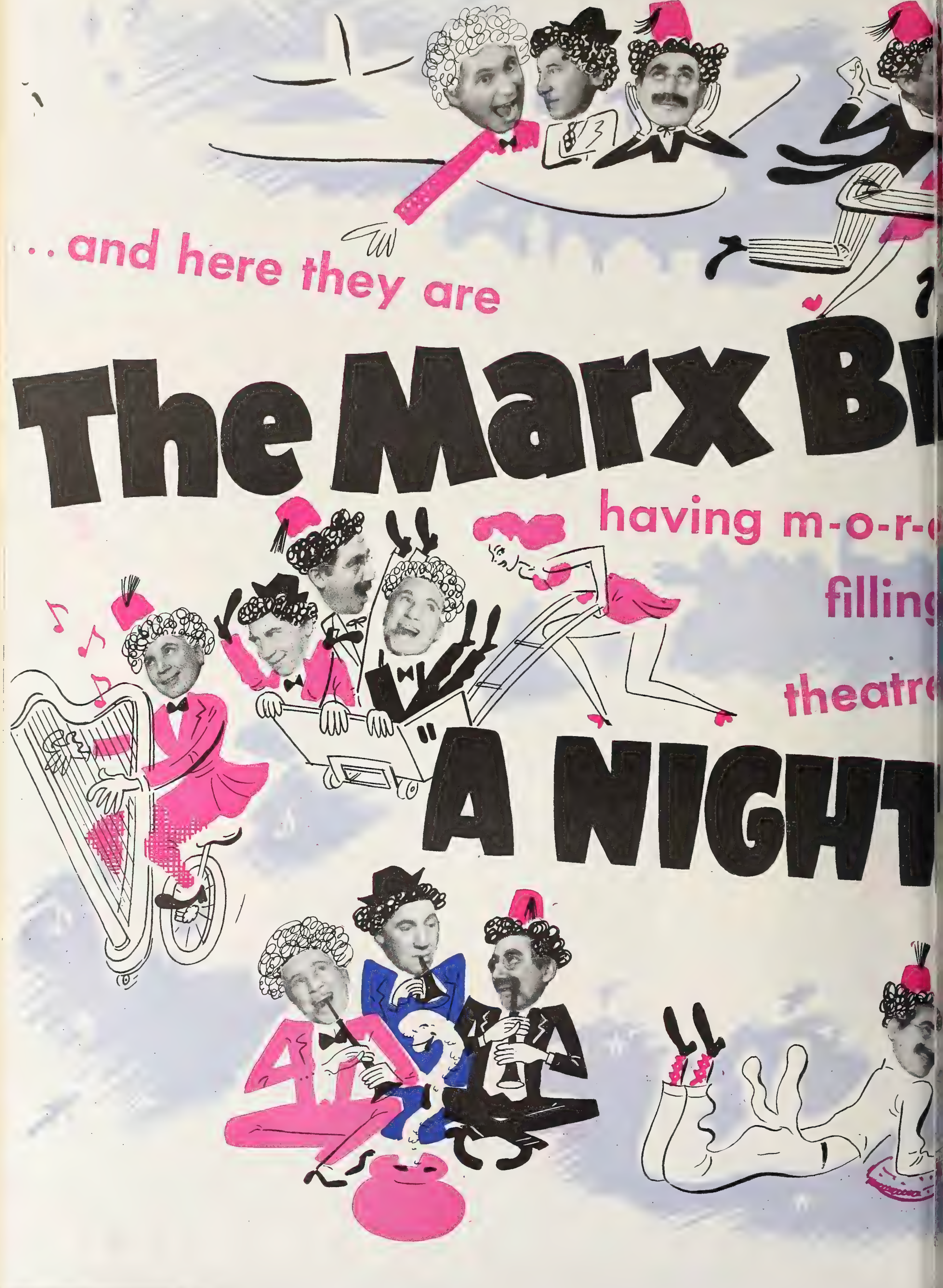
In addition, the measure prohibits the obtaining, under compulsion, an "exaction for the production and distribution of transcriptions" and the levying further "exactions for the use of recordings for which payment has been made."

Advisory Committee for Union and Radio

On Monday in New York the broadcasting industry and Petrillo made a tentative gesture toward friendship by agreeing in principle to set up a permanent joint advisory committee representing both the union and the radio industry which would attempt to head off controversies before they arose.

The agreement was reached at a meeting between a delegation of broadcasters headed by Justin Miller, president of the National Association of Broadcasters, and a union delegation headed by Petrillo at the Belmont Plaza Hotel.

How many people does it take to fill your theatre?
Just THREE!!.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The Marx B
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IN CASABLANCA

he funniest thing
that will happen in 1946!

CHARLES DRAKE · LOIS COLLIER

LISETTE VEREA · SIG RUMAN · DAN SEYMOUR · LEWIS RUSSELL

Presented by DAVID L. LOEW · Directed by ARCHIE MAYO

Original screenplay by Joseph Fields and Roland Kibbee

from UA!

The ATA, St. Louis and a Sequel

By RED KANN

IF the enthusiasm which characterized the final session carries over from St. Louis and continues to glow in the farthest extremities of the land, the ATA—American Theatres Association—will flourish according to blueprint and speech.

But already the shots are echoing. Fred Wehrenberg, president of MPTO of Eastern Missouri, *et al,* and chairman of the board of national MPTOA, refuses to serve on the temporary ATA directorate. So, too, Louis K. Ansell, treasurer of that local unit.

Wehrenberg opposes because ATA will not take up the fight on trade practices despite the organization's clearly defined credo that it would have nothing to do with issues bearing on the sale or delivery of film. Ansell simply says he has too much to do.

Wehrenberg also indicates national MPTOA may revitalize itself via a membership drive, seek new territorial affiliates and perhaps even hook up with Allied if the latter "could cure its habit of calling the cops every time something goes wrong." This has the complexion of a bid for trade paper headlines.

From Columbus, Miss., meanwhile, Ed Kuykendall has little to say beyond declaring, "There is no radicalism in MPTOA." There isn't any in ATA, either. Not with one foot planted squarely in the middle of the road and the other on the right. That much ought to be established early in the maneuvers.

These shots, of course, are to be expected. And to be anticipated, likewise, are others en route. For the ATA must be viewed as a threat to national MPTOA. The five affiliated circuits on whom the Kuykendall organization depends for its principal financial sustenance are a key arch of ATA. Many of MPTOA's state units were represented in St. Louis and voted ATA into permanent existence. While ratification at the territorial level undoubtedly will be required, the delegates must have been aware of what they were doing. If action in St. Louis, consequently, is confirmed, it means dues paid both ATA and MPTOA or cutting off the latter. Exhibitors are not likely to go double feature on a matter like this.

Approval: Tacit

THE attitude of the Johnston office is being interpreted as one of tacit consent at this point, anyway. It is obvious representatives of the affiliated circuits did not show up in St. Louis by anything less than prearrangement. They came prepared, if not committed, to join ATA with apparent disregard for the fact they were continuing—for now, at least—their affiliation with MPTOA. Perhaps they saw nothing inconsistent in this, but others did.

In the background, as elusively defined as ever it was, is Johnston's proposed Motion Picture Institute. Presumably a catchall-to-be for a widespread assortment of associations and organizations within the framework of the industry—and the MPA, clearly—the idea may be there will be room for ATA along with MPTOA or ATA without MPTOA, the answer depending upon time and tide.

If this is valid, an immediate question would be the reaction of the independent exhibitor who, by all declaration and intent, is to be the preponderant factor in ATA. The independent wants his own voice, dissociated entirely from production and distribution. Theatre partners of the producers line up with this. Yet somewhere along this separate line of travel there inevitably must be a joining of hands and issues since this is one industry.

It will be interesting to note how moves which properly call for a common front—public relations, legislation, discriminatory attacks from the outside—are approached and, more to the point, how they are met.

Kansas City Unit Hits Long Runs Of Major Films

The problems of extended runs on major productions was the subject of a letter sent last Wednesday by the Kansas City Independent Theatre Owners Association to the producing companies and sales managers.

Outlining the problem, the letter read, "These productions are so 'milked' by the larger, prior run houses that we make little if any profit out of the industry's finest productions. As a matter of fact, many of the pictures show an absolute loss.

"These extended runs complicate greatly our booking problem by not permitting sufficient releases to supply our needs, forcing us to depend for too long a period on repeat runs, or whatever minor pictures we can pick up," the letter continued. "We have two or more percentage pictures becoming available at the same time, with all demanding preferred playing time."

The letter suggested the following remedies:

1. **The absolute right of rejection and cancellation of contract on these pictures.**
2. **Waive preferred playing time.**
3. **Start the availability time at the end of the second week.**
4. **Drop the allocation one group.**
5. **Stagger the availability dates.**

Emphasizing the faults of percentage pictures, the letter concluded: "This is not intended to "soft-pedal' our stand in this matter. Conditions are bad and (we) demand immediate and positive action toward giving us relief. We cannot afford to 'sit back and take it' any longer.

"It is our hope that we can get together in a friendly spirit, and through a better understanding of each other's problems, find a solution to a problem that is becoming more and more burdensome to us."

"Henry" Comes to Town—U.S. Style

"Henry V," J. Arthur Rank's British Shakespearian epic, was launched on its American run by United Artists in Boston last week in a campaign designed by the company to gain special handling and unusual publicity.

The special handling is the result of a decision by the Theatre Guild to sponsor the picture, its first. The company plans to play the film on a two-a-day special reserved seat engagement in all cities on the Guild subscription list and other key cities.

U.A. will handle the picture itself and extended runs will be sought.

An estimated $13,500 was in sight at midweek for the picture's first week in Boston, where it is playing at the Esquire, a 900-seat house, with an evening price scale of $1.80 to $2.40.

The Boston critics praised the picture, citing it as "by far the finest film version of Shakespeare" to appear on the screen; claiming that it "is a picture you won't want to miss"; a picture that will "prove an unusual experience" because of its "imaginative approach."

Time magazine devoted its cover and 10 columns of picture and type to the film.

The New York run has not yet been decided upon, although it has been reported that U.A. is dickering for a concert hall in which to present the picture.

Circuits Book Monogram

Three additional circuits, operating 129 theatres, have signed for Monogram's 1945-46 program. The circuits are the Martin Theatres, Wehrenberg-Kaimann Circuit and Harris Amusement Companies.

Executives on Committee For Kirsch Dinner

Spyros P. Skouras, president of 20th Century-Fox; Barney Balaban, president of Paramount; N. Peter Rathvon, president of RKO, and Edward C. Raftery, president of United Artists, have accepted invitations as members of the executive committee for the Allied presidential inaugural dinner-dance at the Palmer House in Chicago May 25. These executives together with Allied national leaders and other theatre executives from every section of the country will honor Jack Kirsch, recently elected president of Allied States Association.

Artkino Names Setaro

Ricardo Setaro, Argentine journalist and economist, has been appointed director of the Latin American department of Artkino Pictures, it has been announced by Nicholas Napoli, president of Artkino. Mr. Setaro replaces Duncan Haymes,

The first four days of *The Outlaw* in four theatres in Los Angeles has broken every existing full week's gross for any picture ever playing these theatres.* !

HOWARD HUGHES'
daring PRODUCTION
The Outlaw
introducing JANE RUSSELL
JACK BUETEL • THOMAS MITCHELL • WALTER HUSTON
Released thru U. A.

* Downtown, Beverly Hills, Hawaii, Hollywood

RANK RALLIES HIS WORLD FORCES IN FIRST MEETING

British Officialdom Gives Blessing to Leader's Expanding Empire

by PETER BURNUP
in London

The blessing of His Majesty's Government was bestowed on J. Arthur Rank's expanding film empire when representatives of the worldwide Rank organization met here last weekend in their first international convention.

In view of the opposition and criticism voiced by some members of the House of Commons to Mr. Rank's activiites, this Government blessing came as something of a surprise, but the blessing was nevertheless evident and vocal in speeches before the gathering by W. Glenvil Hall, Financial Secretary of the Treasury, and H. A. Marquand, Parliamentary Secretary of the British Board of Trade, and in the message sent to the convention by Hugh Dalton, Chancellor of the Exchequer.

See Opportunity for British Film Spread

Both Mr. Hall and Mr. Marquand indicated that Mr. Rank's enterprises had the complete goodwill of the Government. They both said the unprecedented nature of the gathering afforded a unique opportunity for the projection of Britain's films upon the world's screens.

Mr. Marquand thanked Mr. Rank on behalf of the Board of Trade for establishing a strong organization capable of developing export trade.

England must have film exports and Mr. Rank's method was the only way to achieve them, he said, declaring the film leader was making a dual contribution to the industry by stimulating trade and by ensuring that the English language shall become known throughout the world.

Must Be No Bitterness Between England and U. S.

But there must not, cautioned Mr. Marquand, "be any bitterness between America and ourselves. We welcome America's films, but feel that Britain makes a unique contribution. This country is not worn out, but has, indeed, a vigorous intellectual and cultural life. We fought the war in the unyielding and gallant spirit of our ancestors and must now prove that we can write and think in the great mood of Queen Elizabeth's days."

Mr. Dalton's message to the assembly was read by Mr. Hall. After wishing the Rank organization well in its effort to stimulate exports and project Britain's culture, Mr. Dalton wrote: "This old country and its commonwealth of nations first stood alone in resisting the enemy and now you people are helping win the peace."

NOT ON INVITED LIST, EMPLOYEES TAKE WALK

J. Arthur Rank drew up a list of 150 convention delegates and 150 newsmen and on Monday invited them to attend the ceremonious reopening of his Pinewood studios, requisitioned by the Government during the war. Arriving at the studios, the Rank clansmen found the tenor of the party radically changed, for the employees, who said they were miffed about not being invited to attend, had walked out. Next day, at the suggestion of the National Association of Theatrical and Kine Employees, which decried the move, the employees walked in again and made plans to meet with Mr. Rank Friday, at his invitation.

Then, speaking on his own, Mr. Hall expressed "thanks to God" that Britain puts into her films something of which she need not be ashamed.

Mr. Hall believes that the Rank sales force has a superhuman task in selling pictures to "low Middlewestern mentalities," but insisted the job must be done.

Britain, he added, is ordinarily tolerant and easy-going but if necessary she sees that justice is done. "That is your mission," he concluded, "and I wish you good luck and Godspeed."

Congratulatory Wire Read From Eric Johnston

These sentiments received considerable attention in the public press and it was obvious that they made a deep impression on the audience of more than 250.

The convention was opened when Mr. Rank read a congratulatory cable from Eric A. Johnston, president of the Motion Picture Association of America, who said that he was eager to see Britain and America working side by side during the coming years when the industry faced its greatest opportunities.

Among the delegates to the convention, who were welcomed by Mr. Rank, were: Joseph H. Seidelman, president of Universal International; Al Daff, assistant to Mr. Seidelman; Robert S. Benjamin, president of the J. Arthur Rank Organization; Matthew Fox, president of United World; Monroe Greenthal, advertising and publicity director for UW; W. J. Heineman, general sales manager for UW; Lewis Blumberg, son of Nate J. Blumberg, president of Universal, and Rank affiliates in New Zealand, Australia and Eire.

Mr. Rank's entire executive staff was present, as were Eagle-Lion representatives from France, Norway, Sweden, Denmark, Czechoslovakia, Finland, the British zone of occupation in Germany, Italy, India, the Middle East and Canada.

Message from Martin Quigley Asks Fraternal Association

Among the messages sent to the convention was one from Martin Quigley, who emphasized the need for fraternal association between America and England. The message was received enthusiastically and was used as a keynote for further discussions.

Other messages were received from Phil Reisman, Walter Wanger, Harry Cohn, Arthur Loew, W. J. Scully, Barney Balaban, Edward C. Raftery and Nate J. Blumberg.

Speaking on the setup of the Rank enterprises, Leslie Farrow disclosed that the organization carried assets of $124,000,000; that apart from its film productions it produces equipment, including lenses and theatre chairs. The Rank companies, which have 24 managing directors, employ 31,000 people and have an annual turnover of $180,000,000.

Revealed at the meeting was the formation of yet another Rank company, the J. Arthur Rank Organization, Ltd., the trademark of which will be featured in the credits on Rank films distributed throughout the world.

Distribution Decision Not Reached at Meeting

Not revealed, however, was a decision for the distribution of United World Pictures, which was expected to be reached at the convention. It had been reported that Universal might handle international distribution for United World, contrary to the original announcement that United World would establish its own export department for foreign distribution.

Under the rumored setup Mr. Rank's Eagle-Lion, Ltd., would distribute for United World in one or two areas in which it is particularly well established, leaving the main burden of distribution to Universal. However, by midweek no announcement concerning the situation had been made.

RKO Pathe Covering Third United Nations Session

RKO Pathe News took over the newsreel coverage of the United Nations Security Council meetings at Hunter College, New York, when the representatives began their third week of discussions Sunday. Fox Movietone News filmed the first two weeks' meetings.

TRADE PRACTICES KEY TO MIDWEST ATA OPPOSITION

Regional Exhibitor Units Say Correction Must Be Goal of Any Merger

by WILLIAM G. FORMBY
in Minneapolis

Trade practices, those details incident to the licensing and exhibition of motion pictures, continue uppermost in the minds of exhibitors here near the genesis of the Mississippi and in those other areas west along the tenuous path to its confluence with the Missouri at St. Louis.

That, out here, is what the business is about. That is why Bennie Berger has invited Eric Johnston, president of the Motion Picture Association of America, to attend a tri-state convention of the North Central Allied Theatres, Inc., to be held in November, an invitation he says has been accepted.

Wolcott Making Careful Study of ATA Program

That is why Leo Wolcott, president of the Allied Theatres of Iowa and Nebraska, is taking a long look at the program of the American Theatres Association before calling upon his board of directors for an expression to the membership.

It also is why Tom Edwards of Eldon, Mo., president of the Kansas-Missouri Theatres Association, and George Baker, Kansas City, secretary, are taking their time and asking for more information from ATA headquarters before calling their directors into meeting to recommend policy to the membership in western Missouri and eastern Kansas.

Mr. Berger said here Tuesday that his association, which consists chiefly of exhibitors in the twin cities of Minneapolis and St. Paul and nearby cities, was satisfied with the policies laid down by national Allied States and that there was no indication the governing body would join the new ATA movement addressed exclusively toward improving exhibition's relations with its public.

Sees Little to Interest Rank and File Owners

Mr. Berger declares he can see no advantage to independents in an association which also consists of affiliated theatres, contending that although trade practices are taboo they nevertheless will color the relationships of the members and will be guided primarily by the representatives of the affiliated theatres.

Mr. Wolcott emphasized Wednesday morning that he had not then made up his mind on what to suggest to his directors regarding ATA. He said it was difficult for him to believe an organization devoted exclusively to non-industry problems could interest the rank and file of theatre owners.

"There is really nothing wrong with the business in the mind of the independent exhibitors except trade practices that charge too much for the product, impose overlong clearances, hold first-run product too long, and demand choice playing time for percentage pictures that cannot net as much for the theatres and lesser pictures bought on a fair basis," he said.

"We feel that public relations and relations with the government are important, but it is hard to understand how the exhibitors can support a national association devoted only to those things."

Although named by the nominating committee as an organization representative of ATA, Mr. Wolcott was not present at the convention April 1 and 2. "Trade practices come first every time," he said Wednesday, "and unless there is a closer meeting of the minds on them it will be difficult for inde-

(Continued on following page)

Wehrenberg Calls for Members To Revitalize MPTOA Policy

The "revitalization" of the Motion Picture Theatre Owners of America is presaged by statements in St. Louis this week by Fred Wehrenberg, chairman of that organization's board. The board of directors will meet shortly to discuss a plan of action, he said.

Following the meeting last week of the American Theatres Association, Mr. Wehrenberg declared that "less than a dozen" members of his regional MPTOA unit attended the ATA sessions at the Hotel Chase in St. Louis, even though some 200 invitations said they could attend as observers. This reaction, Mr. Wehrenberg said, was an indication of the wide opposition to the ATA. He added:

"We of the MPTOA are planning to broaden the scope of our organization to treat with more trade practices and inter-industry matters — inasmuch as the new American Theatres Association is not prepared to do that."

The MPTOA, he continued, will intensify a drive to gain members. It will recruit among independent theatre owners. Whether this is because the affiliated circuits may withdraw from the MPTOA, Mr. Wehrenberg refused to say. He did say that in event of such withdrawals they would be on a national basis, and that local circuits could well retain their MPTOA membership if they so desired.

Denied Right to Speak

Referring to his refusal to accept membership on the ATA board, the St. Louis circuit owner said that was because the organization had refused to permit him to speak "on behalf of the small, independent theatre owners, on some of these unfair practices the distributors and the producers are shoving down the throats of the independents—like demanding a cut from our popcorn and candy sales."

Mr. Wehrenberg had been joined in his refusal to aid the new ATA by Louis Ansell, also an independent exhibitor in St. Louis. Mr. Ansell at the time based his refusal on inability to add to his heavy burden of work.

The stress Mr. Wehrenberg in his statements for publication laid upon the problems of the independents was interpreted as a favorable line from the MPTOA to the national Allied States Association; and Mr. Wehrenberg said directly that he favored an alliance with that group provided it ceased "calling cops every time something goes wrong."

Mr. Wehrenberg cited some of the "faults" of Allied. Primarily, he said, it too often seeks aid from the Department of Justice instead of ironing out difficulties with the distributors as he said the MPTOA does.

Study Merger Possibility

The plan to broaden the scope of the MPTOA includes discussion of merger possibilities with various exhibitor groups.

The Pacific Coast Conference of Independent Theatre Owners, which also refused to participate in the ATA organization, was especially commended by the St. Louis MPTOA executive.

The American Theatres Association, Mr. Wehrenberg said in a continued comparison, will probably have heavy dues. "They talked of budgets around $200,000 a year," he said; "that will be pretty heavy for the independent." While loss of affiliated circuits, if it occurs, will be a financial blow to the MPTOA, he said, its annual budget is never more than $15,000 per year. The loss would be made up by the opportunity to recruit among some 6,000 independent exhibitors who, Mr. Wehrenberg said, do not belong now to any organization.

The next meeting of the MPTOA board, at which "revitalization" will be planned, awaits the recovery of Edward Kuykendall, its president, now ill, Mr. Wehrenberg said. Neither time nor place have been selected for the meeting.

ATA OPPOSITION

(Continued from preceding page)

pendent exhibitors to work wholeheartedly in a program that deals basically with the intangibles."

The Missouri and Kansas exhibitors who are members of KMTA have pledged their allegiance nationally to the Motion Picture Theatre Owners of America. Their reaction, as expressed by Mr. Edwards and Mr. Baker, appears to be one of concern about MPTOA'S future. The possibility is expressed that the affiliated circuits, who contribute the major portion of MPTOA upkeep, will be reluctant to help maintain two national associations: that if MPTOA should be weakened any further there will be no national organization except Allied to represent the independents on trade practices.

KMTA Board to Meet In Kansas City

A board meeting of KMTA will be held April 16 in Kansas City to decide whether the directorate will recommend affiliation with ATA as a unit or will leave such action to the discretion of the individual members.

But enthusiasm elsewhere is strong for ATA and its program. E. C. Rhoden, head of Fox Midwest Theatres, said at a meeting of exhibitors and distributors in Kansas City last Friday to discuss the Red Cross and Cancer Campaigns, that he hoped the area would be the first to report 100 per cent support. He declared that he had gone to St. Louis "with my tongue in my cheek and returned completely sold on the democratic conduct of the meeting and on its goals." He urged early action in the hope that the Kansas City area could be the first to turn in a report of complete support.

Preliminary Meetings In Minneapolis

Preliminary meetings have been held in Minneapolis to lay plans for the formation of an entirely new exhibitor association here. John J. Friedl, head of Minnesota Amusement Company, and his fellow ATA organization representatives in Minnesota, Gilbert Nathanson of Detroit Lakes and Harold Field of St. Louis Park, are awaiting completion by the ATA board of financing details before calling a territory-wide meeting to form the new unit.

"This new movement," Mr. Friedl said here Tuesday evening, "can be the greatest thing that ever happened in the motion picture business. I feel sure that all exhibitors will come in when they see how every faction of exhibition can work together on matters originating outside the industry that relate to their mutual welfare."

Confidential Promotes Two

The promotion of two managers for Confidential Reports, Inc., has been announced by Jack H. Levin, vice-president and general manager. George Northouse, Jr., formerly branch manager of Omaha, has been named to manage the Milwaukee branch, with John Doherty, former office manager in Philadelphia, replacing Mr. Northouse in Omaha.

Census Formula Gives ATA 96 on Board of Directors

When the American Theatres Association, organized in St. Louis last week, gets around to organizing its board of directors, the new association will have 96 on its board, based on population by states. The formula will be drawn from this procedure, adopted at the two-day convention after considerable discussion:

"(1)—*Each state having a population, according to the last United States census, of less than* 1,000,000 *persons shall be entitled to one director. This category shall include the District of Columbia.*

"(2)—*Each state having a population, according to the last United States census, of between* 1,000,000 *and* 3,000,000 *persons shall be entitled to two directors.*

"(3)—*Each state having a population in excess of* 3,000,000 *persons, according to the last United States census, shall be entitled to three directors.*"

No state may be represented by more than one director representing affiliated theatres. No restrictions were imposed upon selections from those states entitled to one or two. However, ATA president, temporarily Simon H. Fabian who, undoubtedly, will be named permanent president, may appoint enough independent theatremen as directors-at-large in order to maintain a majority of unaffiliated representatives on the board.

Here is how the states will rate, the popu'ation figures being United States census statistics for 1945 with military personnel disallowed:

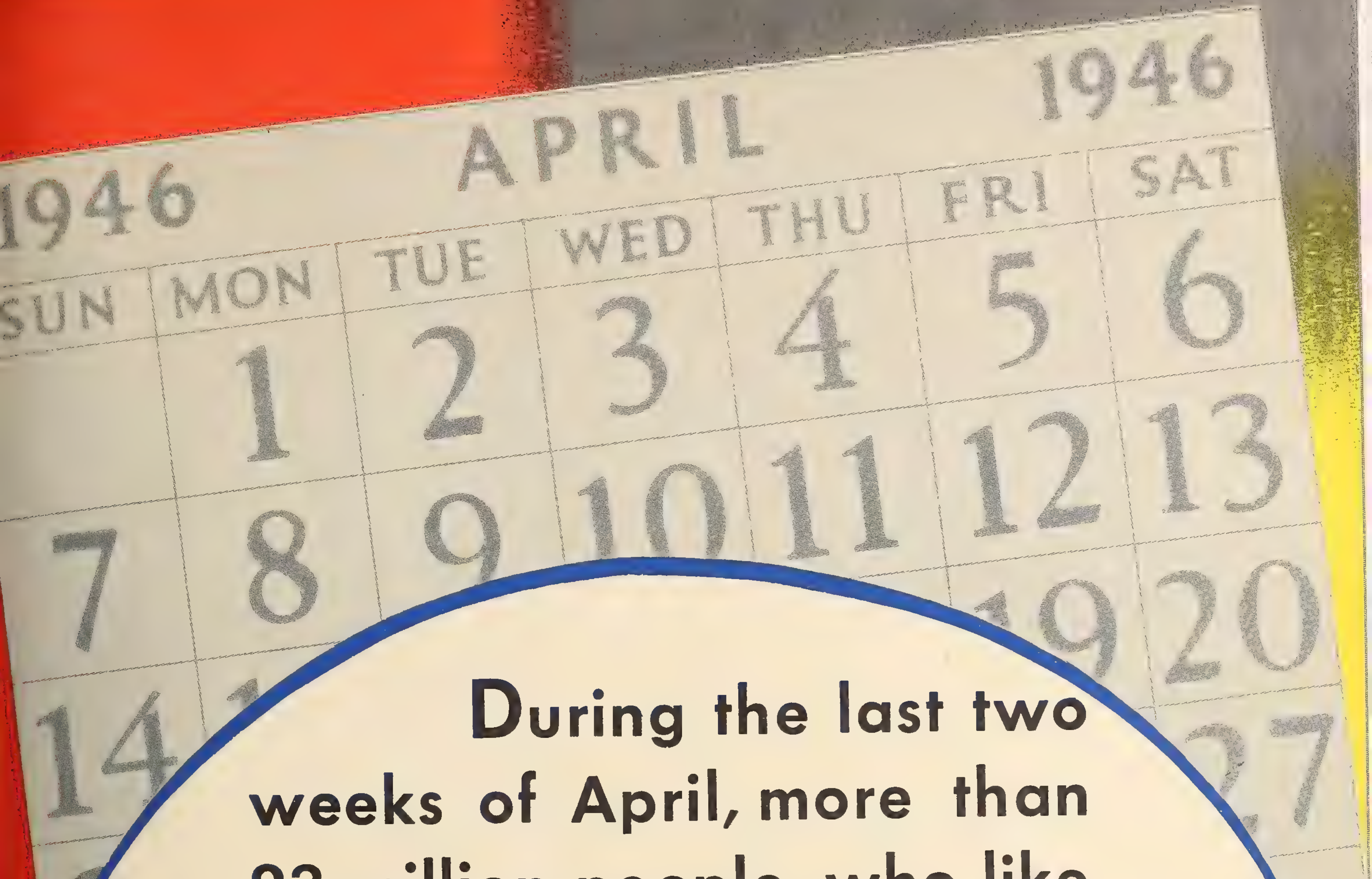
State	*Population*	*Directors*
Alabama	2,728,120	2
Arizona	589,221	1
Arkansas	1,716,914	2
California	8,120,105	3
Colorado	1,060,239	2
Connecticut	1,768,602	2
Delaware	277,455	1
District of Columbia	836,900	1
Florida	2,059,505	2
Georgia	3,002,896	3
Idaho	459,938	1
Illinois	7,548,109	3
Indiana	3,387,463	3
Iowa	2,236,503	2
Kansas	1,656,588	2
Kentucky	2,520,537	2
Louisiana	2,343,406	2
Maine	772,621	1
Maryland	2,017,971	2
Massachusetts	4,086,197	3
Michigan	5,435,092	3
Minnesota	2,484,993	2
Mississippi	1,990,073	2
Missouri	3,481,949	3
Montana	452,519	1
Nebraska	1,155,744	2
Nevada	135,689	1
New Hampshire	445,930	1
New Jersey	4,104,176	3
New Mexico	490,302	1
New York	12,343,450	3
North Carolina	3,333,999	3
North Dakota	519,709	1
Ohio	6,823,137	3
Oklahoma	1,191,499	2
Oregon	1,193,702	2
Pennsylvania	9,142,797	3
Rhode Island	698,903	1
South Carolina	1,797,583	2
South Dakota	526,607	1
Tennessee	2,832,480	2
Texas	6,338,309	3
Utah	591,910	1
Vermont	310,211	1
Virginia	2,810,278	2
Washington	1,953,725	2
West Virginia	1,716,944	2
Wisconsin	2,934,044	2
Wyoming	234,553	1
Totals	126,659,597	96

Majors File Percentage Suits in Pittsburgh

Seven damage suits alleging inaccurate percentage returns were filed in Federal Court, Pittsburgh, Wednesday by 20th-Fox, RKO, Universal, Columbia, United Artists, Warners and Paramount, against Michael N. Manos, William Lipsie and Indiana County Theatres Company. The actions of Warners, 20th-Fox and Columbia also name Monessen Amusement Company, Inc., as defendant, according to New York attorneys. The theatres listed in the complaint are: Manos, Blairsville; Empire, Homer City; Arcadia, Casino and Manos Band Box, Vandergrift; Manos, Hollidaysburg; Grand, Manos, and Olympic, Latrobe; Manos and Star, Monessen; Manos, Elwood City; Indiana and Manos, Indiana; Manos, Uniontown, all in Pa., and the Manos and Hippodrome in Elkins, W. Va.

Miss Ray Lewis Hostess at "Canadian Digest" Dinner

Celebrating the publication's 30th anniversary, the Canadian *Moving Picture Digest* and Miss Ray Lewis, managing editor, received executives and employees of the motion picture industry at a dinner, reception and dance in the Royal York Hotel in Ontario, Canada, Wednesday evening. Following cocktails and dinner at seven o'clock, a dance was held in the hotel's Concert Hall with music by Stanley St. John's orchestra. A buffet supper was served at the end of the evening.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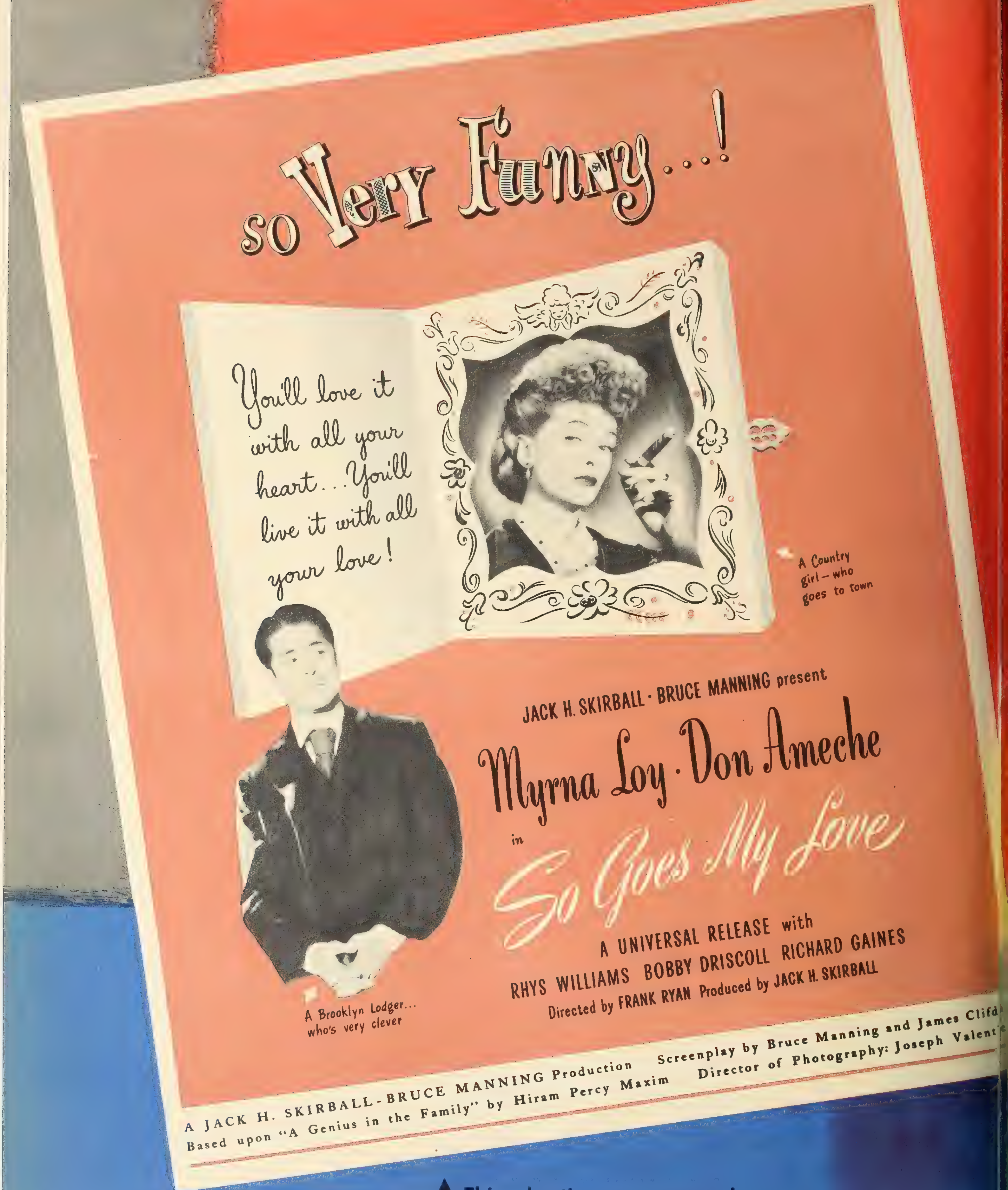
During the last two weeks of April, more than 23 million people, who like movies, will buy and read one or more magazines which contain a full page advertisement on the fine box-office attraction . . .

So Goes My Love

The first of the
Jack H. Skirball-Bruce Manning
productions for Universal release



so Very Funny...!

You'll love it with all your heart... You'll live it with all your love!

A Country girl—who goes to town

A Brooklyn Lodger... who's very clever

JACK H. SKIRBALL · BRUCE MANNING present

Myrna Loy · Don Ameche

in

So Goes My Love

A UNIVERSAL RELEASE with

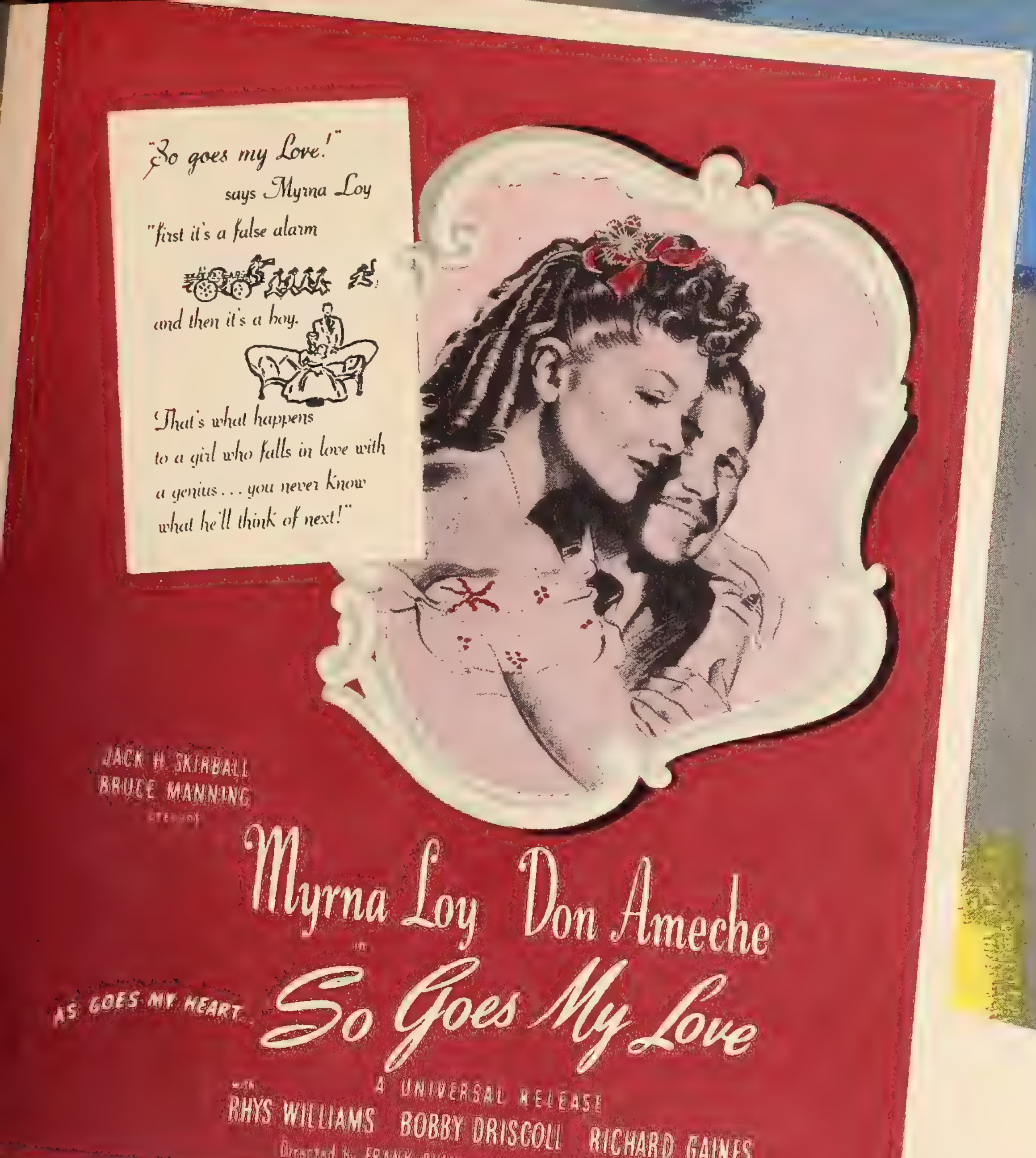
RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES

Directed by FRANK RYAN Produced by JACK H. SKIRBALL

A JACK H. SKIRBALL-BRUCE MANNING Production Screenplay by Bruce Manning and James Clifd

Based upon "A Genius in the Family" by Hiram Percy Maxim Director of Photography: Joseph Valent

↑ **This advertisement appeared in LIFE, on April 12; in Good Housekeeping, on April 20.**



"So goes my Love!"
says Myrna Loy
"first it's a false alarm
and then it's a boy.
That's what happens
to a girl who falls in love with
a genius . . . you never know
what he'll think of next!"

JACK H. SKIRBALL
BRUCE MANNING
presents

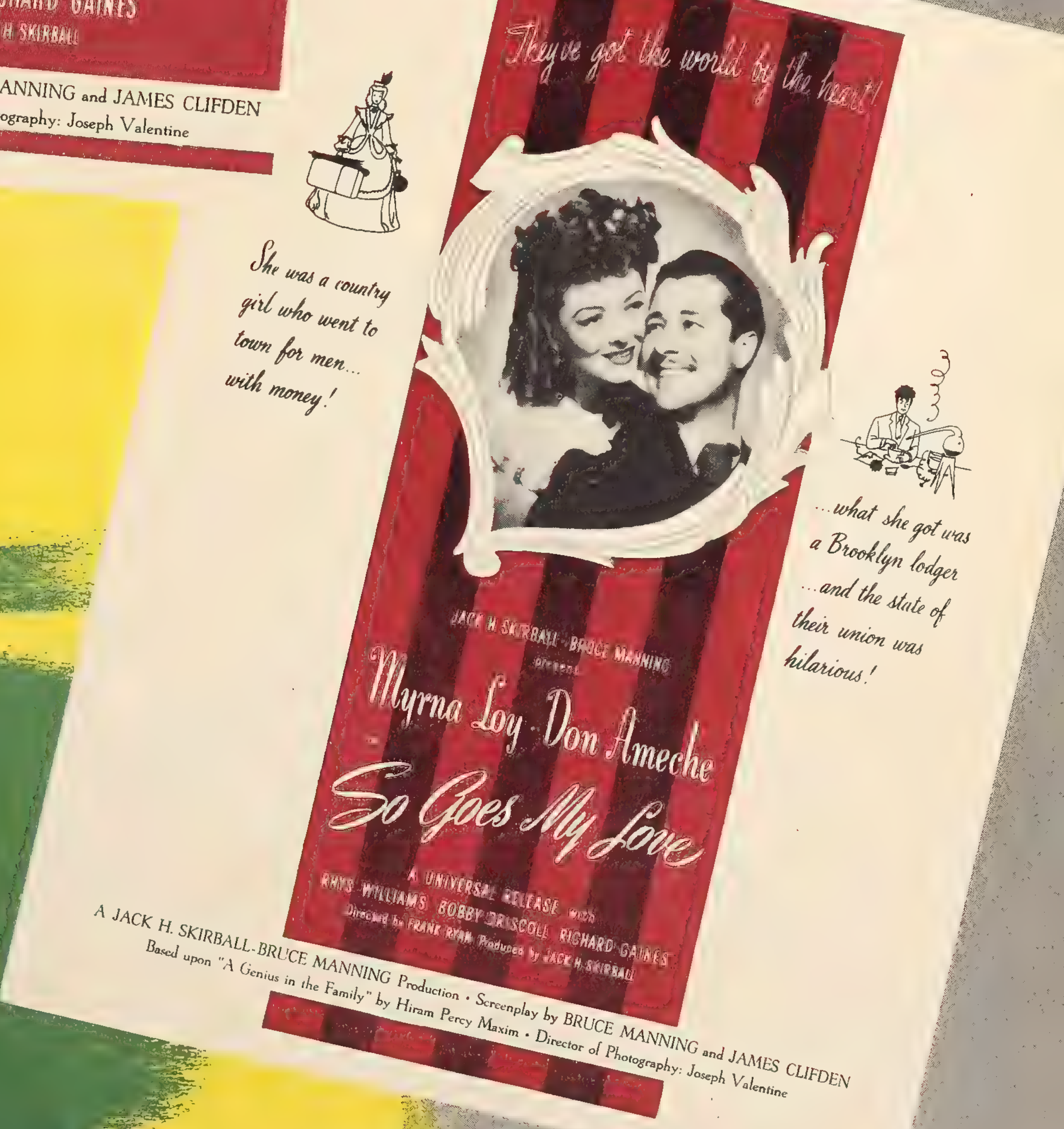
Myrna Loy Don Ameche
in
AS GOES MY HEART... So Goes My Love

A UNIVERSAL RELEASE
with
RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES
Directed by FRANK RYAN Produced by JACK H. SKIRBALL

ACK H. SKIRBALL-BRUCE MANNING Production • Screenplay by BRUCE MANNING and JAMES CLIFDEN
Based upon "A Genius in the Family" by Hiram Percy Maxim • Director of Photography: Joseph Valentine

← This advertisement will appear in Women's Home Companion, on April 19; in Screen Guide on April 15; in Movie Show, on April 15

This advertisement → will appear in Redbook, on April 26.



They've got the world by the heart!

She was a country girl who went to town for men... with money!

...what she got was a Brooklyn lodger ...and the state of their union was hilarious!

JACK H. SKIRBALL-BRUCE MANNING
presents

Myrna Loy Don Ameche
in
So Goes My Love

A UNIVERSAL RELEASE with
RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES
Directed by FRANK RYAN Produced by JACK H. SKIRBALL

A JACK H. SKIRBALL-BRUCE MANNING Production • Screenplay by BRUCE MANNING and JAMES CLIFDEN
Based upon "A Genius in the Family" by Hiram Percy Maxim • Director of Photography: Joseph Valentine

She was a country girl who
went to town for men with money.
what she got was a Brooklyn
lodger who knew the town by 'heart.'

JACK H SKIRBALL · BRUCE MANNING
present

Myrna Loy
Don Ameche

So Goes My Love

A UNIVERSAL RELEASE

with
RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES

Directed by FRANK RYAN Produced by JACK H. SKIRBALL

A JACK H. SKIRBALL-BRUCE MANNING Production • Screenplay by BRUCE MANNING and JAMES CLIFDEN
Based upon "A Genius in the Family" by Hiram Percy Maxim • Director of Photography: Joseph Valentine

← This advertisement will appear in Time magazine, on April 18

This advertisement → will appear in Family Circle, on April 23; in Movies, Movie Life, and Movie Stars Parade, on April 15.

Head and Heart
Above . . . the
Happiest Hits
in Memory!

The merry story of a country girl who fell in love with a genius . . . and never knew what tricks he'd do or what he'd think of next!

JACK H. SKIRBALL · BRUCE MANNING present

Myrna Loy · Don Ameche

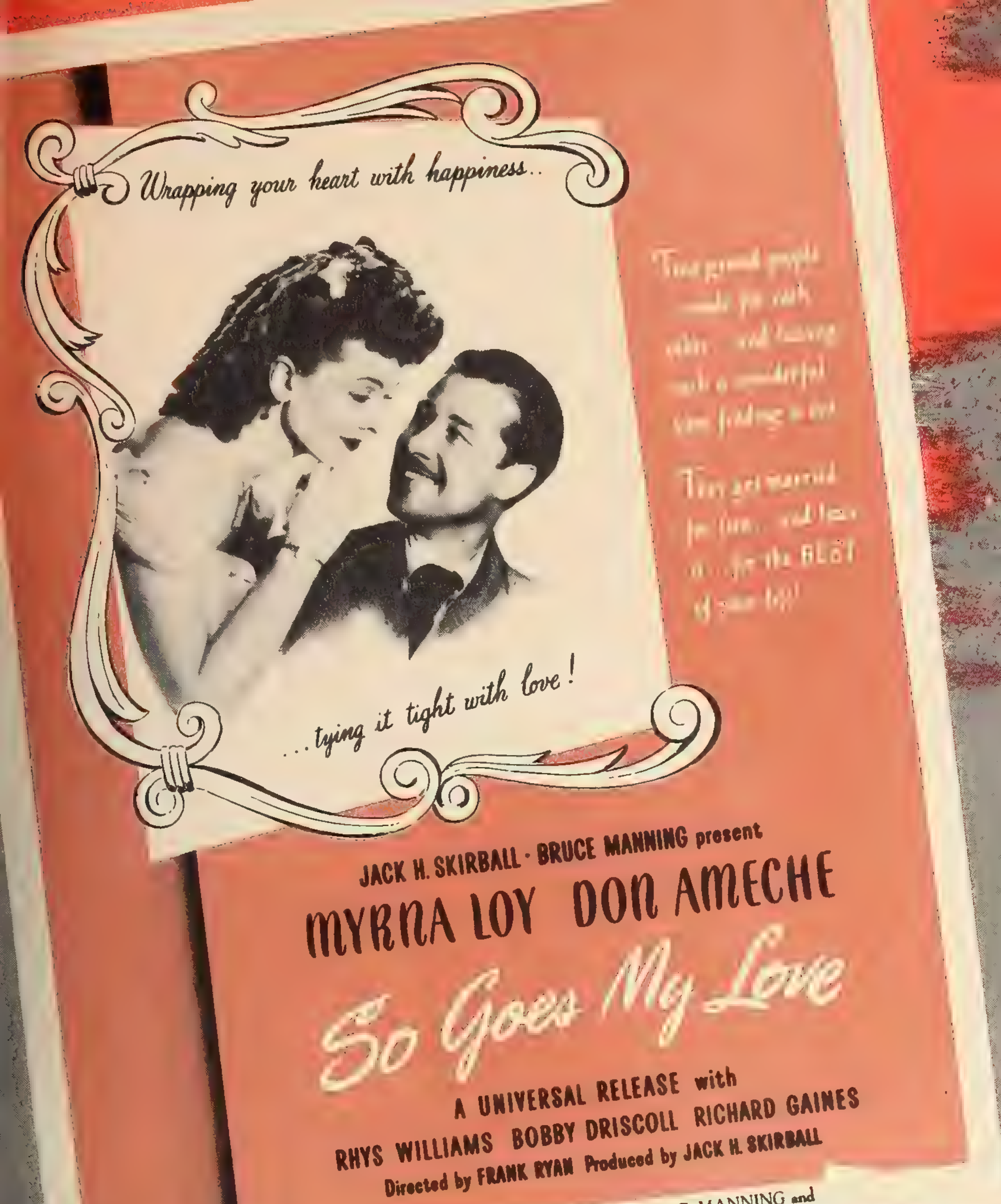
in

So Goes My Love

AS GOES MY HEART ♡♡♡♡

A UNIVERSAL RELEASE with
RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES
Directed by FRANK RYAN Produced by JACK H. SKIRBALL

A JACK H. SKIRBALL-BRUCE MANNING Production Screenplay by Bruce Manning and James C
Based upon "A Genius in the Family" by Hiram Percy Maxim Director of Photography · Joseph Val



Wrapping your heart with happiness...

...tying it tight with love!

JACK H. SKIRBALL · BRUCE MANNING present

MYRNA LOY DON AMECHE

So Goes My Love

A UNIVERSAL RELEASE with

RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES

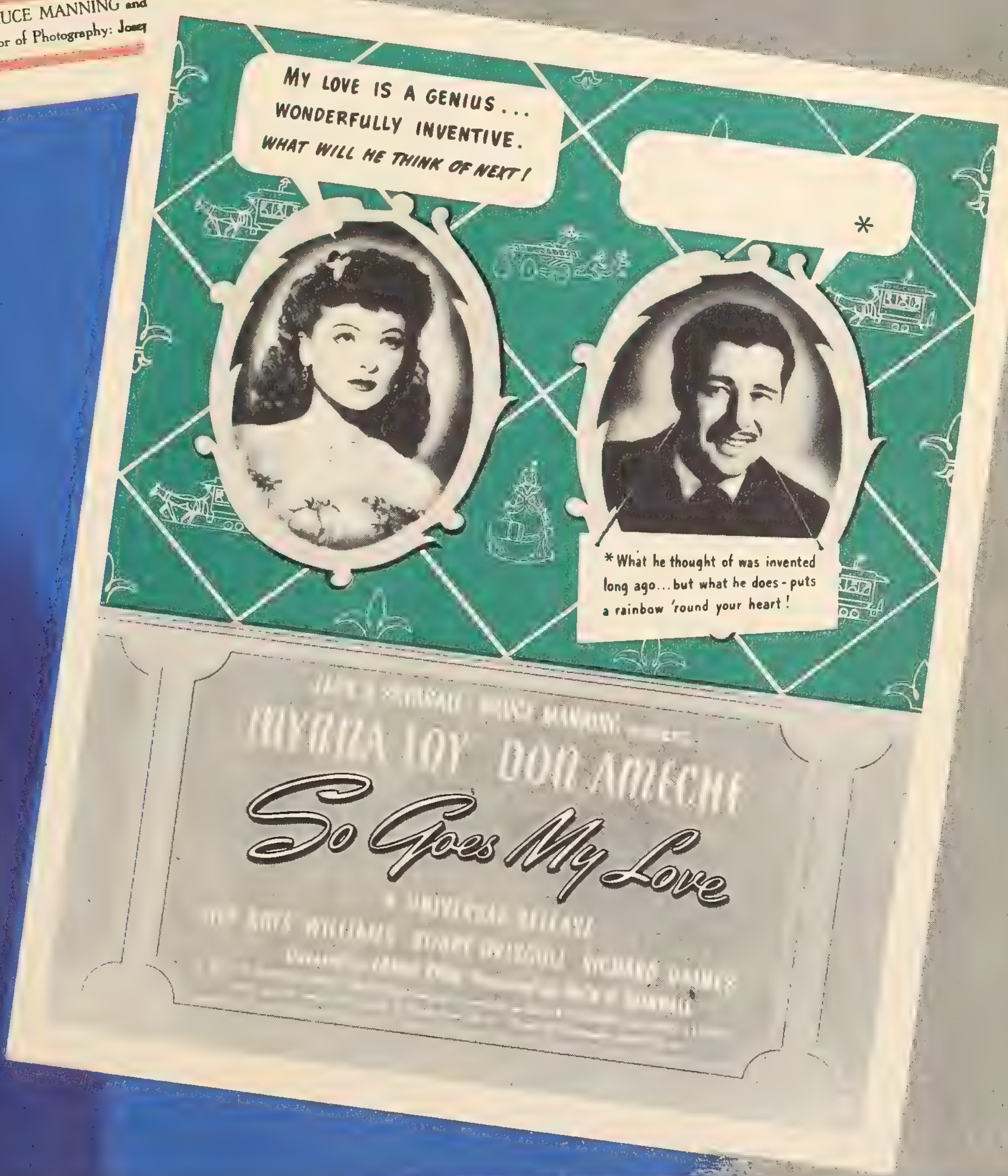
Directed by FRANK RYAN Produced by JACK H. SKIRBALL

A JACK H. SKIRBALL-BRUCE MANNING Production · Screenplay by BRUCE MANNING and
Based upon "A Genius in the Family" by Hiram Percy Maxim · Director of Photography: Josep

← This advertisement will appear in the following magazines:

Photoplay, on April 18
Modern Screen, on April 15
Movieland, on May 1
Screenland, on April 15
Silver Screen, on April 15
Motion Picture, on April 25
Movie Story on April 25

This advertisement → will appear in Look magazine, on April 16.



MY LOVE IS A GENIUS... WONDERFULLY INVENTIVE. WHAT WILL HE THINK OF NEXT!

*

*What he thought of was invented long ago... but what he does - puts a rainbow 'round your heart!

MYRNA LOY DON AMECHE

So Goes My Love

And that isn't all . . .

Backing up this tremendous national magazine campaign, with a readership in excess of 70 millions of people, Universal has gone all out in its efforts to give "SO GOES MY LOVE" the finest promotional campaign ever accorded any picture.

It all adds up to extra dollars at your box office.

A New York Fashion Show with national importance! Two hundred fashion editors and hat buyers assembled in New York to see the picture and to examine and adapt the hats worn by Myrna Loy in "SO GOES MY LOVE".

Three hundred leading milliners and department stores throughout the country will display the resulting fashions, with credit to "SO GOES MY LOVE". The show was covered by the Universal Newsreel and the story broke the national wire services.

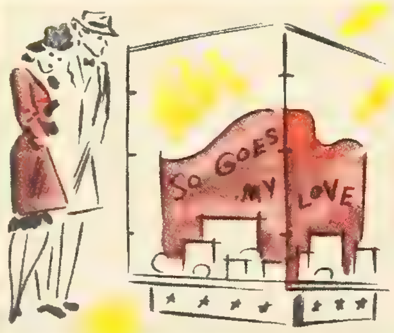
SOLD THROUGH THE AIR! A brand new idea in exploitation! Lt. Charles Lockwood, flying a special Aeronca airplane, will deliver prints of "SO GOES MY LOVE" for the press previews in more than twenty key cities. He is front page news wherever he stops. He is material for your Rotary Clubs, Kiwanas, Women's Clubs, and your Chambers of Commerce.

More about this later!

On Sunday, April 28, more than five million people will hear the "DOUBLE OR NOTHING" radio program in its salute to "SO GOES MY LOVE".

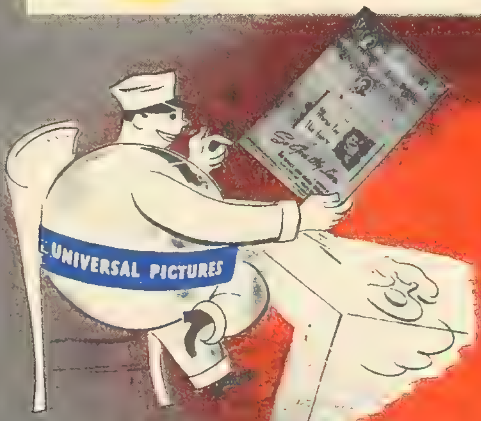
236 stations of the Mutual Broadcasting System will carry this program.

Sunday newspapers in more than thirty key cities will run advertisements announcing this program.



Merchandising tie-ups which include Mennen Baby Powder, Lipton Tea, world-famous fashion and dress designers will be running national advertising in all the leading magazines of the country . . .

Many of the tie-ups will be aimed at newspaper advertising timed to your key-city play dates . . . Leading department stores in your city will get cooperation on special windows in conjunction with these tie-ups.



Back up these national breaks with the fine local campaigns you will find in the press book!

LITHO U

Johnston Asks Adherence to Production Code

The Motion Picture Association of America is insisting that studios adhere strictly to the Production Code, Eric Johnston, president, said at a press conference in New York last Thursday.

"The Production Code should be enforced and enforced rigidly," he said.

Mr. Johnston stressed again the fact that Byron Price, west coast vice-president of the MPAA, and Joseph I. Breen, in charge of the code, were meeting with producers, directors and writers "explaining what we expect in the future and what we will pass."

He said specifically, however, that this was being done not with any threatened court action in mind but only to meet "the challenge of ordinary American decency."

Recently, the daily press has been giving more and more attention to city and state censorship disputes.

"You must remember," Mr. Johnston concluded, "that 18 months elapse between the conception and exhibition of a picture. The pictures now being shown were made before I came into office."

Report Rank Acquires Nathanson Interest

Montreal Bureau

It was reported last week that Paul L. Nathanson, on a holiday for his health, is no longer identified with Odeon Theatres of Canada, having sold his financial interest to the J. Arthur Rank Organization, thus giving Rank sole control of the Canadian circuit. The transaction, involving $2,000,000 was made through Royal Securities Corporation, Ltd., of Montreal, according to reports.

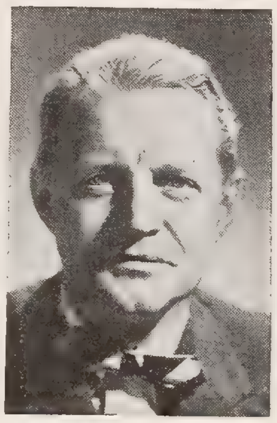
When Mr. Rank was in Canada last May, an equal partnership agreement between the British film leader and Mr. Nathanson was announced, with the direct management of the circuit to be maintained in the Dominion. Mr. Nathanson became ill in September, however, and resigned the presidency last February when John Davis came to the Dominion from London in behalf of Rank. J. Earl Lawson of Toronto immediately moved up from vice-president to president, in succession to Mr. Nathanson, and continues in that post.

Mr. Nathanson will continue to head Empire Universal Films, Monogram Pictures of Canada and other companies, principally in the film distribution field, it is said.

ITO of Arkansas Convenes At Little Rock May 26

The Independent Theatre Owners of Arkansas will hold their annual convention at the Hotel Marion in Little Rock, Sunday and Monday, May 26 and 27. Theatre operation and problems, and the growth of the 16mm field will be topics of discussion.

HOLLISTER CHIEF SPEAKER AT AMPA AWARD LUNCH



Paul Hollister

Paul Hollister, recently appointed studio representative in New York for RKO Radio, will be one of the principal speakers at a luncheon sponsored by the Associated Motion Picture Advertisers, Inc., at the Hotel Plaza in New York, Wednesday, April 24, for P. E. McCoy and Harry G. Boesel, Grand Awards winners of the 1945 Quigley Showmanship Competition.

Brief talks also will be made by Harold J. Fitzgerald, general manager of Fox Wisconsin theatres, and William K. Jenkins, secretary-treasurer of the Lucas & Jenkins circuit.

The Silver Grand Awards Plaque and the War Showmanship Citation for outstanding promotional activities during 1945 will be presented to Mr. McCoy, manager of the Miller theatre, Augusta, Ga. Mr. Boesel, manager of the Palace, Milwaukee, will receive the Bronze Grand Award.

Mr. Hollister, who resigned as vice-president of Columbia Broadcasting System to take the RKO post, was in charge of sales promotion and advertising. He had been successively vice-president and director of Batten, Barton, Durstine & Osborne, and for eight years was executive vice-president of R. H. Macy.

Many theatre executives and managers will attend the luncheon and it is expected that every major and independent circuit in the New York area will be represented. The Fabian circuit in New York this week purchased two tables for home office personnel and theatre managers.

Previously announced as master of ceremonies will be Hal Horne, chairman of the board of Story Productions. Mr. Horne also is chairman of the committee in charge of the luncheon.

Committee members are: Phil Williams, director of advertising and publicity for the March of Time, co-chairman; Arnold Stoltz, advertising and publicity head for PRC, tickets and arrangements; Harry Blair of RKO Radio and Sid Gross, publicity manager of the Rivoli theatre, New York, publicity; Blanche Livingston, Robert Wile, Martin Starr and Mel Konecoff.

Film company and theatre executives who have already accepted invitations to sit on the dais include: Harry Brandt, Max A. Cohen, Ned E. Depinet, Edward C. Raftery, Walter Reade, Sam Rinzler, Herman Robbins, Fred J. Schwartz, Spyros Skouras and Harry H. Thomas.

Rank Instructional Films To Hanson for Canada

Oscar R. Hanson has obtained the product of G-B Instructional, London, a J. Arthur Rank enterprise, for Canada, to be distributed by Hanson 16mm Movies, Ltd., Toronto. The announcement followed Mr. Hanson's return from England to arrange for the shipment of theatre equipment by G. B. Kalee, Ltd., for which Gaumont Kalee, Toronto, has been named Canadian distributor. Mr. Hanson is general manager of Gaumont Kalee and E. J. Harris is assistant manager. The G-B Instructional product consists mainly of educational and religious films. Mr. Hanson also announced that Gaumont Kalee has taken over the purchasing department of Odeon Theatres of Canada.

Canadian Theatres Gross 66 Million in 1945

Paid admissions in the 1,300 theatres of Canada last year totaled $66,000,000, with patronage exceeding 210,000,000. These figures were reported over the weekend by Arch H. Jolley, secretary of the Motion Picture Theatres Association of Ontario, addressing a luncheon meeting of the Danforth Lions Club, Toronto, on the growth and cooperative activities of the film industry.

Delay Plan for Providence Tax

Amusement taxes were the subject of debate in Providence, R. I., and in Miami, Fla., this week. However, theatre interests appeared Monday to have won the first round in their fight against the proposed five per cent tax on admissions in Providence.

The proposal was part of the six-point program submitted by the city to the Rhode Island General Assembly, but that particular part of the tax program was not reported out of committee when the House Corporations Committee sent most of the city's program to the floor for a later vote.

Chairman Herman D. Ferrara, when asked about the amusement tax bill, said his committee "desired to postpone action on that one for a while."

Miami newspapers were giving considerable attention to the proposed city tax on admissions designed to raise funds for a 16 per cent salary increase for city employees. It is believed that if Miami adopts the tax plan, Miami Beach will follow suit. The tax was proposed by Mayor Perrine Palmer, Jr., who claims that the levy would not exceed five cents on each admission.

ON THE MARCH

by RED KANN

HARRY C. ARTHUR tells this story on himself: "My mother was a suffragette speaker before the women got their vote. She was in demand, I think, for two reasons: one was she had a voice that carried throughout the hall and the other was that she was the mother of 11 children, of which I am the oldest.

"She always used to preface her suffrage speeches with a few remarks, usually about me. She said, 'You know, I had visions of his being in the White House, but when he was three or four years old, I thought perhaps the Governor of the State of New York would be all right.

"'A few years later, I thought the Mayor would be quite a fine office for him. When he got to be a little older, I would have been satisfied if he became an alderman. Now that he is 17 years of age, I pray every night that he stays out of jail.'"

◆ ◆

SUN SPOTS?—David O. Selznick to Fred Stanley, Hollywood correspondent of the New York *Times*: "Duel in the Sun" will

1.—Gross $28,000,000 domestically [estimate].

2.—Be shown at advanced admissions only.

3.—Run "within a few seconds" of two hours and a half.

◆ ◆

MAN BITES DOG: The owners of New York's "21 Club" have scheduled a luncheon in honor of Ned Depinet Friday.

◆ ◆

You must have heard the one about how the film was a knockout when it left Hollywood but how that long train trip east must have spoiled it. That's all over now with the *Constellation* making New York from Hollywood in about nine hours.

◆ ◆

DELIRIOUS REVIEWER: "The movies have produced one of their rare great works of art," observes *Time* Magazine in its review of "Henry V" [9¾ columns, including one map in two colors and three scene stills; also cover turned over to Laurence Olivier—"for him, new stature; for Shakespeare"—who gets second billing—"a new splendor"] . . . "Photographic perspectives are shallow, as in mediaeval painting. Most depths end in two-dimensional backdrops. Often as not, the brilliant Technicolor is deliberately anti-naturalistic. Voice, word, gesture, human beings, their bearing and costume retain their dramatic salience and sovereignty. The result is a new cinema style. . . . Olivier opens it [the night before the battle] with a crepuscular shot. . . . Above all his was the while anti-naturalistic conception of the film—a true Shakespearian's recognition that man is greater, and nature less than life."

◆ ◆

Louise Hovick [Gypsy Rose Lee] wrote the play on which 20th-Fox based "Doll Face." "With all due respect to Miss Hovick," writes Bosley Crowther, critic of the New York *Times*, "her talents have been better demonstrated otherwise."

◆ ◆

CHUCKLE NOTE: In "Kitty" Ray Milland, last seen in "The Lost Weekend," separates Constance Collier from her persistent bottle. Then he stresses sobriety as a virtue.

◆ ◆

Eric A. Johnston is circularizing his first annual report in areas designed to capture attention. First paragraph of his accompanying letter:

"I have been with the industry only a few months but long enough to find out that this is THE ASSOCIATION NOBODY KNOWS."

With a president few people see!

◆ ◆

George S. Kaufman is supposed to have developed a revolutionary method of selling films. He would do away with all admissions, making it all free. No cashiers, no ticket choppers, no nothing on the way in. The road out, however, would be roadblocked with a cashier and you'd pay whatever you figured the show is worth.

Either that, or what it's worth to escape.

◆ ◆

SPLIT SECOND EDITORIALS: The preview system in Hollywood—trade papers are supposed to crack reviews first—is collapsing piece by bit. Some weeks ago, for instance, Louella O. Parsons used her Woodbury air show [9:15 EST, Sunday evening over ABC] to break bounds on "Tomorrow Is Forever." Last Sunday she repeated, this time with "Make Mine Music." Some of the boys simply can't resist that ether audience. . . . It would seem sensible, and also advisable, for Eric Johnston first to learn his way around in industry matters at home before setting out on a trip to foreign and remote points to explain the industry. . . . Before the records gets clouded, let's all remember it was Charlie Skouras who conceived and championed industry participation in the cancer campaign. . . . One of the fastest change acts in history is Darryl Zanuck's switch from propaganda to no propaganda in pictures.

Skouras Sees Full Success in Cancer Drive

On the eve of the industry's collections for the cancer drive, Charles P. Skouras, national chairman, reported he looked "forward to an overwhelming success of the industry's part in the campaign against cancer."

He and other officials of the drive assured exhibitors and audiences this week that the cancer drive, April 21-28, would be the last industry-sponsored drive for the year. This was decided last week in St. Louis with the formation of the American Theatres Association. In the future there will be only one industry drive a year.

Max Cohen, chairman of the Metropolitan (New York) Theatre Owners Committee, has distributed a copy of a letter sent to Lee Wood, executive editor of the *World-Telegram*, in which he states: "Such activities (as theatre collections) are mandatory under a free enterprise system in which Government does not assume all the responsibility for all phases of essential social welfare. There are areas which must be filled by voluntary participation of the bulk of our people."

Meanwhile arrangements have been made to begin daily one-hour programs in Times Square in order to attract collections. The programs will begin April 15 and will star stage, screen and radio personalities.

Among the entertainers already set to appear on the Carnegie Hall coast-to-coast radio show April 19 in behalf of cancer collections are Frank Sinatra, Orson Welles, Xavier Cugat, Bill Robinson, Milton Berle, the Mills Brothers and Loretta Young.

Robert Weitman, managing director of the Paramount theatre, New York, is coproducer with Ed Sullivan, of the Carnegie show.

Skouras, Gamble Speak at Fox Midwest Convention

At the annual convention of Fox Midwest manager in Kansas City, Mo., last Thursday, Charles P. Skouras, president of National Theatres, urged the managers to become community leaders, following up and developing the leadership that many managers had taken in Bond drives and other community efforts in the war years. Ted R. Gamble, recently elected chairman of the American Theatres Association and circuit operator of Portland, Ore., pointed out to the managers the many new partons that have come to the theatre during the war years, and urged that they be retained by service and courtesy. Other speakers included F. H. Ricketson, Jr., president of Fox Intermountain Theatres, who spoke on the cancer drive, and Howard Jameyson, manager of Fox-Midwest's third district, who discussed the fourth annual Charles Skouras showmanship campaign of National Theatres.

News . . . of Universal Importance!

MONTEZ *Goes Modern...*

The spectacular star who raced to fame with "Arabian Nights," "Gypsy Wildcat", "Ali Baba and the Forty Thieves"... now makes great new box-office news...

in her first Modern Role!

Tangier

Man and Woman Adventure at th
Double-Crossroads of the Worl

Universal Presents

MARIA MONTEZ ROBERT PAIGE SABU

Tangier

A GEORGE WAGGNER production

with PRESTON FOSTER · LOUISE ALLBRITTON
KENT TAYLOR J. EDWARD BROMBERG

creenplay by M. M. Musselman
and Monty F. Collins
ginal Story by Alice D. G. Miller
irected by GEORGE WAGGNER
Produced by PAUL MALVERN
utive Producer: JOE GERSHENSON

UNIVERSAL

Jackson Park Seeking to File New Complaint

Thomas C. McConnell, counsel for the Jackson Park theatre in Chicago, Monday filed an application in the United States District Court there for leave to file a supplemental complaint which is seen as opening the way for a second court battle.

Mr. McConnell is asking an additional $200,000 damages and an injunction against certain releasing practices of distributors. Federal Judge Michael L. Igoe, recently back from vacation, will hear the case.

Counsel for distributor defendants in the case, which was decided in favor of the Jackson Park Theatre by the U. S. Supreme Court last month, and with $360,000 in damages awarded, plus an additional $30,000 in counsel fees for Mr. McConnell, have indicated that they intend to counter all moves made by Mr. McConnell.

Should the court permit Mr. McConnell to file his supplemental complaint, the defendants expect to counter by asking that the complaint be set down for a hearing and possibly a new trial. Defendants have not yet ascertained whether Mr. McConnell is merely seeking $200,000 in damages, or whether he demands treble damages of $600,000, all in addition to the $390,000 already awarded.

Last week Mr. McConnell indicated he might not seek to upset the Chicago system of releasing but in his demand for an injunction might ask that the Jackson Park theatre be permitted to play films in the same position as the Jeffrey theatre and a week ahead of the Maryland.

Government to Answer Schine Complaint Next Week

A formal answer to the complaint filed in connection with the Schine circuit reorganization plan in the Government case will be made by the Justice Department next week before the complaint is heard by the court April 16, it was indicated in Washington Sunday.

The department in its answer will contend that under the Government-sponsored and approved plan, the defendants are not compelled to get out of certain towns entirely without reference to competition prior to the existence of the Schine circuit.

The Government expects its formal reply to the Schine objections to be "brief and to the point." An official of the Justice Department called the complaints made by the defendant "entirely without legal foundation," and expressed belief that the objection contained many "glittering generalities."

Cardozo Joins Warners

Peter Cardozo, formerly associated with the Time and Life organization, has joined the Warner studio publicity department.

HOLLYWOOD WAR FINANCE UNIT CITES BOND FIGURES

The glamorous job that Hollywood did of selling War Bonds to others has been well publicized. But the job that Hollywood did of selling Bonds to itself has only this week been summarized.

Henry Ginsberg

Early in the war Hollywood learned an amazingly effective way to sell Bonds to itself—an idea that was picked up by the Treasury Department and adopted nationally. This was the plan of allotting 10 per cent of each salary check to the purchase of Bonds.

The idea was Henry Ginsberg's, vice-president and studio head of Paramount. Mr. Ginsberg organized on April 9, 1942, the Hollywood Motion Picture War Finance Committee. This week, as the committee's fourth year ended, Mr. Ginsberg announced that $124,588,277 has been invested in War Bonds by film workers and companies. This record is outstanding when it is considered that there are less than 32,000 industry employes whose total payroll is approximately $138,000,000 a year.

A breakdown of the figures show that employees in major studios invested $103,383,940; independent companies, $10,205,164; allied industries, $6,890,165, and agents, business managers and independent publicists, $2,379,233. Guilds and unions invested $719,395, and banks sold to film workers a total of $1,010,380.

Up to April, 1942, Hollywood's Bond-selling was a hit-and-miss affair. When Mr. Ginsberg organized the War Finance Committee, he built an organization of 400 volunteer Bond salesmen working under chairmen in all studios, allied industries, and with independent workers.

This committee has not ceased its work. It is still accounting for $500,000 in bond investments monthly through the payroll savings plan.

The executive board of the Hollywood Committee includes: Mr. Ginsberg, John McCormick, vice-chairman; David Butler, Dorothy Lamour, Ralph Byrd, Jane Murfin, Frank Carothers, Carl C. Cooper, Herbert Sorrell, Fred Beetson, Perry Lieber, J. H. Rosenberg, Teet Carle and Don Rowland, secretary. Individual chairmen are: B. B. Kahane, Hy Glick, William Meiklejohn, Wilson R. Stone, W. K. Craig, Fred Metzler, A. H. McCausland, E. L. DePatie, Sol Lesser, Trem Carr, I. E. Chadwick, Tom Baily and Al Ruben.

Rose Amusement Field Head Of United Jewish Appeal

Billy Rose was named chairman of the amusement division of the United Jewish Appeal of Greater New York at a luncheon meeting of entertainment industry leaders at the Hotel Astor, New York, Monday.

Barney Balaban, Jack Cohn and Albert Warner were named co-chairmen with Mr. Rose to organize an intensive drive within the industry, in support of the overseas relief, rehabilitation, resettlement and welfare work of the United Jewish Appeal agencies. The amusement division effort will be part of the current campaign which seeks to raise $35,000,000 of the $100,000,000 total.

Mr. Balaban presided at the meeting, and Louis Nizer, chairman of the speakers bureau of the United Jewish Appeal of Greater New York, was the principal speaker.

Among those present at the luncheon meeting yesterday were: Harry Brandt, William Brandt, Leo Brecher, Mr. Cohn, S. H. Fabian, Emil Friedlander, Leopold Friedman, Leonard Goldenson, Irving H. Greenfield, Arthur Israel, Red Kann, Malcolm Kingsberg, Samuel Machnovitch, Boris Morris, Lou Novins, Sam Rinzler, Herman Robbins, Samuel Rosen, Louis Philips, Abe Schneider, Samuel Schneider, Charles Schwartz, Fred Schwartz, Max Seligman, Sam Shain and Robert Weitman.

Liberalize Set Building Rule

A revised interpretation of the $15,000 maximum motion picture set construction order to be issued shortly makes the word "set" in the order refer to a single construction scene rather than all the sets used in one production, John D. Small's Civilian Production office said in Washington Monday.

This $15,000 limit will deal with "new" materials only. All used lumber and other material put into set construction will not be counted in the monetary limit, it was said. Under the first interpretation made by CPA, the $15,000 limit would have meant all sets in the production of a single picture.

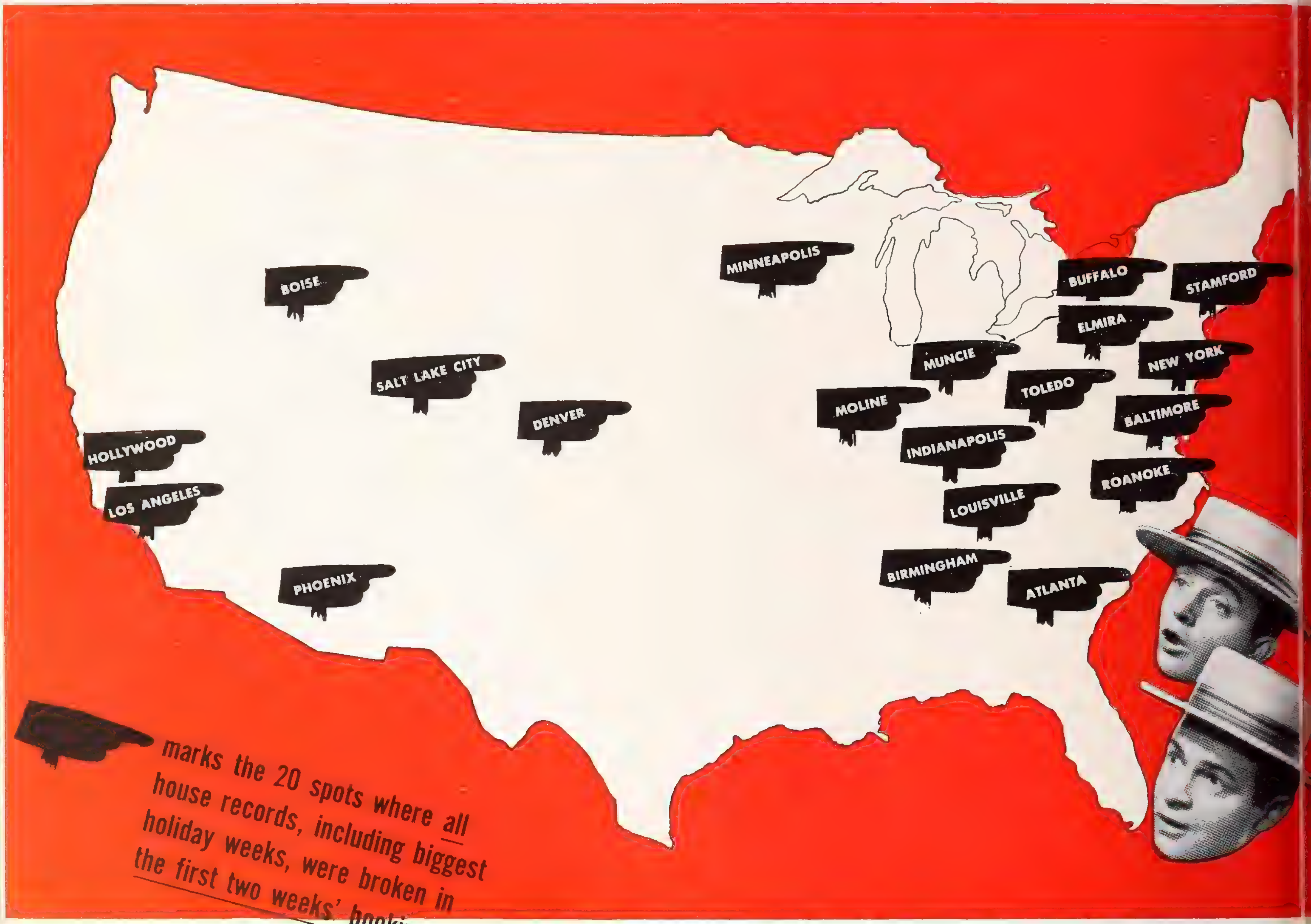
At the same time it was revealed in Washington that a wide-sweeping change in the CPA's commercial building construction ban may be forthcoming as a result of the many complaints from business interests, including the motion picture and allied entertainment industries.

Eric Johnston, president of the Motion Picture Association of America, filed a request with the CPA for the exemption of studio production activities from the CPA's new building restrictions.

The Most Famous "Road" Maps In America

HAVE CHARTED THE BIGGEST MONEY-MAKING ENTERPRISE IN THIS COUNTRY TODAY...

never never never neve


MINNEAPOLIS
BOISE
BUFFALO
STAMFORD
ELMIRA
MUNCIE
NEW YORK
SALT LAKE CITY
TOLEDO
MOLINE
DENVER
BALTIMORE
HOLLYWOOD
INDIANAPOLIS
ROANOKE
LOS ANGELES
LOUISVILLE
PHOENIX
BIRMINGHAM
ATLANTA

marks the 20 spots where all house records, including biggest holiday weeks, were broken in the first two weeks' bookings of

"ROAD TO U

Starring (*As if you didn't know!*)

BING CROSBY · BOB HOPE · D

never

have the theatres of America done such business as they are doing right now with the highest-grossing picture of all time from

PARAMOUNT

"TOPIA"

OTHY LAMOUR

IT IS OUT-GROSSING "GOING MY WAY" BY AS MUCH AS 62%—"LOST WEEKEND" 64%—"DUFFY'S TAVERN" 90%!

◆

PLAYED SINGLE-BILL, IT IS BREAKING DOUBLE-FEATURE RECORDS!

◆

IT HAS SET NEW ALL-TIME HIGHS BY SENSATIONAL MARGINS IN TWO-THIRDS OF ITS FIRST ENGAGEMENTS!

◆

IT IS SETTING NEW HIGHS FOR NUMBER OF SHOWS AND LENGTH OF PLAYING TIME PER DAY—AS MUCH AS 20 HOURS OUT OF 24!

◆

HOLD-OVER WEEKS HAVE FREQUENTLY TOPPED AVERAGE FIRST-WEEK FIGURES BY AS MUCH AS 40%!

◆

AT PRESS TIME COMBINED GROSS OF ALL FIRST DATES TOPPED "GOING MY WAY" BY 12%!

◆

IN MANY CASES SECOND WEEKS HAVE OPENED BIGGER THAN THE FIRST!

"A rich lode of gold and entertainment . . . splendid screen slapstick . . . Superb humor." —*Herald Trib.*

"Howling humor . . . A t
burlesque . . . It will sk
rocket laughter throug
the land."—*N. Y. Tim*

♪

𝄞 "The Tribune thinks we're 'splendid'-

♩ To the Times, we're 'howling fun;' ♩

'Uproarious,' roars the Journa

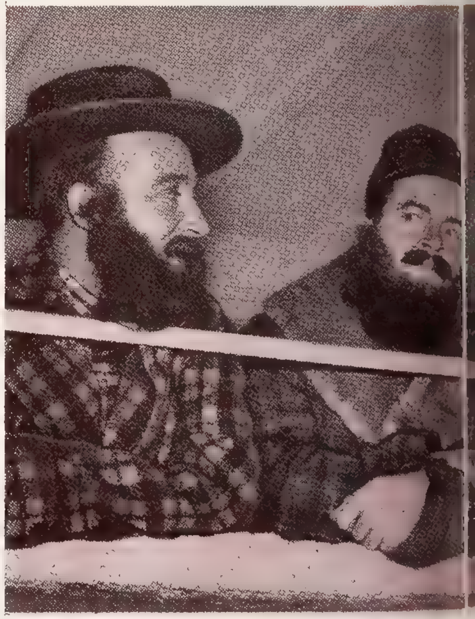
♪♩♩ 'Wildly funny,' say

To the Tele

♪ 'Don'

"Uproarious . . . At one point Mr. Hope fairly dropped me off the mezzanine."—*N. Y. Jour-Amer.*

"Triumphant . . . I shouldn't wonder if Paramount has been afraid to release it for fear the whole country would die laughing."—*World-Tele.*



"The bargain of the year . . . You laugh until it hurts."
—*N. Y. Post*

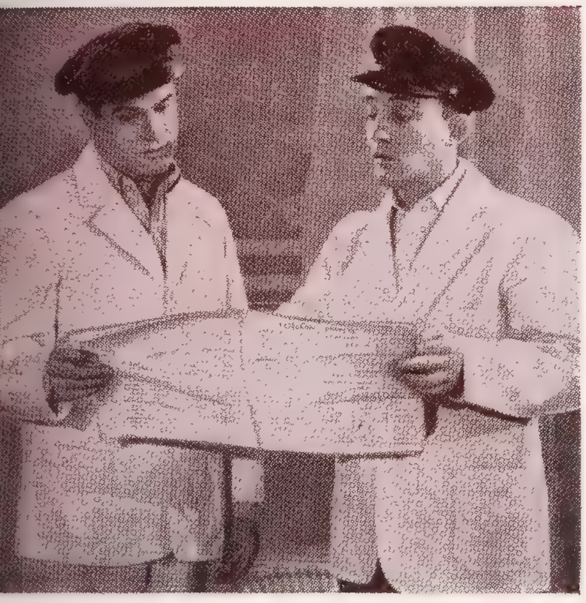
"But not one stinking line about me!"

ne

never never never

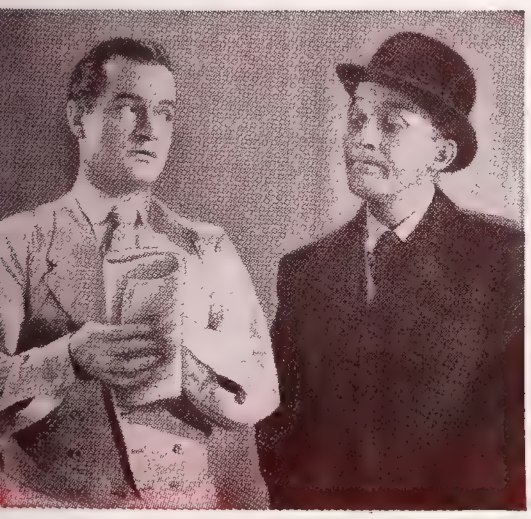
Such Reviews!

ildly funny . . . Wonderful . .
picture to make the world for-
et its troubles." —*N. Y. Sun*



"Not that anybody I know of needs much urging to go see a Hope-Crosby movie, but just in case, don't miss it!" —*PM*

e Sun. ♫♩
re 'triumphant'–
iss it,' warns PM;
he Post thinks we're 'side-splitting,' ♩
♫ And the Mirror quote's a gem–
So put it there, pal–
put it there!"
♩



"Uproarious cinema . . . Outstanding comedy event of the era."—*N. Y. Mirror*

There is one sure Road
to the biggest business your theatre has ever known—

"ROAD TO UTOPIA"

Starring

**Bing Crosby · Bob Hope
Dorothy Lamour**

Produced by PAUL JONES · Directed by HAL WALKER
Original Screenplay by Norman Panama and Melvin Frank

~~THE TOP ROAD SHOW OF THEM ALL~~

the Top Show of them All

•

PLAY IT SINGLE-BILL...HOLD IT DOUBLE
YOUR AVERAGE PLAYING TIME—
IS THE URGENT ADVICE OF

The Picture With
That Million-Dollar
"PERSONALITY"
And 6 Other Hit Song

Paramount

THE ACADEMY AWARD COMPANY—THE BOX-OFFICE AWARD COMPANY

PRINTED IN U.S.A.

Sorrell Walks Out on Parley With Producers

The excitable Herbert K. Sorrell, president of the Conference of Studio Unions, last week walked out on the producer contract negotiations to complain bitterly about unfair dealings.

Early this week, as Hollywood faced the threat of another critical strike, Eric A. Johnston, president of the Motion Picture Association, promised to confer on the matter with labor and studio heads.

The issue this time is over the "closed" versus "open" shop. A CSU spokesman said that if the major producers attempted to install open shop conditions, CSU units will prepare to strike. Already the Machinists, Painters, and Carpenters locals have authorized their negotiators to call a strike and similar action by the Set Decorators is expected.

Price States Position

A statement of the producers' committee, issued by Byron Price, vice-president of the MPAA, said in part: "Sorrell walked out on the issue of a closed shop for the International Association of Machinists, a nonmember of AFL, and other unions. He insisted the producers had acted in bad faith when they employed members of a new AFL Machinists' union recently chartered in Washington.

"Sorrell also demanded a closed shop for the Screen Story Analysts and was told by the producers no closed shop would be given the SAA because of excessive fines imposed on workers performing necessary work for the studios.

"The producers have employed members of both machinists' unions, but in no case has a member of the new union replaced a member of the old one. Sorrell asked for this meeting to discuss wages, but ended the meeting so suddenly there was no opportunity to discuss this matter."

Sorrell Wires Johnston

Mr. Sorrell, in turn, wired Mr. Johnston: "It is apparent that your subordinates have not been dealing in good faith. At our meeting we were told our union contracts must be replaced by open shop agreements. We do not believe in striking for anything that can be won by honest arbitration. However, we will be forced to fight on the issue of continuance of union security. If you are as sincere as I believe you are, you immediately will take action to prevent another bitter strike in this industry."

Delay Widening Vine Street

State Highway Department officials have offered to postpone for at least a year plans for widening Vine Street in Philadelphia which would have forced many exchanges and allied film firms to look for new locations.

Picketing Set for RKO Theatres in New York

According to a spokesman for Motion Picture Theatre Operating Managers and Assistant Managers Guild, general picketing of RKO's 41 Metropolitan New York theatres by "sympathetic unions" was due to get under way as soon as signs were printed. The Guild says it is seeking to force RKO to abide by the terms of a War Labor Board directive in its long-standing contract dispute with the company. Managers and assistant managers of the RKO theatres will participate in the picketing on their days off. A Guild spokesman said that both the AFL and CIO affiliates had promised picketing support. Previously handbills have been distributed, also post cards for mailing to the management.

Ask Catholics to Ban "Outlaw"

In what Los Angeles newspapers claimed was direct reference to Howard Hughes' production, "The Outlaw," Archbishop John J. Cantwell, in a front page box in the Sunday edition of *The Tidings,* a Catholic weekly, said, "We take this occasion to advise our people and all right thinking members of the community that they may not with a free conscience attend a current much-advertised motion picture which has been condemned by the National Legion of Decency and of its very nature is morally offensive to Christian and American womanhood. Patronage of such productions by our people is a blot upon the good name of our city. Our clergy should caution their congregations against attending such productions."

The same day, Catholic pastors in all Los Angeles parishes followed Archbishop Cantwell's advice and told congregations not to attend showings of "The Outlaw."

The picture has been on the condemned list of the Legion since its initial showing in San Francisco about four years ago.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency reviewed nine new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were "Hotel Reserve," "Make Mine Music," "Our Hearts Were Growing Up" and "Thunder Town." In Class A-II, unobjectionable for adults, were "Bamboo Blonde," "The Dark Corner," "Strange Conquest" and "Talk About a Lady." "Easy to Wed" was placed in Class B, objectionable in part, because of "light treatment of marriage" and "divorce in the plot solution."

20th-Fox Has Two for May

"The Dark Corner," with Lucille Ball, Clifton Webb and William Bendix, and "Do You Love Me," a Technicolor musical starring Maureen O'Hara, will be released by Twentieth Century-Fox during May.

Ministry Seeks To End British Exchange Strike

London Bureau

T. J. O'Brien, general secretary of the National Association of Theatrical and Kine Employees, and George Elvin, occupying a like position with the Association of Cine-Technicians, were holding prolonged meetings with the Labor Ministry at midweek in an effort to solve the jurisdictional dispute which has resulted in a strike by ATC members working in dispatch departments of the Kinematograph Renters' Society.

The strike took effect March 29, when 269 dispatch employees declined overtime pay and walked out.

The trouble in the ACT camp has been long abrewing.

Reminded KRS of Pledge

Before the war, Mr. O'Brien approached the KRS proposing that a joint conciliation committee be set up between his union and the Renters which should regulate conditions of employment in all distributor offices.

Recently Mr. O'Brien reminded the KRS of its pre-war pledge. The society then decided that NATKE was the one body with which the Renters could negotiate.

Mr. O'Brien's union is powerful. It has brought under its wing much unskilled studio labor. Currently it is engaged in negotiations with the Exhibitors' Association which will stabilize for years hence the working conditions of the lowest employee in the least of the country's cinemas.

But with the rise to power of Mr. O'Brien has occurred the approach to power of the waspish Mr. Elvin, ACT secretary.

Acknowledge Influence

There is no gainsaying the influence which Mr. Elvin and his union wield; even producers acknowledge it.

Now Mr. O'Brien, hitherto supreme, is getting that little bit rattled at the approach of Mr. Elvin.

Even Mr. Elvin's members contend that the labor trouble would never have arisen had not their secretary and his general counsel been piqued into making a fuss about the Renters' recognition of the O'Brien organization.

What everyday industry people are saying is this: Can't we get on with our jobs?

Two Slates Named for St. Louis Union

Two slates of candidates for officers of Theatrical Brotherhood Local No. 6, St. Louis, were nominated last week. One slate is composed of associates of John P. Nick, and is headed by Leo Scharfenberg, who is seeking the presidency. The other slate is headed by Leroy Upston, incumbent candidate. Mr. Scharfenberg, employed as a stagehand at the St. Louis theatre, was president when Mr. Nick was in power.

Production Drops Back With 40 Films in Work; Start "Macomber"

Hollywood Bureau

After some weeks of steadily increasing production activity, a recession took place last week, as 15 films were completed, and only three reached shooting stages. At the weekend there were 40 films in work, a sharp drop from the previous week's total of 52.

The most impressive of the new ventures is "The Short Happy Life of Francis Macomber," screen adaptation of Ernest Hemingway's well known short story, which Benedict Bogeaus and Casey Robinson are co-producing for United Artists release. The action is laid in South Africa, and the theme is the classic one of the romantic triangle. In this case, members of the triangle are Gregory Peck, Joan Bennett and Robert Preston. Reginald Denny has been engaged for a top supporting part, and Zoltan Korda is directing.

At Republic, a new Roy Rogers vehicle got under way. Titled "Under Nevada Skies," its cast includes Dale Evans, George "Gabby" Hayes, and the Sons of the Pioneers. Frank McDonald directs; Edward J. White is the associate producer.

Monogram launched "Hot Money," another in the studio's "Bowery Boys" series. Jan Grippo produces; Phil Karlson directs, and the cast is composed of Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict, Vince Barnett and Sheldon Leonard.

Personnel Intelligence About Hollywood

David Hempstead, who, among other productions, made such outstanding films as "Kitty Foyle" and "None But the Lonely Heart," has been signed to a long term contract as a producer by Vanguard Films. . . . John Van Druten has been signed to direct, and Alfred de Liagre to produce for Warners the screen version of their stage success, "The Voice of the Turtle." . . . Lillie Hayward, one of the best known scenarists, has been named a producer at RKO in executive producer Sid Rogell's unit. Her first picture will be "Banjo," an original story idea of her own which she will write as well as produce.

Two top writers will do the screenplay for the new International picture, "Ashenden." They are Somerset Maugham, who wrote the novel on which the film will be based, and James Hilton, author of "Lost Horizon." . . . Robert S. Taplinger, who recently resigned a producer's post at Columbia, has joined Walter Wanger Productions as vice-president.

APPRECIATION

Mr. Chester Friedman, editor of the Managers' Round Table, has received the following exhibitor letter.

Dear Mr. Friedman:

Here's another campaign difficult to reproduce, but I thought perhaps William R. Weaver would like to know that those theatres for which he does his stuff daily don't ignore it entirely.

And I mean what I say of him—he, of them all, has the exhibitor in mind and not the producers. There is quite a difference.

I don't rely at all on any others. And even he cannot call the turn always for the small town. But he's tops.—*C. ARNOLD SKELLY, Ohio Theatres, Inc., Xenia, Ohio.*

Twelve features will be produced by Golden Gate Pictures during the coming year, under the supervision of William B. David, producing head of the company formerly known as Action Pictures. . . . Enterprise Productions has acquired from E. A. Ellington, the author of "Gilda," the screen rights to her latest novel, still unpublished. Titled "Maggi July," it is a romance of life in a New England fishing village.

Warners To Produce Story Of Jack Benny's Life

Dennis Day has been engaged to portray himself in "Always Leave 'Em Laughing," biography of Jack Benny which Warners will produce. . . . Universal has arranged to borrow Helen Walker from 20th Century-Fox for the top feminine role in "She Meant No Harm," a comedy which Jack Rawlins will direct. . . . Charles Starrett, the cowboy star, has been signed by Columbia for the twelfth consecutive year. . . . Roland Culver, British star who recently made his American film debut opposite Olivia de Havilland in Paramount's "To Each His Own," has been engaged by that studio for a leading role in "The Emperor Waltz."

Charles Schneer has been signed by Universal as an associate producer, and will make "Mark of the Rajah" as his first assignment. . . . Monogram has signed Barry Sullivan, who scored in the King Brothers production, "Suspense," to a contract under the terms of which he will star in three pictures over a period of two years. His first role under the agreement will be the lead "The Hunted," Steve Fisher story which will also be produced by the King Brothers.

Colman Back to Screen As Star of "Apley"

Ronald Colman, who has been absent from the screen for more than two years, has been signed by 20th Century-Fox to star in "The Late George Apley," film version of the Broadway play which, in turn, was based on J. P. Marquand's Pulitzer prize-winning novel. Fred Kohlmar will produce the picture.

Joseph Cotten, Loretta Young and Ethel Barrymore are to be starred in "Katie for Congress," a romantic comedy by the Finnish author, Hella Wuolijoki. Arrangements have been made to borrow Dore Schary from David O. Selznick to produce the film, and H. C. Potter will direct. . . . Robert Montgomery's next starring role for MGM will be the lead in "Lady in the Lake," based on Raymond Chandler's mystery novel. . . . Dan Duryea has signed to contract with Universal, under the terms of which he will make two pictures a year for that studio.

Steve Sekely will take a cast and camera crew on a world tour next summer to produce a comedy titled "What a World." The company will visit Brazil, North Africa, Italy, France, England, China, India and the South Seas. Lou Greenspan, formerly associated with the Motion Picture Society for the Americas, will be associate producer on the picture. . . . Marie Wilson has been engaged by Loew-Lewin for a leading role in De Maupassant's "Bel Ami."

Dmytryk Will Direct "So Well Remembered"

Edward Dmytryk has been assigned to direct RKO's film version of James Hilton's best seller, "So Well Remembered." He leaves next month with Producer Adrian Scott for England, where the picture will be filmed under the RKO-J. Arthur Rank banner. . . . Clarence Brown has been assigned to direct "Song of Love" for MGM. An original story by Bernard Schubert and Mario Silva, it concerns the love story of Clara and Robert Schumann and Johannes Brahms. . . . Nathaniel Hawthorne's classic, "The Scarlet Letter" will be brought to the screen by Edward Small, who has assigned Robert Thoren to do the screenplay.

COMPLETED

COLUMBIA

Return of Rusty

MONOGRAM

Romance of the Rancho
Corpus Delicti

PARAMOUNT

Seven Were Saved (Pine-Thomas)

RKO RADIO

Criminal Court
Child of Divorce
Likely Story
Desirable Woman

REPUBLIC

Red River Renegades
Traffic in Crime

SCREEN GUILD PRODUCTIONS

Scared to Death (formerly "Accent on Horror" (Golden Gate)

20TH CENTURY-FOX

Deadline for Murder (Wurtzel)

UNITED ARTISTS

Strange Woman (Stromberg)
Angel on My Shoulder (Rogers)

UNIVERSAL

Fandango

STARTED

MONOGRAM

Hot Money

REPUBLIC

Under Nevada Skies

UNITED ARTISTS

Short, Happy Life of Francis Macomber

SHOOTING

COLUMBIA

Down to Earth
The Coffin
Blondie Knows Best
The Great Highway

MGM

Woman of My Own
Tenth Avenue Angel
My Brother Who Talked to Horses
Fiesta
Till the Clouds Roll By
Undercurrent

PARAMOUNT

Where There's Life
Welcome Stranger
Perils of Pauline
Suddenly It's Spring

PRC

Queen of Burlesque

RKO RADIO

Honeymoon
Dick Tracy vs. Cueball (formerly "Dick Tracy No. 2")
What Nancy Wanted
Sinbad the Sailor

REPUBLIC

Rendezvous with Annie
Earl Carroll Sketchbook

20TH CENTURY-FOX

Razor's Edge
Forever Amber
Home Sweet Homicide
Claudia and David
Margie

UNITED ARTISTS

Bachelor's Daughters (Stone)

UNIVERSAL

Claude's Wife
Ghost Steps Out
The Runaround
Lover Come Back (formerly "Lesson in Love")

WARNERS

Stallion Road
Cloak and Dagger
Cheyenne
A Very Rich Man
The Sentence
Humoresque

"One Man's Family" Promotion Is Budgeted at $250,000

After 14 years on the air, "One Man's Family" might be considered to have been made well enough known to everybody everywhere to assure that the film version, so long in coming, would require no more than nominal advance billing, but the several parties directly interested in the project consider otherwise, to the extent of $250,000. That amount has been allocated for pre-production advertising and exploitation, and a planning board has been set up to administer the allocation.

The directly interested parties are the National Broadcasting Company, the J. Walter Thompson Company, Carleton E. Morse Productions and Cinema Century Pictures.

The personnel of the planning board consists of Hal Bock and Lester Raddatz, for NBC, Joseph Leighton, for Standard Brands and the Thompson agency, Buddy Twiss for Carleton E. Morse (who's been writing and producing the radio program all these years), and the Hollywood publicity firm of B. P. Schulberg and Irving Rubine for Cinema Century, which will produce the picture.

Jerrold Brandt to Make Films Mirroring American Life

Although presumably many other producers, or all producers, are giving appropriate weight to Assistant Secretary of State William Benton's recent statement that, "Hollywood should produce pictures that accurately mirror America and tell the true story of American life to the rest of the world," Jerrold T. Brandt is making no bones about adopting the Benton utterance as a policy, nor about telling how he's going to do it.

He's going to undertake it in "Magic in the Air," his first picture since returning to civilian status, by telling the story of radio broadcasting from its inception and depicting its effect upon American culture.

He's going to undertake it, next, in "Basin Street," his second picture, which "will trace the development of Negro jazz and its influence upon the daily lives of all races and creeds."

COMET SET TO TAKE OFF

PLANS of the new Comet Productions were outlined last week in Hollywood. The company is staffing key positions with ex-servicemen. Above, left to right: Sonny Chaliff, general manager; co-producers Buddy Rogers and Ralph Cohn; director Reginald LeBorg, and production manager Bob Beche.

Off to a shooting start April 8 with their first picture, the executive personnel of Comet Productions took time out last week to tell the press of their plans for the immediate present and the predictable future.

Comet co-producers Buddy Rogers and Ralph Cohn said they will spend $1,500,000 on the first six features, to be completed between now and February, for United Artists release. The pictures, previously referred to as "streamliners," are to run between 60 and 70 minutes, and "the organization will stress comedy and adventure in its themes, and will aim for the family trade, hoping to make pictures acceptable to all screen audiences." Two of the six, "Adventures of Don Coyote" and "The Singing Village," will be in Cinecolor. The first film will be "Little Iodine."

Save for its honorary president, Mary Pickford, the Comet executives are all ex-servicemen. Mr. Rogers, vice-president and treasurer, was a Lt. Commander in the Navy; Mr. Cohn a pfc in the Army; director Reginald LeBorg was a private in the Signal Corps; general manager Sonny Chalif was a T-Sgt. in the Air Corps; his assistant, Herb Willis, was a corporal in the same branch, and production manager Bob Beeche was a major of the Marines during the late war.

Early in the company's history, the boys believed all this veterancy might net them enough preference under the G.I. Bill of Rights to get what they needed to build themselves a studio, but it didn't work out that way, and they had to rent space in the old, original and long abandoned Jesse Lasky plant, which Morey & Sutherland had refitted to make some training films. While the idea was still hot, though, a fantastic number of other independent producers were abruptly discovered to have lined up in readiness to prove military service if the Comet crowd got the go-ahead signal on studio construction.

Award for "Hitler Lives"

The Hollywood Foreign Correspondents Association, made up of journalists who cover the production community for an estimated 500,000,000 readers throughout the world, last week voted its first peace prize, a special award, to Jack L. Warner for production of "Hitler Lives."

Paramount Year Net Is Estimated At $17,821,000

Paramount Pictures, Inc., last week estimated its earnings for the year ended December 29, 1945, at $17,821,000 after all charges including estimated provision for all Federal normal and excess profits taxes. This amount includes $2,517,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the year of partially owned non-consolidated subsidiaries. Earnings for the year ended December 30, 1944, were $16,488,106 including $1,745,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for the quarter ended December 29, 1945, are estimated at $3,980,000 which compares with $4,012,000 for the corresponding quarter of 1944. These earnings are after eliminating the dividends received during the period from partially owned non-consolidated subsidiaries to the extent that such dividends represent distribution of earnings reported as undistributed in previous quarters.

The $17,821,000 of estimated combined consolidated and share of undistributed earnings for the year represent $4.75 per share on the 3,752,136 shares of common stock outstanding on December 29, 1945, which compares with $4.39 per share for the year ended December 30, 1944. Estimated earnings of $3,980,000 for the quarter ended December 29, 1945, represent $1.06 per share on the 3,752,136 shares of common stock outstanding, which compares with $1.07 per share for the corresponding quarter of 1944.

Nelson Named Chairman of Loan-to-Britain Group

Donald Nelson, president of the Society of Independent Motion Picture Producers, has been appointed chairman of the California Committee on International Economic Policy, organized by business, industrial, agricultural and labor organizations, to disseminate facts concerning the proposed American loan to Britain. Mr. Nelson will direct a statewide campaign.

Buys Screen Guild Interest

Harry Lorch, formerly western division manager for Universal, has purchased an interest in Screen Guild Productions of Illinois. He will manage the Chicago exchange and has been elected vice-president and general manager. Mr. Lorch also announced that the Indianapolis Screen Guild franchise is being acquired by his group.

Do Salvation Army Trailer

Bette Davis has made a two-minute trailer for the Salvation Army. Warner Brothers will release the trailer in both 35mm and 16mm versions.

Short Product in First Run Houses

NEW YORK—Week of April 8

ASTOR: No Sale*......................*RKO
Feature: Spellbound..............United Artists

CAPITOL: Springtime for Thomas*......*MGM
Glimpses of Guatemala*...............*MGM
Feature: Ziegfeld Follies of 1946..........MGM

CRITERION: Rasslin' Romeos*.......*Columbia
River Ribber*.....................*Columbia
Feature: The Bandit of Sherwood Forest..Columbia

GLOBE: Quentin Quail*...........*Vitaphone
Days of '76*....................*Vitaphone
Feature: Wife of Monte Cristo.............PRC

HOLLYWOOD: Baseball Bugs*......*Vitaphone
Hitler Lives?*...................*Vitaphone
Feature: Saratoga Trunk.............Warner Bros.

PALACE: Oh, Professor, Behave*........*RKO
Winning Basketball*...................*RKO
Feature: Deadline at Dawn.................RKO

PARAMOUNT: Dixie Pointers*.....*Paramount
Unusual Occupations, No. 3*.......*Paramount
The Friendly Ghost*.............*Paramount
Feature: The Road to Utopia..........Paramount

RIALTO: Flicker Flashbacks, No. 2*......*RKO
Dixie Pointers*..................*Paramount
Feature: She-Wolf of London..........Universal

RIVOLI: College Queen*..........*Paramount
Feature: Kitty........................Paramount

ROXY: Mighty Mouse and the Wicked Wolf* *20th Cent.-Fox
Feature: Dragonwyck..............20th Cent.-Fox

STRAND: Baby Bottleneck*........*Vitaphone
Holiday on Horseback*............*Vitaphone
Gem of the Ocean*...............*Vitaphone
Feature: Devotion..................Warner Bros.

WINTER GARDEN: Cured Duck*.........*RKO
Feature: Tomorrow Is Forever...............RKO

CHICAGO—Week of April 8

APOLLO: Holiday for Shoestrings*..*Vitaphone
Louisiana Springtime*.........*20th Cent.-Fox
Feature: The Lost Weekend...........Paramount

ROOSEVELT: Musical Shipmates*...*Vitaphone
Feature: My Reputation...........Warner Bros.

STATE LAKE: Canine Casanova*.........*RKO
Post-War Era*..................*Paramount
Feature: Spellbound..............United Artists

UNITED ARTISTS: Talking Magpies* *20th Cent.-Fox
Feature: Adventure.......................MGM

Monogram Arranges $3,000,000 Bank Loan

Monogram has completed negotiations with the Security-First National Bank of Los Angeles for loans of $3,000,000, it was announced this week in Hollywood. The agreement provides for loans for a period of three years beginning March 1, 1946. The company now will have available for production a revolving line of credit of $2,000,000, and for its Government Bond portfolio a credit of $500,000. In addition, the company is permitted to guarantee bank loans up to $500,000 made to independent producers releasing through Monogram. Monogram also announced this week that all but 725 shares of a total of 99,000 shares previously outstanding had been converted into common stock of the corporation. Those shares not turned in will be redeemed by the Guaranty Trust Company of New York.

Bell & Howell Reports Profit of $672,491

An all-time high net was reported this week by Bell & Howell for 1945. Net sales reached a peak of $21,930,971, according to the annual report to stockholders. Net earnings were reported at $672,491 after provision for Federal income and excess profits taxes amounting to $2,065,228. The net profit was equivalent to $1.29 a share on the 462,375 shares of common stock. During 1945, the company's plan for refinancing was effected and its facilities enlarged. The company also during the year completed its arrangements with the Rank Group whereby Bell & Howell and British Acoustic Films, Ltd., will pool manufacturing interests.

Schaefer Forms Financing Unit

Incorporation papers for Equity Capital Corporation, formed by George Schaefer, president and board chairman, to finance production enterprises, were filed in Wilmington, Del., and Albany, N. Y., at the weekend. The organization begins operating with $20,000,000 available for financing purposes, which Mr. Schaefer, now in Hollywood, says will consist chiefly of independent production enterprises.

Arthur Greene, Chicago banker, heads a Chicago-Wall Street syndicate backing Equity, with Edwin Kirkeby, hotel operator, a principal figure. Mr. Greene recently sold his interest in Domestic Finance Corporation, which purchased "Story of G.I. Joe," and "Tomorrow the World," and had financed other films.

Mr. Schaefer will divide his time between New York and the coast. He has been discussing various financial deals with producers in Hollywood.

He said, "There will be lots of independent production. There is a shortage of stage space for independents now, but there will be some studios built." Whether Equity intends to establish its own studio facilities was not indicated. Mr. Schaefer was to leave Hollywood for New York this weekend.

Delay N. Y. Censor Test

The civil service examination for the post of director of the motion picture division (censor board) in the New York Education Department has been postponed and will not be held until June at the earliest.

NEXT IN THE UNBROKEN LINE OF HITS FROM

20th CENTURY-FOX

BEST-SELLER

Dragonwyck
Anya Seton

WITH T

ierney AND THE *Greatness* OF "LEAVE HER TO HEAVEN"!

DARRYL F. ZANUCK
presents

GENE TIERNEY

Dragonwyck

From the Novel by Anya Seton

WALTER HUSTON · VINCENT PRICE · GLENN LANGAN

and Anne Revere · Spring Byington · Connie Marshall · Henry Morgan

Written for the Screen and Directed by
JOSEPH L. MANKIEWICZ

Century-Fox triumph to challenge your "Leave Her To Heaven" records!

Motion Picture Herald predicts:

"DRAGONWYCK

is set to do as much or more business than 'Leave Her To Heaven'!"

Watch the history-making records of "Leave Her to Heaven" fall . . . as "Dragonwyck" is launched in its

PRE-RELEASE EASTER WEEK ENGAGEMENTS!

The biggest figure in the industry

20th CENTURY-FOX

makes the biggest best-sellers!

PRINTED IN U.S

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES OF RUSTY: Ted Donaldson, Conrad Nagel—Doubled this with "Girl of the Limberlost" and gave it a big buildup as the year's most outstanding heart-warming program. Did very well and customers were more than satisfied. Used two large mats and had special 11x14 window cards painted which were displayed. Played Sunday-Tuesday, Feb. 10-12.—Stanley Leay, Stanley Theatre, Galena, Ill.

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Very entertaining picture. Color good. Enjoyed by everyone. It is quite different from the general run of pictures we have been playing.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Fine for the kiddies. We ascribe our good attendance on this to a first run for the vicinity. The word had apparently not had time to get around. Played Sunday-Tuesday, March 17-19.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me.

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Quite a surprise. Well-made picture in color with plenty of draw due mostly to Wilde's fame in "Leave Her to Heaven." Right down our alley and pleased all. Corny, but entertainment from the first scene. Played Thursday, Friday, March 14, 15.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

GAY SENORITA, THE: Jinx Falkenburg, Jim Bannon—Terrible. If you have exceptionally good nerves perhaps you can stand it, otherwise skip it. My audience is not very hearty, evidently, as most of them walked out. I hope South America will forgive us this picture.—Marcella Smith, Binton Theatre, McArthur, Ohio.

HIT THE HAY: Judy Canova, Ross Hunter—A good double bill with "Wanderer of the Wasteland." Judy Canova is Judy Canova and good for laughs. Played Friday, Saturday, March 1, 2.—Stanley Leay, Stanley Theatre, Galena, Ill.

KISS AND TELL: Shirley Temple, Jerome Courtland—Picture was very well liked. I'm waiting for the next one. I did not do too well on it due to the flu epidemic, but all who saw it were very happy. Played Tuesday, Wednesday, Dec. 25, 26.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

KISS AND TELL: Shirley Temple, Jerome Courtland—One continuous laugh. They were pleased 100 per cent and came out worn from laughing. Get it. Play it as soon as possible. Second night was almost as good as the first night. The whole cast is good in this one. Played Sunday, Monday, March 17, 18.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

LAWLESS EMPIRE: Charles Starrett, Mildred Law—One of the best liked Westerns I have ever played. Bob Wills plays about five numbers in this one and a lot of my patrons saw it twice. Any exhibitor who plays Westerns should not fail to date this as quickly as possible. Played Saturday, Feb. 16.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

MEET ME ON BROADWAY: Marjorie Reynolds, Fred Brady—For dual bills only.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

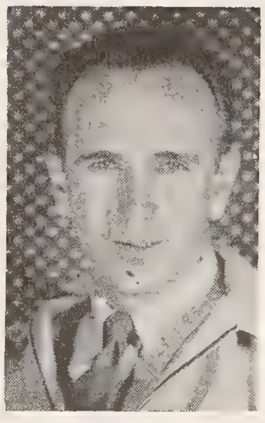
MY NAME IS JULIA ROSS: Nina Foch, George Macready—Rather entertaining, but it is certainly lacking in name power.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

MY NAME IS JULIA ROSS: Nina Foch, George Macready—Very good little mystery. Double billed it with a Western. Played Friday, Saturday, March 15, 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ONE WAY TO LOVE: Janie Carter, Chester Morris—Very funny comedy. There is room for a lot more of this down-to-earth humor of the old school type. Those who came enjoyed it, but business was below average. Played Tuesday, Wednesday, March 5, 6.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me.

OVER 21: Irene Dunne, Alexander Knox—Drew well, but had several complaints. Too much talking. Made some people so nervous they had to leave. Alexander Knox is really wonderful. Hope we see lots more of him. Why do they ruin Miss Dunne by putting her in comedy roles? She belongs in pictures like the "White Cliffs of Dover," etc. She is quite versatile and a good comedienne, but I think people prefer her in the other type of role. Played Sunday, Monday, Feb. 17, 18.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—Used on second half of double bill to poor business. Played Friday, Saturday, March 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.



LeRoy Nile

I have read this department with great interest from the very first day I started working in this theatre in 1938 sweeping and taking tickets. When I was in New Zealand, New Caledonia, Guadalcanal, New Guinea and Luzon, I continued to read these reports. Through them I maintained a link with the industry. Goings-on in the film world were one of my greatest concerns during the three years I was overseas. With the aid of "What the Picture Did for Me" department I knew what the exhibitors were thinking and what they were playing. Now that I have returned to the industry, I feel it is a privilege and a duty to join other exhibitors in these pages of free discussion of product for the benefit of all. *—LE ROY NILE, Lakeside Theatre, Rangeley, Maine.*

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman— Played Sunday, Monday. O.K. on Sunday but it fell off on Monday. Seemed well liked by those who saw it. Played Feb. 17, 18.—Stanley Leay, Stanley Theatre, Calena, Ill.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—Drew well in spite of inclement weather. No complaints. Everybody seemed to enjoy it. Bowman and Miss Russell are both fine comedians.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SNAFU: Nanette Parks, Robert Benchley—This is the kind of comedy that is good for Sundays. My audience didn't hesitate to tell me how much they enjoyed this one. This is really as cute as they come. Played Sunday.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—Did fine business, but not the big business expected. Played Sunday, Monday, March 10, 11.—H. B. Ram, Patricia Theatre, Aiken, S. C.

Film Classics

WUTHERING HEIGHTS: Merle Oberon, Lawrence Olivier—Many remembered seeing it before and stayed away. When it was first issued, a few years ago, this town considered it too dark, morbid and dreary. However, this release brought us a fair crowd and much favorable reaction and only one walkout. Played Sunday, March 24.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

WUTHERING HEIGHTS: Merle Oberon, Lawrence Olivier—Many of the well-remembered old-timers fall flat when replayed because of inferiority of technique as compared to those of today. Some of them are amusingly outdated in clothing styles and for other reasons. "Wuthering Heights" does not fall into this category. It is still as powerful and effective as ever and such comparisons as are evoked are more than likely to reflect on the shallowness and insipidity of the average modern product. Business quite fair. Played Wednesday, March 20.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—This turned in an above average Friday and Saturday take. Our Abbott and Costello fans are becoming fewer and less enthusiastic. Played March 8, 9.—G. H. Maxon, Strand Theatre, Jewell, Iowa.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—Played one day too many. Did good business Played Sunday-Tuesday, March 24-26.—H. B. Ram, Patricia Theatre, Aiken, S. C.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Just fair entertainment which played to average business. Played Sunday-Tuesday, Feb. 17-19.—G. H. Maxon, Strand Theatre, Jewell, Iowa.

LETTER FOR EVIE, A: Marsha Hunt, John Carroll—In the lower half. Just fair.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

LETTER FOR EVIE, A: Marsha Hunt, John Carroll—First class entertainment in anybody's language, but below average at the box office. The names of these highly competent young stars probably have not yet had time to register with many movie-goers of the old school. Played Tuesday, Wednesday, March 26, 27.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Here is one for the rural and small community to clean up on. You will wonder where they all come from. Should have given it extra playing time. Played Sunday-Tuesday, Jan. 13-15.—G. H. Maxon, Strand Theatre, Jewell, Iowa.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—We experienced exceptionally good midweek business on this excellent picture. Played Wednesday, Thursday, March 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—A wonderful picture that drew very well. Everybody loved it. I think "Butch" almost stole the whole show. We have a lot of new people in this community who are Norwegians so this picture was very opportune for us.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Gentlemen, you are now back in the show business. A small town natural. Give it your best playing time. Stress the O'Brien-Jenkins combination. It will bring out the "once in a while" customers. Played Sunday, Monday, Feb. 10, 11.—A. T. Wohlert, Main Theatre, Altamont, Ill.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—Not good. Leo can't roar very loud on this one.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

UP GOES MAISIE: Ann Sothern, George Murphy—MGM is slipping.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson — Bad weather on the first night. Next three nights did pretty fair business. Picture was well liked, as it should have been. Played Wednesday-Saturday, Feb. 13-16.—Stanley Leay, Stanley Theatre, Galena, Ill.

(*Continued on following page*)

(*Continued from preceding page*)

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson—Too long and too many stars. Not much story. Would be better with more music. Business normal. Played Sunday, Monday, March 24, 25.—Vincent H. Rost, Dixie Theatre, New Madrid, Mo.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson—While some were disappointed, it went over much better than expected as it is not exactly tailored for small town use. Played Sunday, Monday, March 17-19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Pass this up, if possible. It drags. It is too long. The Technicolor is good but won't bring the public in. Played Friday, Saturday, March 22, 23.—Delgie M. Boles, Mecca Theatre, Crescent City, Cal.

Monogram

FOREVER YOURS: Gale Storm, Johnny Mack Brown—Doubled this with "Appointment in Tokyo" to above average midweek business. Patrons well pleased. Played Tuesday, Wednesday, March 19, 20.—Paul Ricketts, Charm Theatre, Holyrood, Kans.

SHADOW OF SUSPICION: Marjorie Weaver, Peter Cookson—Good action melodrama. Played Tuesday, March 26.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charlie Smith—This is by far the best paying Aldrich film we have had. We invited the local scout leaders to the first showing and they endorsed it wholeheartedly. Give your local scout troupe a preview of this one and they will spread some good, free word-of-mouth advertising for you. Should work O.K. in small towns. Played Saturday, March 23.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—Good slapstick comedy. Enjoyed by better than average crowd. Played Thursday, Friday, March 14, 15.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—This is just slapstick and not too good at that. Should have played Friday and Saturday. Business below average. Played Sunday-Tuesday, March 3-5.—G. H. Maxon, Strand Theatre, Jewell, Iowa.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Another Technicolor extravaganza which pleased a better than average audience. For my money, Betty Hutton isn't so hot, but she handled this part very well. To mention de Cordova reminds me of "A Medal for Benny" which I would rather forget. The color was beautiful and Barry Fitzgerald was good as usual. Why wasn't the mother at the funeral? What happened to her? Played Sunday, Monday, March 24, 25.—Paul Ricketts, Charm Theatre, Holyrood, Kans.

LOST WEEKEND, THE: Roy Milland, Jane Wyman—Very good. This one is a picture that stands up to the advance advertising. Good story. Well directed. Good business. Played Sunday-Tuesday, March 10-12—Delgie M. Boles, Messa Theatre, Crescent City, Cal.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—No business. Not enough drunks in the county who wanted to see how they act when in clover. Broadway made a big fuss over this. Played Sunday, Monday, March 3, 4.—H. B. Ram, Patricia Theatre, Aiken, S. C.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—Extraordinary Sunday business. Monday business big. The whole engagement was entirely satisfactory. As luck would have it, we played this on the immediate weekend following the announcement of the Academy award and it didn't hurt a bit. Don't misunderstand us. We can't agree on the award. Our memory is keener. Played Sunday, Monday, March 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—This is the most boring picture we have played in a long time. Miss Lamour can't stand up under many more like this and her last films.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—Nothing to get excited about. Fair picture which got us by the first day. The second day was way off. Played Sunday, Monday, March 17, 18.—Vincent H. Rost, Dixie Theatre, New Madrid, Mo.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—A "C" picture. Busnness was below normal. Our people don't go for the alleged entertainment in Latin music. Some walkouts until the ballet number went on and then practically an empty house. Played Monday, Tuesday, March 18, 19.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—Don't know why but business was off on this super colossal brainstorm without a sarong or Crosby or Hope, but then Paramount pays my income tax. Played Wednesday, Thursday, March 6, 7.—H. B. Ram, Patricia Theatre, Aiken, S. C.

MIDNIGHT MANHUNT: William Gargan, Ann Savage—Used on my weekend double bill and it was O.K. Played Friday, Saturday, March 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—Good entertainment.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—Picture did O.K. the first night. Story good but the leading stars were weak. Many came to see Lillian Gish. Played Friday, Saturday, March 15, 16.—Delgie M. Boles, Mecca Theatre, Crescent City, Cal.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—Could have been a great picture with some other star than Tufts. Action paced entirely too slow, which suited the business at the box office which was also slow. Business was below normal. Played Monday, Tuesday, March 25, 26.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—Aside from the title and Frances Langford this is very weak entertainment. Doubled with "Hidden Eye." Slightly above average take. Played Friday, Saturday, March 22, 23.—G. H. Maxon, Strand Theatre, Jewell, Iowa.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—We did fair, but it was a disappointment. The story was weak. Picture will do well the first day. Played Sunday-Tuesday, March 17-19.—Delgie M. Boles, Mecca Theatre, Crescent City, Cal.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—This was one of my top grosses. They really liked Betty Hutton. For a month after playing this picture the only record played in the juke box at the drug store was "Doctor, Lawyer, Indian Chief" as only Betty Hutton can sing it. Paramount said they would help me if I needed it. They did in giving me this picture.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

TOKYO ROSE: Byron Barr, Lotus Long—No name power, but it is a fair action picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

PRC

CRIME, INC.: Leo Carrillo, Tom Neal—A good little gangster picture from PRC. Ran two teaser trailers three weeks, then put on a regular trailer for one week, advertising it for adults only. Results turned out extra business. Played Saturday, March 16, midnight show.—Vincent H. Rost, Dixie Theatre, New Madrid, Mo.

HARD GUY: Jack LaRue, Mary Healy—Did average business. It should have been double billed. Played Sunday, March 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

I'M FROM ARKANSAS: Slim Summerville, El Brendel—Strictly corn. But, oh, how they love it in this small town. Doubled with "His Neighbor," a repeat from Republic. Business good. Played Tuesday, Wednesday, March 26, 27.—Vincent H. Rost, Dixie Theatre, New Madrid, Mo.

I'M FROM ARKANSAS: Slim Summerville, El Brendel—This picture did near top Saturday business for me and as far as I am concerned you can give PRC a blue ribbon for this one. Played Saturday, Dec. 29.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

WHITE PANGO: Richard Fraser, Lionel Royce—Excellent business. Pleased the children. A good business getter, if the Tarzan type gets you business. Played Thursday, March 21.—Gordon W. Edgington, Odeon Theatre, Augusta, Ky.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—Gary Cooper in the role of a cowboy drew them in, but they went out very much disappointed. Played Tuesday-Thursday.—Stanley Leay, Stanley Theatre, Galena, Ill.

BELLS OF ST. MARY'S: Ingrid Bergman, Bing Crosby—Doubled my playing time. Doubled usual grosses in spite of strong opposition and a golf tournament with Nelson, etc. Doubled "Going My Way" gross. Played Sunday-Wednesday, March 17-20.—H. B. Ram, Patricia Theatre, Aiken, S. C.

BELL OF THE YUKON: Randolph Scott, Gypsy Rose Lee—A good color picture that did slightly above average business for this change. Bob Burns is good. Played Thursday-Saturday, March 21-23.—Paul Ricketts, Charm Theatre, Holyrood, Kans.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Most of the synthetic Japs in this have had their faces lifted before the picture starts, but one has to wait and see how it is done. There are a couple of real Chinamen to relieve the monotony. Business was fair, but don't ask me why. Played Thursday, Friady, March 21, 22.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Business surprisingly good since this is an O.S.S. story and the title is misleading. Played Thursday, March 28.—Gordon W. Edgington, Odeon Theatre, Augusta, Ky.

JOHNNY ANGEL: George Raft, Signe Hasso—Fair picture that did average business. Played Friday, Saturday, March 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JOHNNY ANGEL: George Raft, Signe Hasso—The picture was well liked by those who saw it. The trouble was that too few came to see it. Did poor Sunday and Monday business. Tried to lighten the program with a Milt Britton film, vaudeville and good color comics, etc., but people seemed to think it a little too heavy for Sunday fare in this town. Played Feb. 24, 25.—Stanley Leay, Stanley Theatre, Galena, Ill.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—There is no fault to find with this feature. After some of the trash we have been forced to use during the winter, this was more than gratifying. Our midweek business was the best in three months in spite of cold spring rain. Played Wednesday, March 27.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

THREE CABALLEROS, THE: Disney Cartoon Feature—Doubled with a Western on Friday and Saturday. Not a very good drawing card because people have the idea that it is a kid picture and you can't convince them otherwise.—Stanley Leay, Stanley Theatre, Galena, Ill.

THREE CABALLEROS, THE: Disney Cartoon Feature—This is a lost weekend in the cartoon world. Good Sunday night, but a washout on the second night, after those who saw it had their say. Only Latin Americans could know what it was all about. Color and photography are wonderful. Good recording, but did not set well here. Played Sunday, Monday, March 24, 25.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

TWO O'CLOCK COURAGE: Tom Conway, Ann Rutherford—This was used on top half of double bill. Business poor. The picture was filled with action and went over fairly well. Played Friday, Saturday, March 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Doubled this with "Hit the Hay." It made a very successful double bill. "Wanderer of the Wasteland" is one of the best Westerns seen in quite a while. Too bad James Warren isn't seen in more of them. Played Friday, Saturday, March 1, 2.—Stanley Leay, Stanley Theatre, Galena, Ill.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Good Western which seemed to satisfy. Played Friday, Saturday, March 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WEST OF THE PECOS: Robert Mitchum, Barbara Hale—Excellent Western with the right amount of action. Could use more of this type of Western. People were well pleased. Playd Friday, Saturday, March 29, 30.—Gordon W. Edgington, Odeon Theatre, Augusta, Ky.

Republic

DAKOTA: John Wayne, Vera Hruba Ralston—What happened, Republic? You are supposed to know how to make Westerns, but you certainly slipped on this one. The recording was terrible.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

DAKOTA: John Wayne, Vera Hruba Ralston—A picture that is very well made and very well liked. Next to my top gross here. Even Vera Hruba Ralston has her best role to date. John Wayne fans will really go for this. Played Thursday, Friday, Jan. 24, 25.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Roy Rogers is definitely tops here. Gabby Hayes is outstanding in this picture. Good Western with good songs. Played Friday, Saturday, March 22, 23.—Gordon W. Edgington, Odeon Theatre, Augusta, Ky.

MAN FROM MUSIC MOUNTAIN: Gene Autry—There'll never be another Autry or any star that can come close to him in my town. This is a reissue, but it is tops. Played Saturday, Feb. 23.—Vivien Wahlquist, Elmo Theatre, Custer City, Okla.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—Very good Rogers Western. I see they are shoving Bob Nolan into the background. He is good enough to star in a picture of his own. Played Friday, Saturday, March 8, 9.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MEXICANA: Constance Moore, Tito Guizar—Definitely for the lower half. Guizar may have a good voice, but that is all.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

OREGON TRAIL: Sunset Carson, Peggy Stewart—It drew a nice weekend crowd, and that is what counts.

(*Continued on page* 54)

WARNER BROS.' TRADE SHOWINGS OF

"HER KIND OF MAN"

starring

DANE CLARK · JANIS PAIGE
ZACHARY SCOTT

MONDAY, APRIL 22nd, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

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Played Friday, Saturday, March 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Screen Guild

WILDFIRE: Bob Steele, Sterling Holloway—An amateurish horse opera story in unnatural color and abounding in ham actors. However, it pleased our Western fans to the tune of considerably better than average business. Doubled with "Notorious Lone Wolf," which cannot take any credit for the good attendance. Played Saturday, March 23.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—A very excellent mystery; however, strictly taboo, since any English or foreign product does not please our people. Played Tuesday, Wednesday, March 26, 27.—Gordon W. Edgington, Odeon Theatre, Augusta, Ky.

BELL FOR ADANO, A: Gene Tierney, John Hodiak—An interesting picture enjoyed by myself and employees but not many cash customers. Good comments for the few who saw it, but it certainly did not draw. Should not have been played on Sunday and Monday. Played Sunday, Monday, March 17, 18.—Paul Ricketts, Charm Theatre, Holyrood, Kans.

CIRCUMSTANTIAL EVIDENCE: Michael O'Shea, Lloyd Nolan—This is a nice prison picture with a little different climax. Lloyd Nolan is well liked here, so this helped put it over. Played Wednesday, Thursday, March 13, 14.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

DOLL FACE: Carmen Miranda, Perry Como—A very pleasing picture. Patrons want more of Perry Como. Played Sunday, Monday, March 24, 25.—Gordon W. Edgington, Odeon Theatre, Augusta, Ky.

DOLL FACE: Carmen Miranda, Perry Como—A very entertaining feature. Perry Como made quite a hit. My vote for the best musical number of the year goes to the catchy tune, "Dig You Later." Played Monday, Tuesday, March 18, 19.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

FALLEN ANGEL: Alice Faye, Dana Andrews—Did not do so well here. Murder mysteries do not go over well with our trade. Played Friday, Saturday, March 8, 9.—Delgie M. Boles, Mecca Theatre, Crescent City, Cal.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Good story. Beautiful color and a beautiful jingle at the box office, which all exhibitors like to hear. Best gross since "Jesse James." Played Sunday, Monday, March 3, 4.—Vincent H. Rost, Dixie Theatre, New Madrid, Mo.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—One of the finest productions to come from Hollywood. It has everything, beautiful color, superb acting, suspense, comedy and beautiful women. I'd rate this as one of the all time best.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—This proved to be one of the biggest grossers of the year. Give it extra playing time. Played Monday, Tuesday, March 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

BLITHE SPIRIT: Rex Harrison, Constance Cummings—The general public may not go for this. It is fair.—E. A. Boldus, Majestic Theatre, Conway, N. H.

BREWSTER'S MILLIONS: Dennis O'Keefe, Helen Walker—Very good entertainment, but did no business. Played Sunday and Monday with ideal weather conditions. It is a good enough picture to play on any days. Played Sunday, Monday, March 24, 25.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—O. K. Well received and did extra business. Played Wednesday, Thursday, March 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GUEST IN THE HOUSE: Anne Baxter, Ralph Bellamy—Had this one booked for Thursday and Friday, but did so poorly the first day that I pulled it. It is draggy and could easily have been cut to about 90 minutes instead of 121.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

IT'S IN THE BAG: Fred Allen, Bob Benchley, Jack Benny—Too silly. Heard a few snickers from the audience, but not many. Didn't draw. Evidently people were forewarned. Played Wednesday, Thursday, March 13, 14.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SINCE YOU WENT AWAY: Claudette Colbert, Monty Woolley, Shirley Temple, Joseph Cotten—Boosted the admission and had one show a night, with a cartoon and prevues. It was a little over three hours. It did very well. It was a sellout one night and it was close to that the other two. In spite of bad weather on the first night business was good. Patrons enjoyed the show. Played Tuesday-Thursday, Feb. 26-28.—Stanley Leay, Stanley Theatre, Galena, Ill.

SPELLBOUND: Ingrid Bergman, Gregory Peck—Very fine adult entertainment which almost everyone enjoyed. Acting great.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

THREE IS A FAMILY: Marjorie Reynolds, Charles Ruggles—Played this late but it is a laugh getter and the second night will be better. It is a merry mixup that will send them home well pleased. Will do well, although a litte old. Played Wednesday, Thursday, March 27, 28.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Pure waste of celluloid. Durbin had a fair following here, but no more. There were more unfavorable comments on this picture than on any in a long time. The word got around, so business was poor. Played Monday, Tuesday, March 4, 5.—W. F. Shelton, Louisburg Theatre Louisburg, N. C.

DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—A very good Western but only fair draw. Everyone liked it. Played Sunday-Tuesday, March 3-5.—W. L. McDowell, Victory Theatre, Senoia, Ga.

FRONTIER GAL: Rod Cameron, Yvonne de Carlo—Universal's first box office picture of the year as far as we are concerned. It is a well-made super-Western in Technicolor which was right on the beam for our patrons. Enough corn, spice and action and beautiful scenery to entertain everyone. Give us more like this. Played Thursday, Friday, Feb. 28, March 1.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

FRONTIER GAL: Rod Cameron, Yvonne de Carlo—A high class Western in Technicolor. So give your Western fans a break and they will come back and see it a second time. Business above average. Played Friday, Saturday, March 15, 16.—A. T. Wohlert, Main Theatre, Altamont, Ill.

ON STAGE, EVERYBODY: Jack Oakie, Peggy Ryan—A flop here. Even the radio skit at the end was a bust. The impersonations were good, but as a whole it was not good. Oakie is not so young anymore. Peggy Ryan didn't have enough support in this one. Played Wednesday, Thursday, March 20, 21.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

PATRICK THE GREAT: Donald O'Connor, Peggy Ryan—A swell show that I did not have to play Sunday and Monday. Did well on a Friday, Saturday change. The action fans liked it 100 per cent. Bet some majors get them some day. They have a good following here. Played Friday, Saturday, March 15, 16.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

SALOME, WHERE SHE DANCED: Yvonne De Carlo, David Bruce—Good color. Good Western for Friday and Saturday nights in my situation. So played this Sunday and Monday and it was no draw. Those who liked and those who disliked it were about even. This is the last setup I will have for glorified Westerns on Sunday and Monday, which is booked mostly with top product. Played Sunday, Monday, March 10, 11.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Small town and rural patronage.

Warner Bros.

APPOINTMENT IN TOKYO: War Documentary—Doubled with "Forever Yours" to above average midweek business. Enjoyed by the audience. Photography and editing much better than "The True Glory," and the 30 minutes less running time makes it much easier to watch. We had no walkouts on this. Played Tuesday, Wednesday, March 19, 10.—Paul Ricketts, Charm Theatre, Holyrood, Kans.

DANGER SIGNAL: Faye Emerson, Zachary Scott—A well produced picture with a rather original story which is not carried out to a satisfactory conclusion. Business poor. Played Tuesday, Wednesday, March 12, 13.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me.

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—We brought this back for a third time, instead of playing one of Warners' war pictures. It was a good exchange as it still did, we believe, more business than we would have with "Hotel Berlin." Played Wednesday, March 20.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HOLD THAT BLONDE: Joan Leslie, Robert Hutton—This is good entertainment and while it broke no records, it pleased. Played Sunday-Tuesday, March 10-12.—G. H. Maxon, Strand Theatre, Jelwell, Iowa.

RHAPSODY IN BLUE: Robert Alda, Joan Leslie—Definitely a class production. However, the box office was slightly above average. Played Sunday-Tuesday, Feb. 24-26.—G. H. Maxon, Strand Theatre, Jewell, Iowa.

SAN ANTONIO: Errol Flynn, Alexis Smith—A big Western in color. Elaborate production with all the old tricks and some new ones. Average business. Made a few dollars in spite of percentage and checker. Played Sunday-Tuesday, March 17-19.—G. H. Maxon, Strand Theatre, Jewell, Iowa.

SAN ANTONIO: Errol Flynn, Alexis Smith—Western in the grand style, which was enjoyed by everybody. The original musical score by Max Steiner is especially fine. Business better than average. Played Sunday, Monday, March 24, 25.—G. Winchenbaugh, Waldo Theatre, Waldoboro, Me.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Just a good program picture that played to average business. I expected a much better picture. The patrons neither complained nor offered any praise for the picture. Played Sunday, Monday, March 17, 18.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill.

THREE STRANGERS: Geraldine Fitzgerald, Sydney Greenstreet—Don't get excited over this one. Too talky-talky.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

Short Features

Columbia

CALLING ALL FIBBERS: All Star Comedies—Not so hot. Too much chatter and clumsy comedy.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Metro-Goldwyn-Mayer

GREAT DAYS COMING: Miniatures—Pleasant little one-reel film which is too short to become boring.—James Thompson, Royal Theatre, Miami, Fla.

MAGIC ON A STICK: Passing Parade—Good, interesting. All "Passing Parades" are good here.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

WILD AND WOOLFY: Technicolor Cartoons—When it comes to cartoons MGM is hard to beat. Lots of laughs in this one.—Vincent H. Rost, Dixie Theatre, New Madrid, Mo.

RKO Radio

DONALD'S TIRE TROUBLE: Walt Disney Cartoons—An old Disney cartoon which proved to be very funny. We recommend it highly.—James Thompson, Royal Theatre, Miami, Fla.

IT'S YOUR MOVE: Edgar Kennedy—This is one of the best Edgar Kennedy comedies we have played in some time. Lots of laughs.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

NO SAIL: Walt Disney Cartoons—Swell cartoon. Lots of good laughs and funny situations.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

THE DERBY DECADE: Headliner Revivals—If you have a gay 90's show or not, this is good for this type. Could be used on a comedy spot.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Twentieth Century-Fox

MIGHTY MOUSE AT THE CIRCUS: Terryoons—Very good cartoon which we played the second time.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

United Artists

FLYING JEEP, THE: Daffy Ditties—The first of the "Daffy Ditties" we have played. Not too good.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

Warner-Vitaphone

FRESH AIRDALE: Merrie Melodies Cartoons—A cute little cartoon which should please everyone.—James Thompson, Royal Theatre, Miami, Fla.

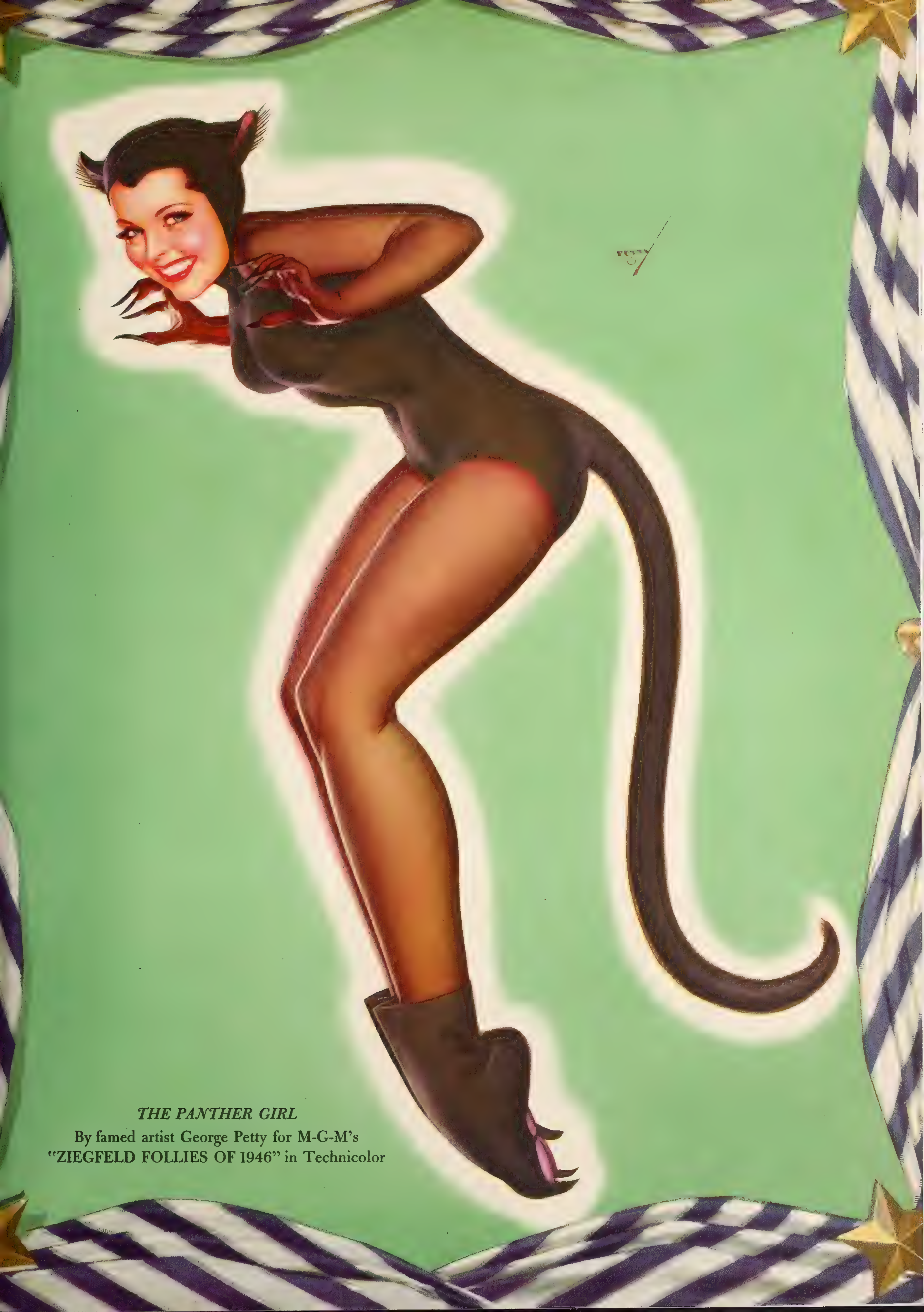
Serials

Columbia

BLACK ARROW: 15 Episodes—This had the children's seats down front filled every Saturday night. A good, clean serial that your young theatre friends will thank you for. P. S. Grownups liked it too.—LeRoy Nile, Lakeside Theatre, Bangeley, Me.

Republic

PURPLE MONSTER STRIKES: 15 Episodes—We played one chapter and dropped it. A little too fantastic and too scary for the kiddies up here and playing it would have been a mistake. We substituted "Federal Operator 99."—LeRoy Nile, Lakeside Theatre, Rangely, Me.



THE PANTHER GIRL

By famed artist George Petty for M-G-M's
"ZIEGFELD FOLLIES OF 1946" in Technicolor

SEEING STARS...

There is no treat more enjoyable to the public than seeing so many top stars in one glamorous production. A feast of entertainment indeed as these brilliant talents perform for your patrons in the most extraordinary show since films began

M-G-M's

ZIEGFELD FOLLIES OF 1946

in Technicolor

starring **FRED ASTAIRE · LUCILLE BALL · LUCILLE BREMER**
FANNY BRICE · JUDY GARLAND · KATHRYN GRAYSON
LENA HORNE · GENE KELLY · JAMES MELTON
VICTOR MOORE · RED SKELTON · ESTHER WILLIAMS
and **WILLIAM POWELL**

with

EDWARD ARNOLD · MARION BELL · BUNIN'S PUPPETS · CYD CHARISSE · HUME CRONYN
WILLIAM FRAWLEY · ROBERT LEWIS · VIRGINIA O'BRIEN · KEENAN WYNN

A METRO-GOLDWYN-MAYER PICTURE · DIRECTED BY VINCENTE MINNELLI · PRODUCED BY ARTHUR FREED

Anderson Cites Film Record at Safety Parley

The theatre was cited as having behind it a tradition of heroism and cool thinking in time of emergency, by Henry Anderson, manager of Paramount's insurance department, at the opening session Tuesday of a four-day Safety Conference and Exposition sponsored by the Greater New York Safety Council at the Hotel Pennsylvania.

How the flow of millions of people through New York's huge department stores, theatres and other places of assembly is controlled and danger held to a minimum was discussed by experts in many fields of safety at the conference.

Prevention First

In his address, discussing public asembly hazards in theatres, Mr. Anderson divided the problem of audience safety into three classifications: 1. Preventing occurrence of emergencies; 2. Preparation of the theatre for emergencies; 3. Training of the staff in handling emergencies.

"First and foremost in this entire probproblem," he said, "is prevention. Prevention consists of making the theatre so free of hazards that no untoward event will occur."

Mr. Anderson said he was convinced by every study he had made that "on the average a person is safer in the motion picture theatre than he is in almost any other pursuit of life. Certainly safer than he is in his home, in his automobile, or in the street."

As a significant fact, Mr. Anderson pointed out that motion picture trade magazines, in his opinion, devote a greater percentage of space to theatre safety than do any industrial trade magazines to industrial safety.

Record for All Industry

In the distribution of films, Mr. Anderson said, the industry has set a pattern for all industry. He pointed out that the industry for 20 years or more has had its own fire and safety inspection organization—men who constantly travel the country inspecting film exchanges. In addition, he said, there was a committee in each city made up of representatives of several companies who inspect exchanges. He cited figures covering 250 exchanges where the service is in effect and located in 31 cities, showing that losses for a period of 20 years have amounted to less than $5,000.

"We do not believe," he concluded, "that any industry of any kind in the U. S. can equal this record."

Gould Rejoins U. A.

Joseph Gould, recently discharged from the army, Monday returned to United Artists' home office advertising and publicity department. He will be in charge of national tieups which had been handled by Beatrice Spence, resigned.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 63—UN Council vote ends crisis on Iran question. . . . Tidal wave causes damage. . . . Volcano in Japan. . . . Goering testifies at Nuremburg. . . . New rocket. . . . Water sports.

MOVIETONE NEWS—Vol. 28, No. 64 — Truman's Army Day speech. . . . Chinese troops enter Mukden. . . . Rumania celebrates Red Army day. . . . War plane graveyards. . . . Spring hat fashions. . . . British Grand National.

NEWS OF THE DAY—Vol. 17, No. 261—Tidal waves rip Hawaii. . . . Jap volcano. . . . Goering at war crimes trial. . . . Army rocket flight. . . New GOP chief. . . . Sports: water ski marathon, Belgian fish story.

NEWS OF THE DAY—Vol. 17, No. 262—The Grand Natioanl. . . . Truman urges strong army. . . . Nationals take over Manchurian capital. . . . Rumania hails Red army. . . . Graveyard of airforce. . . . Dog beauty contest.

PARAMOUNT NEWS—No. 64—Spotlight on labor. . . . Republicans name new chairman. . . . Warsaw today. . . . War on cancer. . . . Pacific tidal wave. . . . Jap volcano.

PARAMOUNT NEWS—No. 65—Ring vets climax season. . . . Golf's big plum. . . . Army day, 1946.

RKO PATHE NEWS—Vol. 17, No. 66—Tidal wave hits Hawaii. . . . UN Council agrees on Iran dispute. . . . Goering takes stand. . . . First films of Warsaw. . . . Meager rations for beaten Germans.

RKO PATHE NEWS—Vol 17, No. 67—Truman in Army Day speech. . . . War planes in junk heap. . . . French village rises from ruins. . . . Russian styles in Moscow. . . . Tito hailed by Czechs. . . . 1,000 Japs on hell ship.

UNIVERSAL NEWSREEL—Vol. 19, No. 491—Tidal wave rips Hawaii. . . . UN Council weathers crisis. . . . Volcano in Japan. . . . First silk cargo from Japan. . . . New hat styles shown. . . . Britain hails Mary Pickford. . . . Hoover in Italy. . . . GOP chooses new chieftain. . . . Young princess takes bow.

UNIVERSAL NEWSREEL—Vol. 19, No. 492—Nation pays tribute to soldiers. . . . Aviation on display. . . . Airplane graveyard. . . . Long shot wins Grand National.

National Screen In Warner Deal

Effective Monday, April 15, National Screen Service will take over the distribution of Warners' press books, and all standard advertising accessories to theatres and to all of the company's exchanges.

Under the new plan, when any Warner branch want any of these accessories for display in exchanges, or for field men in putting on exploitation campaigns, they will order the materials from NSS and pay for them.

In part, the letter to exhibitors read, "In the interest of providing our accounts with the most satisfactory service possible on advertising accessories, we hereby announce that arrangements have been entered into whereby National Screen Service Corporation will handle the distribution of Warner Bros. advertising accessories starting April 15, 1946.

"We have every confidence that as a result of these arrangements you will receive the benefit of the highly specialized service which National Screen has developed in the distribution of advertising accessories."

George Shenker Dies

George Shenker, veteran theatre owner of Lorain, Ohio, died of a heart attack Sunday.

16 and 35mm Not In Competition, Says Hirliman

"What the low priced Ford did for the automobile industry 16mm can do for the motion picture industry," George Hirliman, president of International Theatrical and Television Corporation, said in New York this week.

Expressing his views on the future of the narrow guage film industry, he said he believed 16mm entertainment subjects in no way would offer competition to the 35mm industry but instead would make more people, especially in outlying communities, motion picture conscious, thus benefiting the whole industry.

Sees Turn to 16mm

Eventually, many producers and distributors of 35mm entertainment subjects will turn to 16mm, as the economy of operation and distribution is considerably greater, Mr. Hirliman said, and cited the example that the average cost of shipping a feature picture is about $4, while the same picture in 16mm averages about 54 cents.

The company currently is undergoing an expansion program and in recent weeks has opened exchanges and offices in Cincinnati, Cleveland, Detroit and Seattle in addition to the 22 exchanges currently operating throughout the United States, Canada and England.

Suited for Television

Plans are also under way to build a representative 16mm educational library to serve educators with subjects for the sole purpose of instructing. Part of this plan calls for the production of educational subjects, of which 11 already have been produced in California in color, while another eight are in various stages of production and editing. The company also recently completed a six-reel feature in color, "Fiesta in My Heart," In addition it has acquired film from Yugoslavia, Hawaii, Holland, India and Peru, which will be used in educational and entertainment subjects.

Concerning 16mm subjects in relation to television programming, Mr. Hirliman said it was his belief that the independent distributors of 16mm short subjects would have first crack at supplying television shows as major film companies will wait until the television industry becomes more permanently established. "We have thousands of short subjects and many serials in our files which are ideally suited for television presentation," he said.

The company now services some 23,000 active accounts with some 89,000 complete show units.

Waters in Albany Post

Walder Waters has been made Albany manager for Twentieth Century-Fox, succeeding Harry L. Warner.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

The Hard Way

For several weeks past, theatres in the New York metropolitan area have been under close scrutiny and inspection by the city license department.

Charges made against theatre operators and managers had repercussions this past week after a number of them pled guilty to charges of improper supervision by matrons, inadequate marking of children's sections, and sale of tickets to unaccompanied children during school hours.

Also, there are intimations that the Commissioner of Licenses will be asking questions shortly concerning theatre advertising in newspapers, described as misrepresenting and exaggerating the films shown.

New York is one of the most liberal cities in regard to children's admission to theatres. It is in sharp contrast to the stringent laws which harry exhibitors in other localities and deprive them of needed revenue. In Quebec, for instance, the law forbids the attendance of children under 16 years of age in any theatre.

Every one of the violations charged against the offending theatres was avoidable. The average urban manager's responsibilities are chiefly supervision of his theatre and floor coverage. What excuse can there be for allowing exit doors to be tied with rope while a performance is in progress?

Intelligent business practices and truthfulness in advertising theatre attractions are basic elements in successful theatre operation. Failure to follow these precepts is harmful to every theatre and reflects discredit upon the entire industry in general.

△ △ △

Mr. Showman

Meet Ted Ames, new candidate for membership in the Round Table, who manages the Opera House, Millinocket, Maine, for the Graphic circuit.

Mr. Ames is one of the many people who were attracted to theatre work during the war. Ten years as store manager for the W. T. Grant Company, and some experience selling cars and household appliances, preceded his entry into show business.

Aside from the fact that he is enthusiastic and likes his work and his employers, Mr. Ames is undoubtedly a person of highly energetic and imaginative resources. Many outsiders who became managers during the critical manpower shortage have already returned to their former trades and professions. Mr. Ames unquestionably will stay around as long as he chooses.

Here is how he describes his entrance to the business:

"The Selling Approach in MOTION PICTURE HERALD reaches me in time to use the good ideas which can be applied in this town. Combine that with pressbook ideas, and any man with a love for selling can go to town in this business.

"There are other items that produce steady business. . . . My first step was to clean out all non-usable merchandise, clean and paint the outside and inside of the theatre, insulate the building, free it from odors, replace the lobby carpet, regulate the janitor service, renovate the screen and stage drapes, and install an automatic heating unit.

"These matters were taken care of as business improved.

"Am active in Chamber of Commerce affairs and served as chairman of the Community Chest drive. . . .

"Any successful promotions which I contribute will no doubt originate from ideas I get from the HERALD, but I will pass them along so that my membership will maintain good standing."

△ △ △

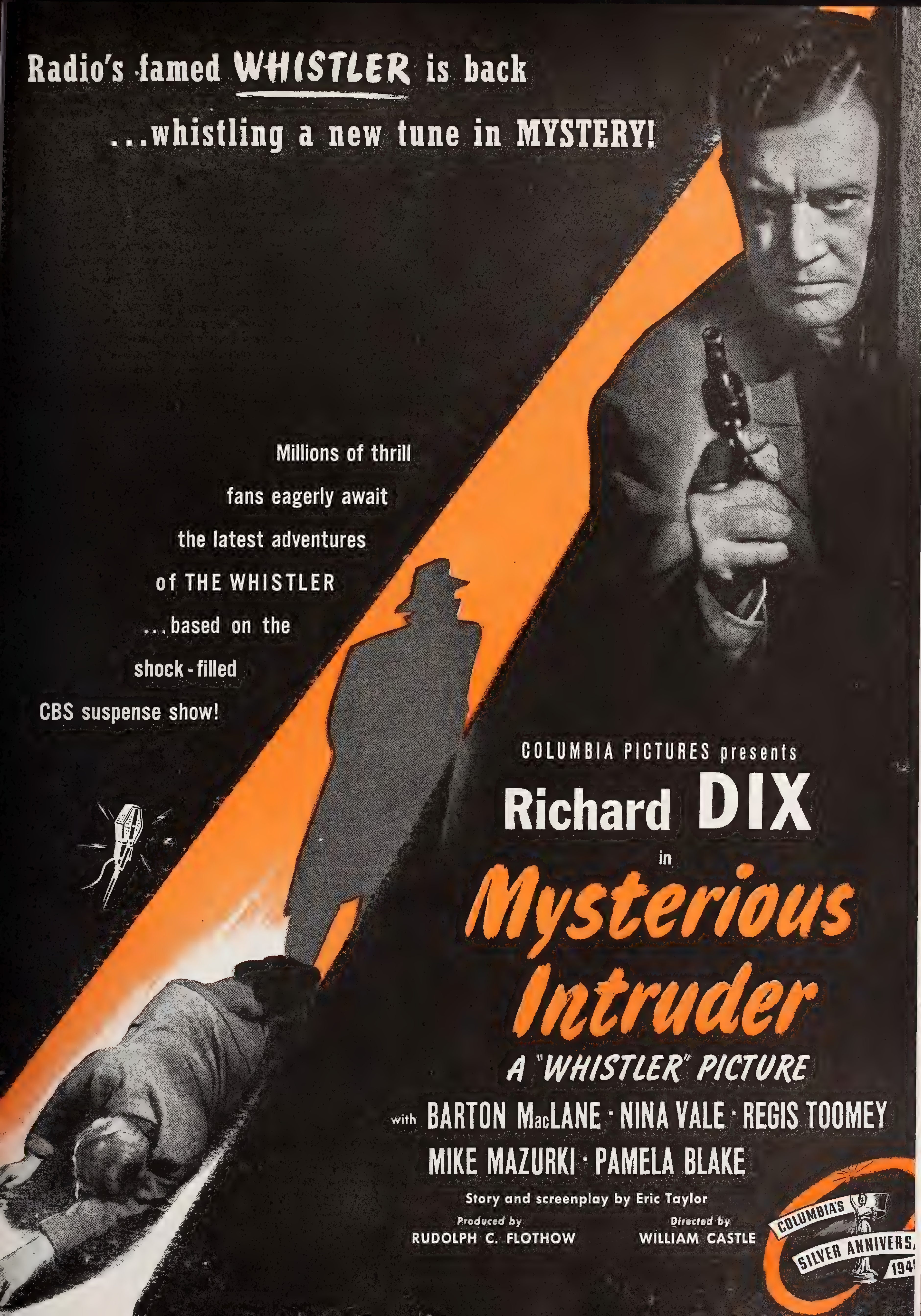
Economy Note

D. T. Stalcup, manager of the Gem, Etowah, Tenn., whose ten-year-old local news clip promotion was reported here last week, has another suggestion to offer.

Mr. Stalcup eliminates an expense item from his weekly budget and enables his patrons to hear all the latest recordings before showtime through a tieup he has with a local music shop.

The store provides the records free, in return for cooperative credit mention over the public address system.

—CHESTER FRIEDMAN



Radio's famed **WHISTLER** is back

...whistling a new tune in MYSTERY!

Millions of thrill
fans eagerly await
the latest adventures
of THE WHISTLER
...based on the
shock-filled
CBS suspense show!

COLUMBIA PICTURES presents

Richard DIX

in

Mysterious Intruder

A "WHISTLER" PICTURE

with BARTON MacLANE · NINA VALE · REGIS TOOMEY
MIKE MAZURKI · PAMELA BLAKE

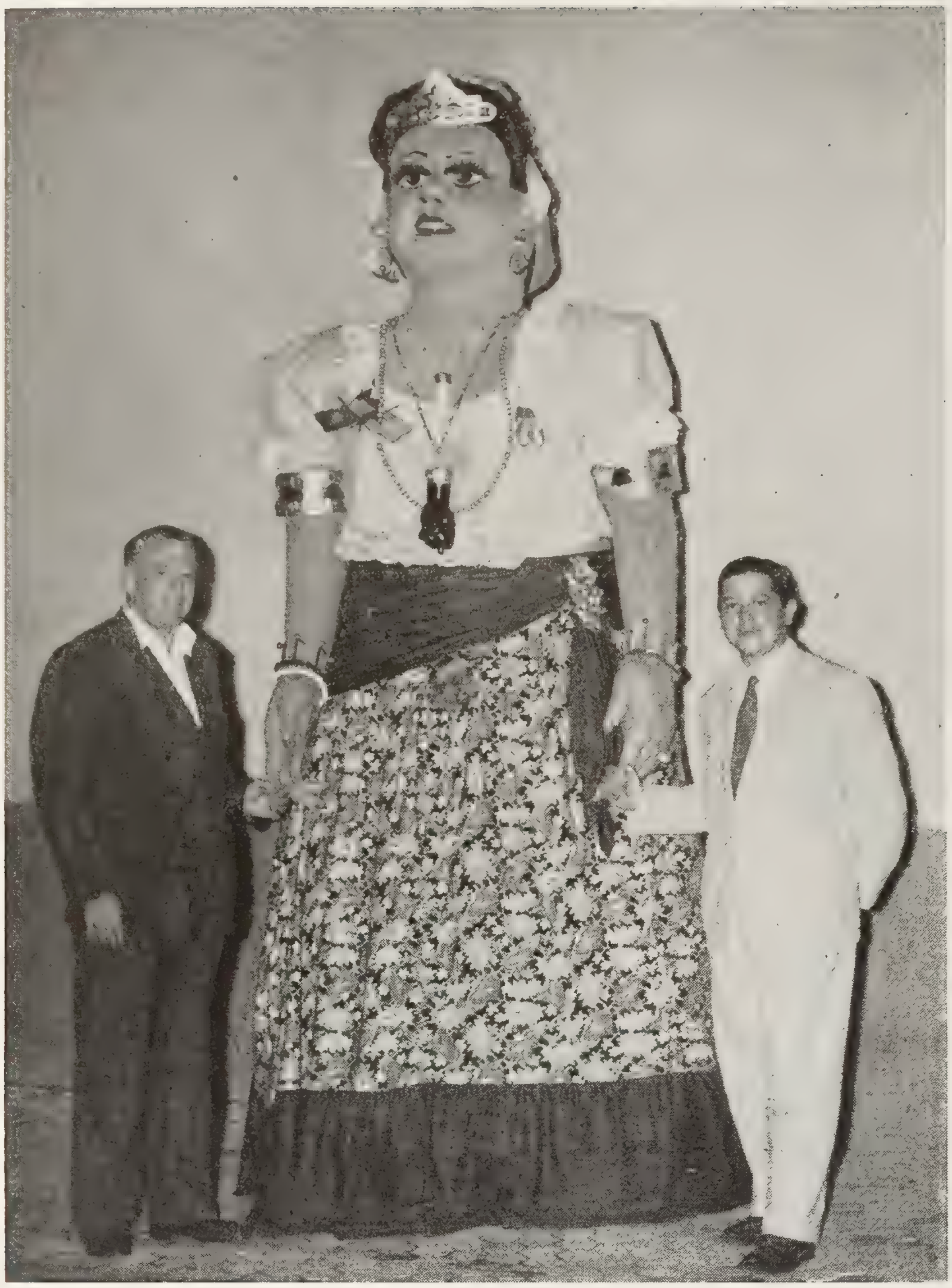
Story and screenplay by Eric Taylor

Produced by
RUDOLPH C. FLOTHOW

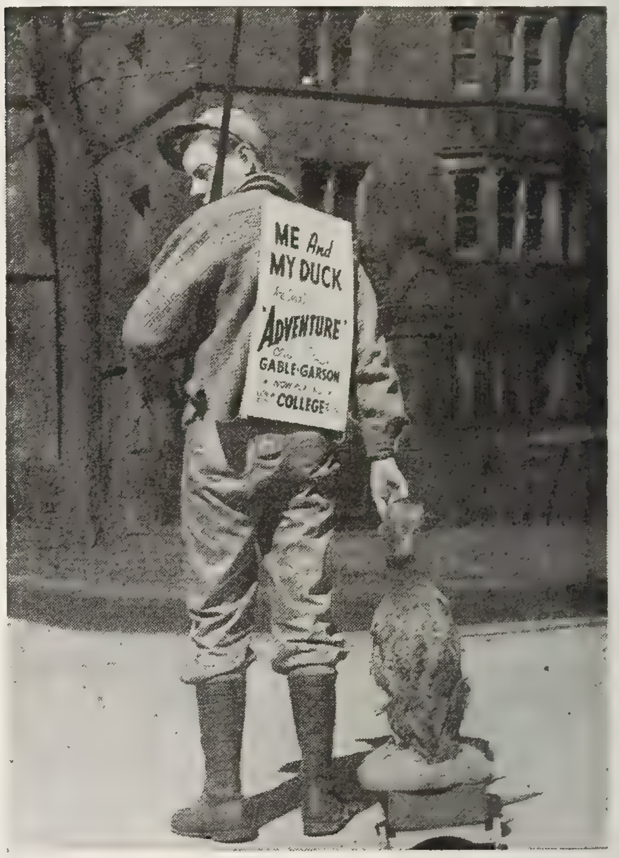
Directed by
WILLIAM CASTLE

COLUMBIA'S
SILVER ANNIVERS
194

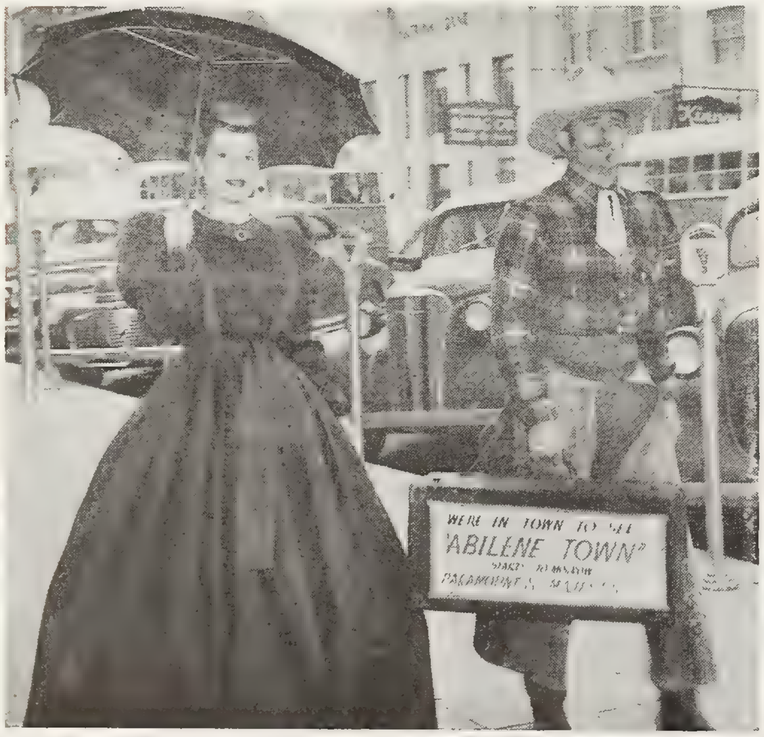
BALLYHOO PAYS OFF



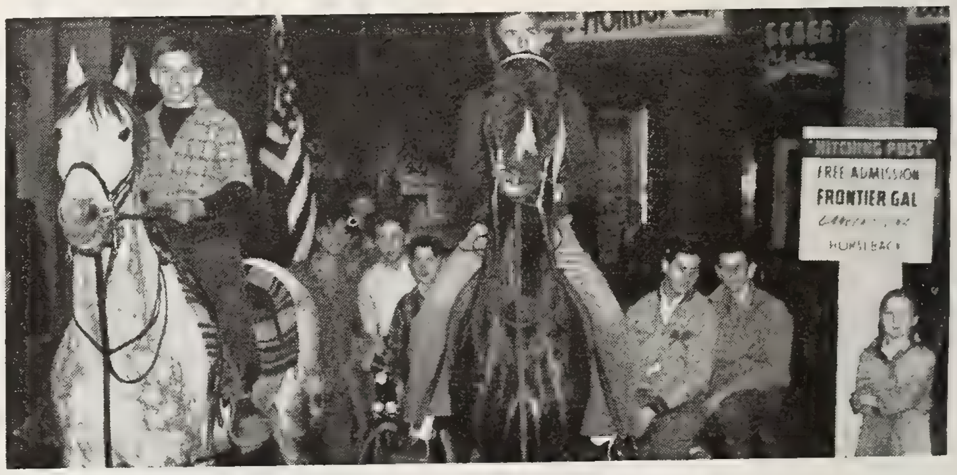
At left is a giant "Bahiana" (native girl of Bahia) which was used to exploit the northern Brazil premiere of "Three Caballeros" at the Independencia theatre in Belem, Para. In the photo is Phil Reisman, RKO Radio vice-president in charge of foreign operations, left, and Vitor Matos Cardoso, manager of the Independencia. The mammoth doll is made of clay and silk. Believe it or not, the lady walks and with sign banners attracted wide attention strolling about the downtown business section. Belem's daily newspaper carried a front page photo and story of the doll, with theatre mention.



Ruth Bolton, manager of the College theatre, New Haven, Conn., exploited her "Adventure" date with a street ballyhoo consisting of a hunter and stuffed duck. The police were necessary to disperse crowds when the hunter stopped for a drink at a local soda fountain.


WE'RE IN TOWN TO SEE
"ABILENE TOWN"

Even in Texas, where cowboys are not exactly a novelty, this ballyhoo created interest in manager Bruce Royal's engagement of "Abilene Town". Film opened simultaneously at the Majestic and Paramount theatres in Abilene.



At the RKO Keith's, Richmond Hill, N. Y., manager Jack Heinz improvised a hitching post in front of the theatre. During the showing of "Frontier Gal" all patrons who arrived on horseback were invited to be his guests. Even in this New York suburb Heinz found ready takers. The stunt created plenty of comment.

RKO RADIO PICTURES, INC. TRADE SHOWINGS

BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	Tues. 4/23	2:30 P.M.
ATLANTA	Rhodes Theatre 62 S. Rhodes Center, N. W.	Tues. 4/23	11:00 A.M.
BOSTON	Uptown Theatre 239 Huntington Ave.	Tues. 4/23	11:00 A.M.
BUFFALO	Niagara Theatre 426 Niagara Street	Tues. 4/23	2:30 P.M.
CHARLOTTE	Plaza Theatre 1610 Central Ave.	Tues. 4/23	10:30 A.M.
CHICAGO	Surf Theatre 40 W. Division Street	Tues. 4/23	2:00 P.M.
CINCINNATI	Forest Theatre 671 Forest Ave.	Tues. 4/23	2:30 P.M.
CLEVELAND	Colony Theatre Shaker Square	Tues. 4/23	2:00 P.M.
DALLAS	Melrose Theatre 3419 Oak Lawn Avenue	Tues. 4/23	2:00 P.M.
DENVER	Aladdin Theatre 2010 E. Colfax Ave.	Tues. 4/23	10:00 A.M.
DES MOINES	Uptown Theatre 4115 University Ave.	Wed. 4/24	2:00 P.M.
DETROIT	United Artists Theatre Bagley at Grand Circus Park	Tues. 4/23	12:00 M. (mid-nite)
INDIANAPOLIS	Cinema Theatre 213 E. 16th Street	Tues. 4/23	1:30 P.M.
KANSAS CITY	Kimo Theatre 3319 Main Street	Tues. 4/23	2:30 P.M.
LOS ANGELES	Ambassador Hotel Theatre Ambassador Hotel	Tues. 4/23	2:30 P.M.
MEMPHIS	Linden Circle Theatre 311 South Somerville Ave.	Tues. 4/23	2:30 P.M.
MILWAUKEE	Varsity Theatre 1326 W. Wisconsin Ave.	Tues. 4/23	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Ave.	Tues. 4/23	2:30 P.M.
NEW HAVEN	Whitney Theatre 1220 Whitney Ave.	Tues. 4/23	10:45 A.M.
NEW ORLEANS	Circle Theatre N. Galvez & St. Bernard Aves.	Tues. 4/23	11:00 A.M.
NEW YORK	Normandie Theatre 53rd St. and Park Ave.	Tues. 4/23	10:30 A.M.
OKLAHOMA CITY	Uptown Theatre 1212 North Hudson Street	Tues. 4/23	11:00 A.M.
OMAHA	Admiral Theatre 40th and Farham St.	Tues. 4/23	2:00 P.M.
PHILADELPHIA	Uptown Theatre Broad and Susquehanna Ave.	Tues. 4/23	11:00 A.M.
PITTSBURGH	Shadyside Theatre 5518 Walnut Street	Tues. 4/23	2:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Avenue	Tues. 4/23	2:30 P.M.
ST. LOUIS	St. Louis Theatre 718 North Grand Street	Tues. 4/23	1:00 P.M.
SALT LAKE CITY	Southeast Theatre 2121 So. Eleventh East	Tues. 4/23	2:15 P.M.
SAN FRANCISCO	Tivoli Theatre 70 Eddy Street	Tues. 4/23	1:30 P.M.
SEATTLE	Egyptian Theatre 4543 University Way	Tues. 4/23	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Phillips Avenue	Tues. 4/23	10:00 A.M.
WASHINGTON	Circle Theatre 2105 Pennsylvania Ave. N. W.	Tues. 4/23	11:00 A.M.

ROBERT & RAYMOND HAKIM
present

GINGER ROGERS

in SAM WOOD'S

Heartbeat

JEAN PIERRE AUMONT

ADOLPHE MENJOU

Melville Cooper · Mikhail Rasumny · Mona Maris
Eduardo Ciannelli · Henry Stephenson
and

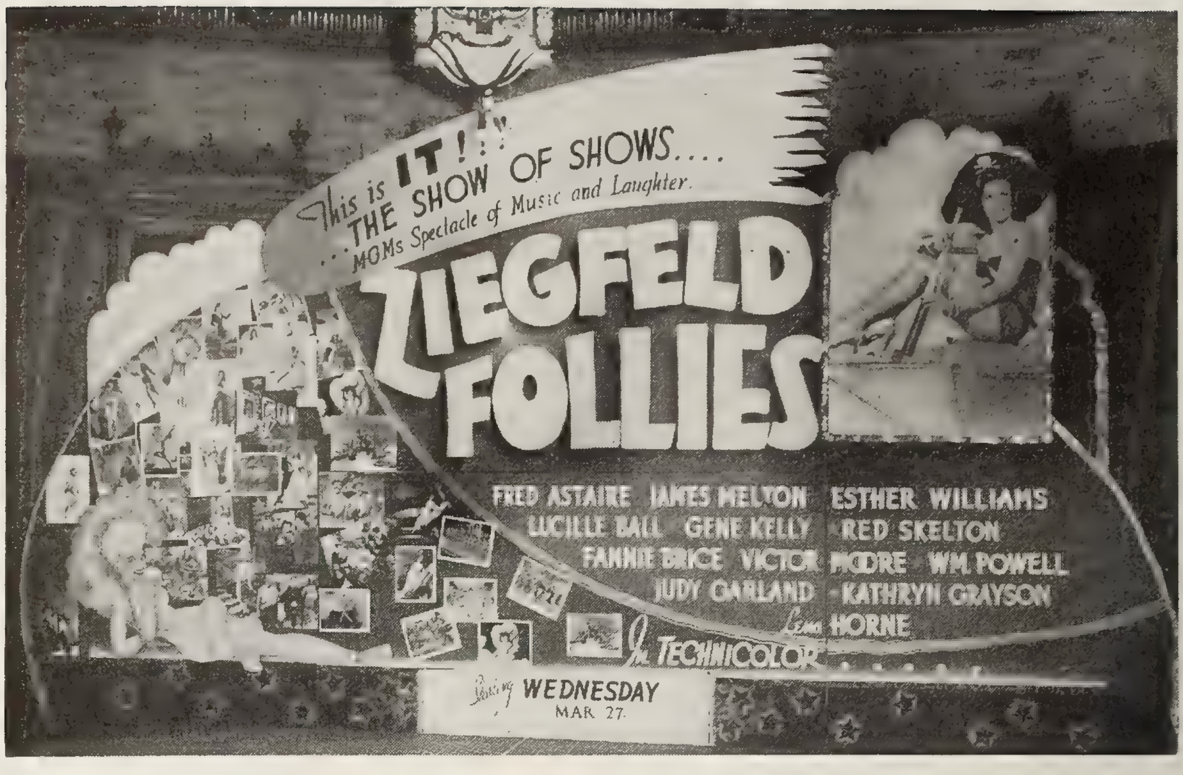
BASIL RATHBONE

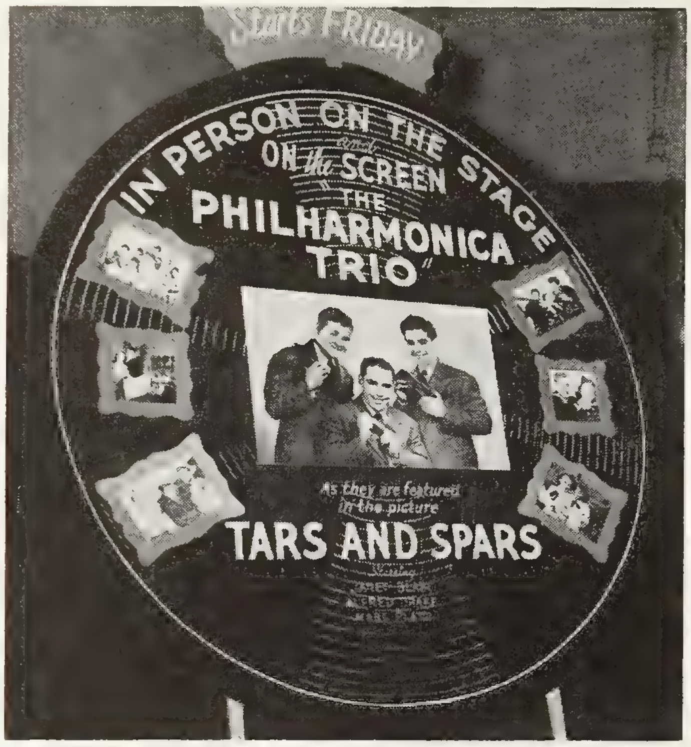
Produced by Robert & Raymond Hakim
Directed by Sam Wood
Adaptation by Morrie Ryskind
Director of Photography, Joseph Valentine, A.S.C.

Released by
RKO
RADIO
PICTURES

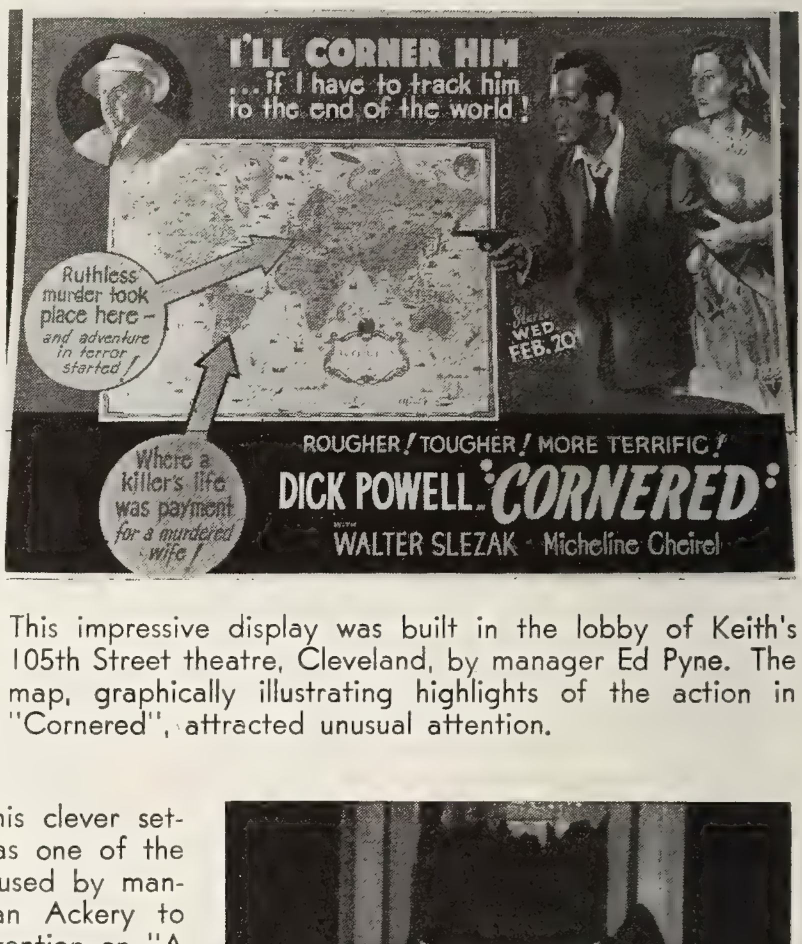
Appealing Theatre Displays

— play an important part in publicizing coming attractions. At right, Alec Sayles, manager of the Palace theatre, Albany, N. Y., designed this huge board which measures 18 ft. by 10 ft. for "Ziegfeld Follies". Scene and art stills guarantee that patrons will not walk by without close inspection.

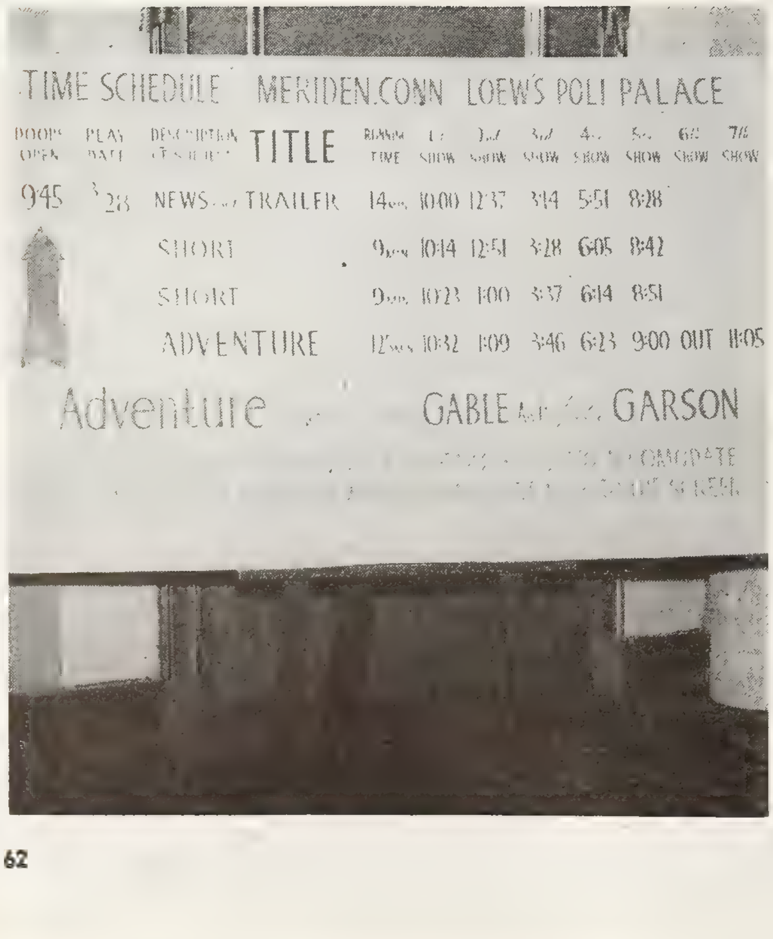

This is IT!!
...THE SHOW OF SHOWS....
MGMs Spectacle of Music and Laughter.
ZIEGFELD FOLLIES
FRED ASTAIRE
JAMES MELTON
ESTHER WILLIAMS
LUCILLE BALL
GENE KELLY
RED SKELTON
FANNIE BRICE
VICTOR MOORE
WM. POWELL
JUDY GARLAND
KATHRYN GRAYSON
Lena HORNE
In TECHNICOLOR
Starting WEDNESDAY MAR 27


Starts FRIDAY
IN PERSON ON THE STAGE
and
ON the SCREEN
THE PHILHARMONICA TRIO
As they are featured in the picture
TARS AND SPARS

Personal appearance of Philharmonica Trio, featured in connection with the engagement of "Tars and Spars", was publicized through this novelty lobby piece created by Manager J. D. Hillhouse at the State theatre in Galveston, Texas. Blowup and photographs were set against background of a record 6 feet in diameter.


I'LL CORNER HIM
...if I have to track him to the end of the world!
Ruthless murder took place here – and adventure in terror started!
Starts WED. FEB. 20
Where a killer's life was payment for a murdered wife!
ROUGHER! TOUGHER! MORE TERRIFIC!
DICK POWELL "CORNERED"
with WALTER SLEZAK · Micheline Cheirel

This impressive display was built in the lobby of Keith's 105th Street theatre, Cleveland, by manager Ed Pyne. The map, graphically illustrating highlights of the action in "Cornered", attracted unusual attention.



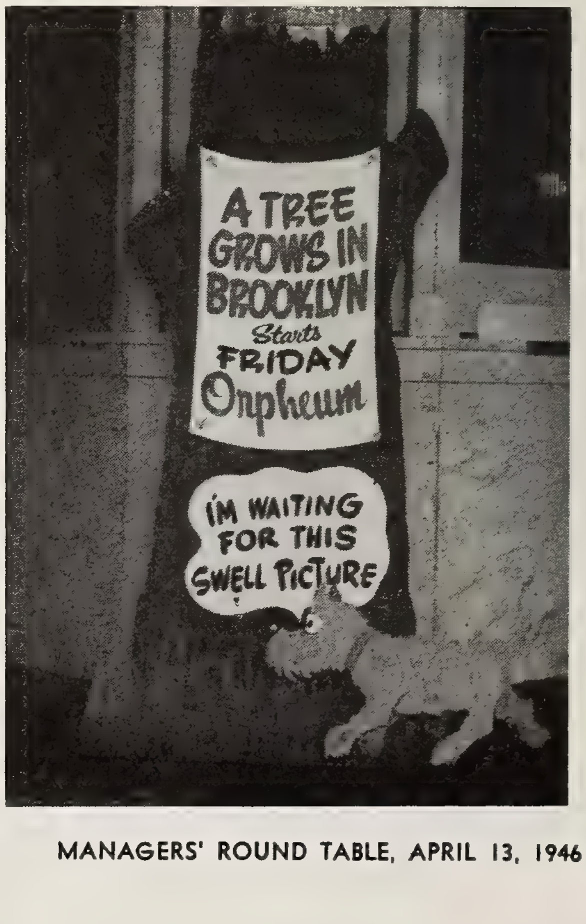
TIME SCHEDULE MERIDEN.CONN LOEW'S POLI PALACE

DOORS OPEN	PLAY DATE	DESCRIPTION OF SUBJECT	TITLE	RUNNING TIME	1st SHOW	2nd SHOW	3rd SHOW	4th SHOW	5th SHOW	6th SHOW	7th SHOW
9:45	3/28	NEWS and TRAILER		14 min.	10:00	12:37	3:14	5:51	8:28		
		SHORT		9 min.	10:14	12:51	3:28	6:05	8:42		
		SHORT		9 min.	10:23	1:00	3:37	6:14	8:51		
		ADVENTURE		12[illegible]	10:32	1:09	3:46	6:23	9:00	OUT	11:05

Adventure GABLE and GARSON

Right, this clever set-piece was one of the devices used by manager Ivan Ackery to focus attention on "A Tree Grows in Brooklyn" before it opened at the Orpheum, Vancouver, B. C. The device drew many laughs from patrons.

At left, to promote advance interest in "Adventure" and inform patrons of starting times, Mollie Stickles, manager of the Palace, Meriden, Conn., displayed this huge schedule well in advance in theatre lobby.


A TREE GROWS IN BROOKLYN
Starts FRIDAY
Orpheum
I'M WAITING FOR THIS SWELL PICTURE

EASTMAN NEGATIVE
NITRATE MOTION PICTURE FILM
INFRARED
35mm.
304.8 METERS
1000 FEET
EASTMAN KODAK COMPANY
ROCHESTER N.Y. U.S.A. THIS CAN MADE BY EASTMAN KODAK COMPANY

Both of these scenes were made in daytime —the larger on Eastman Infrared Film.

REALISTIC NIGHT SCENES—in sunlight with a suitable filter—as well as other spectacular effects are "routine" for Eastman Infrared Negative Film, one of the family of Eastman Films, favorites of the industry for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

EASTMAN INFRARED NEGATIVE . . . for dramatic effects

Newspapers Help Albany Opening Of "Saratoga"

Strong support from three local newspapers gave impetus to the extensive campaign devised for the Albany, N. Y. premiere of "Saratoga Trunk." The promotion was arranged by manager Leo Rose, of Warner's Strand Theatre.

The *Knickerbocker News* sponsored the premiere in conjunction with the Cigar Institute of America, running daily pictures and stories. A box of cigars was given to every father of a child born in Albany the day of the opening.

In cooperation with the D.&H. railroad the *Times Union* held a run of the Special train from Albany to Saratoga, N. Y., carrying the newspaper's publisher, drama critic and a photographer in the locomotive over the original "Saratoga Trunk" route. They were met at Saratoga by the mayor, other officials and a band.

Cigar Institute Tieup

The *Times Union* gave extra coverage to the personal appearance of Monty Woolley, film star who attended the opening. The *Saratogian*, published at Saratoga, used follow-up picture and stories on all events.

A premiere dinner paid for by the Cigar Institute was held at the DeWitt Clinton Hotel five days in advance. Approximately 100 guests were present, including Albany civic officials, press and radio representatives. The event was broadcast for 15 minutes and rebroadcast the following day on preferred time.

The Cigar Institute spotted 1,000 posters in store windows and showcases. Spot announcements were made daily over WOKO and WABY a full week in advance.

Purcell Promotion Centers On Hit Tunes in Films

A "Hit Tune Week" was designated by manager Ed Purcell for his playdates of "I Love a Bandleader," "Out of This World" and "Along the Navajo Trail" at the Strand, Staunton, Va. Ed contacted schools and had students talking about the song hits featured in the pictures. A story was planted in the newspaper also playing up the music angle.

Naval Equipment Display Aids "Expendable" Date

An entire lobby display of navy equipment borrowed from His Majesty's Canadian Ship, Star Hamilton, highlighted the campaign for "They Were Expendable" at the Capitol theatre, Hamilton, Ont. In return for the use of the articles manager C. A. Hunter entertained the personnel of the ship. The display consisted of lifeboats, ventilators, bells, compasses and other equipment.

FREE NYLONS. INQUIRE—

Manager Larry Caplane of the RKO Grand, Columbus, is a brave man. He hung that sign under his marquee, and since then has been deluged with inquiries from nylon-nutty women. The prized hose, an even dozen pairs, are being awarded to the writers of the best letters on the subject, "Why I Like the Picture, 'Black Market Babies'."

Parochial Schools Aid "St. Mary's" in Brooklyn

The cooperation of more than 125 parochial schools was obtained to stimulate interest in "The Bells of St. Mary's" Brooklyn, N. Y., premiere at the RKO Albee theatre.

Manager Larry Grieb and publicists Ray Malone and Pat Grosso contacted the schools which displayed special posters on bulletin boards.

Loeser's department store featured a full window of Crosby records, displayed counter cards in all sections and carried a quarter-page display ad in the *Daily News* day before opening with full theatre credit. Station WBNY worked "Bells of St. Mary's" tieup on its "Man on the Street" program with passes awarded to participants. An elaborate front, pennants and flags decorated the outside.

Gable Contest in Baltimore Used On "Adventure"

Spearheading her promotion efforts with a newspaper contest, manager Gertrude Bunchez launched an extensive campaign for the playdate of "Adventure" at the Century theatre, Baltimore. The contest, sponsored by the *News Post* required entrants to write a letter on "Why Clark Gable Is My Favorite Actor."

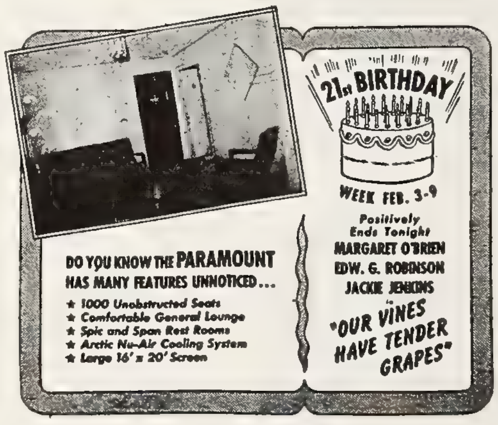
A recruiting stunt with Army personnel giving a demonstration of the Walkie-Talkie was used for street ballyhoo. Patrons were asked to sign a huge postcard which was to be sent to Gable in Hollywood. The postcard, centered between blow-ups of Gable and Garson was placed in the theatre lobby ahead of playdate.

Advance stories with art and column breaks were obtained in newspapers. 5,000 stills of Gable were distributed by the Hub department store. Four Baltimore radio stations cooperated with spot announcements of picture and theatre.

A cooperative newspaper display ad paid for by a restaurant showed Gable and Greer Garson in a steak-eating pose. Another cooperative newspaper ad was set with a men's furnishing store. Perfume tie-ins were promoted with Woolworth's, Kresge's and McCrory's.

INSTITUTIONAL NEWSPAPER ADS

—designed to serve a double purpose—were used during the anniversary date of the Paramount theatre in Mitchell, S. D. Manager Cliff L. Knoll created a series of these original two-column layouts. Each one served to highlight some of the theatre's features. The public was made conscious of the employees who serve; the fine productions which are available; air-conditioning; projection, etc. Throughout the campaign, current screen attractions were also prominently displayed.



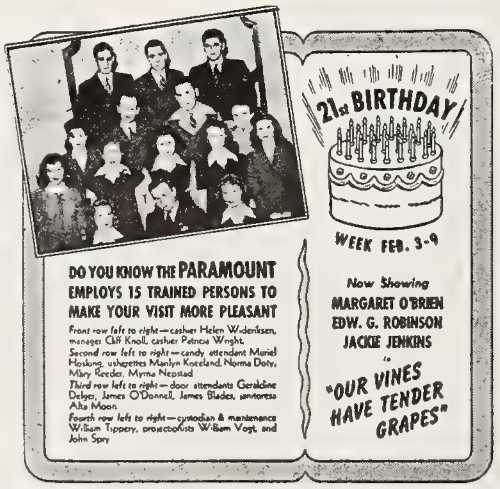
21st BIRTHDAY

WEEK FEB. 3-9

DO YOU KNOW THE PARAMOUNT HAS MANY FEATURES UNNOTICED . . .

- ★ 1000 Unobstructed Seats
- ★ Comfortable General Lounge
- ★ Spic and Span Rest Rooms
- ★ Arctic Nu-Air Cooling System
- ★ Large 16' x 20' Screen

Positively Ends Tonight
MARGARET O'BRIEN
EDW. G. ROBINSON
JACKIE JENKINS
in
"OUR VINES HAVE TENDER GRAPES"



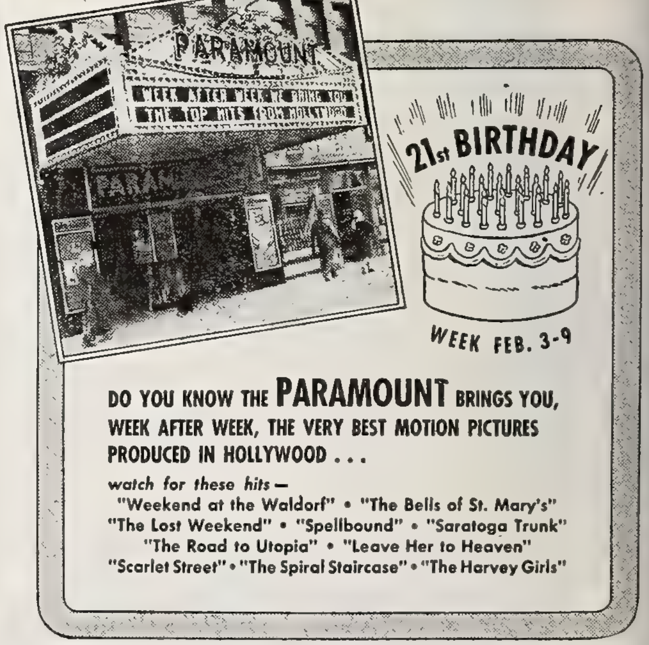
21st BIRTHDAY

WEEK FEB. 3-9

DO YOU KNOW THE PARAMOUNT EMPLOYS 15 TRAINED PERSONS TO MAKE YOUR VISIT MORE PLEASANT

Front row left to right—cashier Helen Widenksen, manager Cliff Knoll, cashier Patricia Wright.
Second row left to right—candy attendant Muriel Hoslong, usherettes Marilyn Koeeland, Norma Doty, Mary Reeder, Myrna Nepstad
Third row left to right—door attendants Geraldine Delger, James O'Donnell, James Blades, janitoress Alta Moon
Fourth row left to right—custodian & maintenance William Tippery, projectionists William Vogt and John Spry

Now Showing
MARGARET O'BRIEN
EDW. G. ROBINSON
JACKIE JENKINS
in
"OUR VINES HAVE TENDER GRAPES"



PARAMOUNT
WEEK AFTER WEEK WE BRING YOU
THE TOP HITS FROM HOLLYWOOD
21st BIRTHDAY

WEEK FEB. 3-9

DO YOU KNOW THE PARAMOUNT BRINGS YOU, WEEK AFTER WEEK, THE VERY BEST MOTION PICTURES PRODUCED IN HOLLYWOOD . . .

watch for these hits—
"Weekend at the Waldorf" • "The Bells of St. Mary's"
"The Lost Weekend" • "Spellbound" • "Saratoga Trunk"
"The Road to Utopia" • "Leave Her to Heaven"
"Scarlet Street" • "The Spiral Staircase" • "The Harvey Girls"

MANLEY
MANLEY

PREMIERE!

See the May 4 issue for
FIRST SHOWING
of the
POPCORN MACHINE
for 1946
A *Manley* PRODUCTION

BRITISH SHOWMEN DISPLAY FINE PROMOTION TECHNIQUE

The list of British showmen entering the Quigley Awards Competition was further increased this week with the receipt of additional campaigns by Gaumont British circuit men.

The promotions offered for consideration were inspired by an exploitation contest sponsored by Columbia Pictures for "A Song to Remember."

Many of the campaigns indicate a high degree of ingenuity and showmanship with originality as the keynote.

Of unusual interest was the slogan competition among the Liverpool Federated Boys Club, which has a membership of 9,000, conducted by manager J. Bennett of the Casino theatre, Liverpool, to publicize the film. The boy who submitted the winning slogan was presented with a bound album of autographed photos of movie stars. The presentation was made in Liverpool's Philharmonic Hall before a large audience. All Liverpool and district newspapers published the story.

Bennett promoted "A Song to Remember" show at the Merchant Navy Club. Guest speaker was Sir John Shute, M. P., who urged members to see the picture. Liverpool's leading dance club cooperated by naming its weekly affair "A Dance to Remember." A large banner publicizing the picture adorned the wall. Autographed photos of film stars were given as spot prizes.

Cigarettes Rubber Stamped

In Hammersmith, W.6., London, Jack Hanbury, manager of the Palace theatre concentrated on straightforward exploitation with publicity and front of house display.

Hanbury had rubber stamps made with copy reading: "Don't forget 'A Song to Remember.' " All out-going mail was rubber stamped. Old post cards were cut up and used as cigarette stuffers. 12,000 packs of cigarettes were sold in the three week period prior to playdate and each pack had a rubber stamped card inserted.

An artist painted designs on the glass panels of the doors, on spare wall spaces and on the marble floor of the large foyer. Organist Andrew Fenner gave a 12 minute interlude during the week before the engagement in which he mixed an informal chat about the picture with a series of Chopin melodies.

The dominant aim of the campaign promoted by manager Frank Bradley was to "get to the masses." For the engagement of the picture at the Regent theatre, situated in the heart of Yorkshire's largest city, Sheffield, Bradley arranged for posters to be prominently displayed along the route of a walking race. The route was lined by 200,000 people.

An open air Chopin concert held on a blitz site on the main street of Sheffield was attended by several thousand people. Posters were placed on three different rides at the Fairground at Meadowhead and at the Fairground at Pond Street by arrangement with the proprietors. 2,000 wage envelopes were imprinted and two Sheffield firms distributed these to their employees.

LET
Polly
TELL YOU
WHATS ON
ALL NEXT
WEEK

This polly, trained to say "A Song to Remember", answered patrons' queries on the theatre's next attraction. Devised by manager S. V. Murdock of the Palace, Princess Park, Liverpool, the stunt provided amusement for adults and children and helped to publicize the picture.

S. V. Murdock, manager of the Palace, Princess Park, Liverpool, contacted a patron who kept a talking parrot. The parrot was trained to say "A Song to Remember" and a week prior to playdate was placed in a cage in the lobby along with a poster which read: "Ask Polly what's on all next week."

Two local dance halls cooperated by naming dances for the film. 5,000 printed cards giving details of film, playdate and stars were given to shopkeepers who tied-in with the picture. They distributed the cards to their customers. Murdock also conducted essay contests for scholars at the Wellington Road Council School and the Toxteth Home for Girls. Several window tieups were arranged.

Live Trailer Aids Brown

For his campaign on the picture manager A. J. Brown of the Gaumont theatre, Birkenhead, Cheshire, presented a "live trailer" the week before opening. The characters of the film were enacted by the Carlton Players, well-known English stage society. Newspaper coverage was abundant.

Four thousand sequins were put by hand into a stage display that spelled the words "A Song to Remember." Colored lights were played upon the 18 foot long display which took eight days to complete. 3,000 souvenir programs were distributed.

Promotes Three Full-Page Ads

Three full page cooperative newspaper ads on "Spellbound" were promoted by manager H. W. Reisinger of the Loew's theatre, Dayton, Ohio. All three ads were paid for by Elder's department store.

REGENT
See
A
SONG
TO
REMEMBER

Open air concert on a blitz-site was arranged by manager Frank Bradley of the Regent theatre, Sheffield. Bradley had to obtain permits from the Chief Constable and the property owner. He promoted the piano, portable public address system, a van which served as stage and the artists' services.

the *one* to watch!

She's been ridin' high, this eyeful! And so has IDEAL—the *one to watch* as the growingest women's magazine group in the field! With good reason, too! The film industry regards IDEAL'S *Movies, Movie Life* and *Movie Stars Parade* as its ablest aiders-and-abettors in depicting Hollywood at its very best. And film fans the country over likewise are more and more accepting IDEAL as their final authority on matters Hollywood. Witness IDEAL GROUP'S amazing growth—*two million* circulation in eight years—*thousands more every issue!*

Ideal is on the move!

W. M. COTTON'S

IDEAL

Women's Group

MOVIE LIFE • PERSONAL ROMANCES
MOVIES • MOVIE STARS PARADE

NEW YORK • CHICAGO • HOLLYWOOD

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper availability and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

TOM ANDERSON
State, Ukiah, Calif.

TONY BALDUCCI
Rivoli, So. Fallsburg, N. Y.

JIM BARNES
Warner, Memphis, Tenn.

JAMES G. BELL
Penn, New Castle, Pa.

MIRIAM BELLICK
Ritz, Brooklyn, N. Y.

MORT BERMAN
Orpheum, Springfield, Ill.

MEL BLIEDEN
Voge, East Chicago, Ind.

RUTH BOLTON
College, New Haven, Conn.

JOSEPH BOYLE
Poli-Broadway, Norwich, Conn.

LEW BREYER
Broadway, Springfield, Mass.

L. C. CLARK
Bucklen, Elkhart, Ind.

H. S. CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

DAVE DALLAS
State, Manhattan, Kans.

SAM DE FOZIO
J. P. Harris, Pittsburgh, Pa.

MOE ESHELMAN
Indiana, Indianapolis, Ind.

WILLIAM EXTON
Roosevelt, Kenosha, Wis.

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, L. I., N. Y.

HERBERT GRAEFE
Wisconsin, Wisconsin Rapids, Wis.

ARTHUR GROOM
Loew's, Evansville, Ind.

HANK HAROLD
Palace, Cleveland, Ohio

BILL HARWELL
Laroy, Portsmouth, Ohio

SID HOLLAND
Palace, Akron, Ohio

PHIL KATZ
Kenyon, Pittsburgh, Pa.

TREVOR KERRIDGE
Majestic, Auckland, N. Z.

JAMES J. KOLBECK
Loew's, Jersey City, N. J.

ARTHUR KROLICK
Century, Rochester, N. Y.

LARRY LEVY
Colonial, Reading, Pa.

P. E. McCOY
Miller, Augusta, Ga.

ED MAY
Rosetta, Miami, Fla.

E. W. MEADOWS
Odeon, Manchester, England

CYRIL MEE
State, Harrisonburg, Va.

RAFAEL MORALES
Encanto, Havana, Cuba

HAROLD S. MORTIN
Loew's State, Syracuse, N. Y.

BILL MORTON
Albee, Providence, R. I.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

GUS NESTLE
Palace, Jamestown, N. Y.

LOUIS NYE
Hoosier, Whiting, Ind.

FRED OESTREICHER
Ohio, Columbus, Ohio

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

FRANK L. PRATT
Paramount, Portland, Ore.

CHET PRICE
Centre, Salt Lake, Utah

ED PYNE
105th Street, Cleveland, Ohio

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

BRUCE ROYAL
Majestic, Abilene, Texas

J. G. SAMARTANO
Loew's State, Providence, R. I.

ALEC SAYLES
Palace, Albany, N. Y.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

C. ARNOLD SKELLY
Ohio, Xenia, Ohio

SOL SORKIN
RKO Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. T. STALCUP
Gem, Etowah, Tenn.

J. V. STARK
Hawthorne, Newark, N. J.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

M. STOCKWELL
Rialto, Joliet, Ill.

MICHAEL STRANGER
State, White Plains, N. Y.

HOLLIS W. SWEENEY
Strand, Waterbury, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

A. C. VALLET
Laurelton, Laurelton, L. I., N. Y.

JACK VAN LLOYD
Weis, Savannah, Ga.

NATE WISE
Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

NORMAN WROBEL
Orpheum, St. Paul, Minn.

"Harvey Girls" Co-op Ads Promoted by Groom

For the engagement of "The Harvey Girls" at the Victory theatre, Evansville, Ind., manager Arthur Groom promoted three cooperative newspaper ads. They were paid for by Schuttler's Music Store, Schear's Department Store and the Belvedere Cafe.

Strong radio support also was given the playdate. Hit tunes from the picture were used on recording programs two weeks in advance over WEOA and WGBF. The R & G Furniture Store, Silver's Record Shop and the Royal Crown featured music from "The Harvey Girls" on their programs.

IN A HURRY?
Filmack
SAME DAY SERVICE FOR SPECIAL TRAILERS
TRY US AND SEE!
FILMACK TRAILER CO. 1325 S. WABASH CHICAGO 5, ILL.

HOW TO MAKE A "HIT"--- HIT!

WHEN you get hold of a wonderful script, remember—

It's the small details that make a "hit" click with critics and audiences.

And though the choice of film may seem a small detail, you'll realize just how important it can be when you see the smooth gradation and sensitive panchromatic color response of Ansco Supreme film.

Ansco Supreme has high resolving power and excellent fine-grain qualities. It provides you with negatives that yield beautiful release prints. In competent hands, such film can mean *better photography!* Insist on Ansco Supreme for your next production.

Ansco

A DIVISION OF GENERAL ANILINE
& FILM CORPORATION

BINGHAMTON • HOLLYWOOD • NEW YORK

KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST

SHOWMEN PERSONALS

In New Posts: Max Rubin, Schine-Empire, Syracuse, N. Y. Vic Chatfield, Wynne, Philadelphia. Gerry Germaine, Palace, Pittsfield, Mass. Glenn Lazar, Capitol, Ilion, N. Y. Raymond Williams, Wallace Blankenship theatres, Levelland, Texas.

Dave Garvin, State, Spartanburg, S. C. Charles N. Ball, Ritz, Garden City, Kansas. Bill Huffman, Lane, Philadelphia. Lou Simons, Majestic, Detroit, Mich. Will Methe, Roosevelt, Chicago. Hollis Herod, Griffith Theatres, Hugo, Okla. William Holden, B & K district manager, Chicago.

Assistant Managers: Ernest Nelson, State, Garden City, Kansas. Jefferson Crawford, Roosevelt; Ralph MacFarland, Garrick; Earl Allen, Trivoli; all in Chicago. Arthur Bond, Capitol, Newark, N. J. Robert Bailey, Parkside, Detroit.

Matthew Ambrosini, Paramount, Staten Island, N. Y. Bill McCarthy, Southtown; Elmer Johnson, Apollo; both in Chicago. Robert Bell, Loew's 72nd Street; Edward Lindemann, Embassy Newsreel; both in New York, N. Y. Peter Manzione, Patio, Brooklyn, N. Y.

Returned Servicemen: Jimmy Burge, Municipal Auditorium, Oklahoma City, Okla. Don Tillotson, Strand, Creston, Iowa. Wendall Budrow, Strand, Pittsfield, Mass. Sol Gordon, student manager, Schine circuit, Gloversville, N. Y. Will Fried, Atom, Chicago. Trammell Leverette, Sylacauga, Sylacauga, Ala.

Junior Showmen: Robert Allen, born April 2nd, to Mr. and Mrs. Sol Sorkin, Washington, D. C. Father is manager of RKO Keith's theatre in that city.

Birthday Greetings: Herbert Ram, Robert Corbin, H. E. Harrington, Walter Goldstein, William Brieman, Roland K. Vanderburg, Fred G. Doney, Dotty H. Elmore, Leo Barron, Howard Sexton, Clifford L. Knoll, Warren L. Faust, Harry Kaden, William J. Mahon.

Arden R. Strang, Phil Godel, Marion B. Stout, L. B. Fuqua, Jerome Leige, Murray Berg, Dean R. Barrett, Howard Schuster, Richard M. Phillips, Pearce Parkhurst, Kenneth M. Lund, Joe Kannon, Pierce C. O'Donnell, Walter D. Stevens, Kenneth B. Parker, Joseph Bronson.

Harry L. Levine, Willis Parady, Tom F. McDonald, Mrs. D. B. White, George C. Lewis, Leonard Camarata, Jack Rubin, Walter League, Juanita K. Heaton, M. L. Silverman, Ned Gerber, Charles W. Felter, Vincent Gulli, R. F. Hotz, John A. Schwalm, Jack M. Scherzer, Mae Shapiro, Bernard L. Crawford.

Sets Up "Wicked Lady" Quiz Test

A quiz contest and an extensive newspaper campaign launched the engagement of the Gainsborough film, "The Wicked Lady" at the Trocadero theatre, Liverpool, England. Arranged by Norman Craig, divisional publicity manager for the Gaumont British circuit, the quiz contest centered around the advances made by the British film industry in recent years. It was publicized in a number of Liverpool newspapers.

News breaks in the weekly papers were varied to build up interest and included articles on "Manners and Customs of the Times"; thumbnail sketches of the stars of the picture; the premiere photo and caption which ran in 10 newspapers; story of star Pat Roc leaving for Hollywood, and stories tying-in the picture with the upsurge in British production.

Promotes Diamond Hunt to Publicize "Tangier"

Capitalizing on the fact that his Ditmas theatre in Perth Amboy, N. J., preceded the regular New York opening of "Tangier," manager J. C. Lewis took full advantage of the opportunity with a novel tieup.

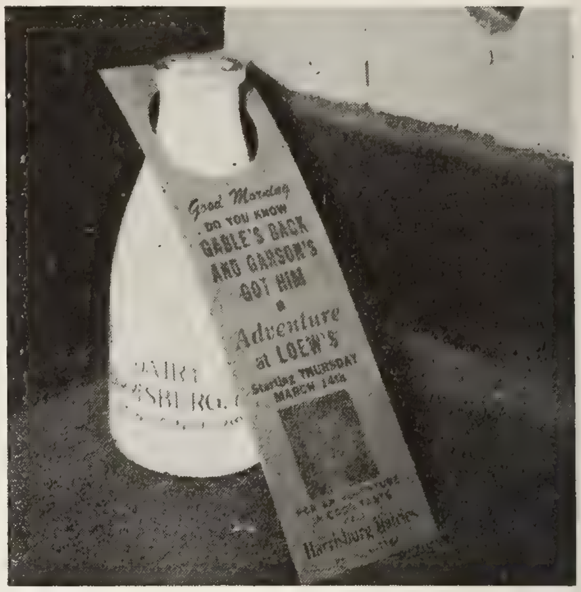
A local jewelry store sponsored a diamond hunt which linked with the story plot of the film production. Each day the merchant ran a newspaper ad furnishing clues as to the location of the missing gem. On opening day the final clue was provided with the finder entitled to keep the valuable stone.

The store also devoted an attractive window display to publicizing the picture.

"Goofy Hat" Contest Draws

A "Goofy Hat" contest held in conjunction with the opening of "Breakfast in Hollywood" drew big crowds to the Roger Sherman, New Haven, Conn. Manager Ed Lynch reports that patrons started assembling at 6:30 in the morning.

Gilman Employs Many Devices For "Adventure"



Milk company tieup by Sam Gilman netted free bottle hangers for his "Adventure" campaign.

Teaser cards and trailers, heralds, cooperative newspaper display and cartoon ads, souvenir mirrors, imprinted pencils and other exploitation devices were combined in an extensive campaign arranged for the engagement of "Adventure" at Loew's theatre, Harrisburg, Pa.

A letter-writing contest was promoted by manager Sam Gilman in the *Evening News*. Guest tickets were awarded for the best letters welcoming Clark Gable back to the screen.

Gilman planted a double-truck cooperative ad in the *Telegraph* which was paid for by 16 merchants. 5,000 newspaper heralds were distributed from house to house. Teaser cartoon ads ran on the comic pages of the *Telegraph* for four days prior to playdate.

Pocket mirrors were given to the first 100 women attending the theatre opening day. 1,000 imprinted pencils and blotters were distributed to office workers. 3,000 milk-bottle hangers were used by Harrisburg dairies on bottles delivered at doorsteps. Bowman's department store and Kresge's gave away autographed photos of Clark Gable with theatre imprint.

Window Tieups Numerous

Ten window displays were promoted for the "Spellbound" date at the Poli-College theatre, New Haven, Conn., by manager Ruth Bolton. The windows covered a wide variety of merchandise tieups.

Uses Hidden Name Contest

A hidden name contest conducted with the cooperation of the Norwich *Bulletin* and *Record* was promoted for "Sentimental Journey" at the Poli-Broadway, Norwich, Conn. Novelty heralds and bus cards augmented the campaign worked out by manager Joseph S. Boyle.

478

175,000 AMERICANS ARE DOOMED TO DIE OF CANCER THIS YEAR . . . 478 EVERY DAY . . . 20 EVERY HOUR—

Unless Something Is Done About It!

The answer to cancer is

"COLLECT"

Easter Week (April 21-28) is Cancer Week in Theatres!

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ADVENTURE (M-G-M)

Final Report:

Total Gross Tabulated	$1,745,900
Comparative Average Gross	1,465,000
Over-all Performance	119.1%

BALTIMORE—Century, 1st week	151.1%
BALTIMORE—Century, 2nd week	110.4%
BOSTON—Orpheum	122.8%
BOSTON—State	97.6%
BUFFALO—Buffalo, 1st week	163.8%
BUFFALO—Buffalo, 2nd week	112.2%
BUFFALO—Hippodrome, MO 1st week	85.1%
CHICAGO—United Artists, 1st week	155.1%
CHICAGO—United Artists, 2nd week	138.7%
CHICAGO—United Artists, 3rd week	122.4%
CHICAGO—United Artists, 4th week	106.1%
CINCINNATI—RKO Palace, 1st week	178.0%
CINCINNATI—RKO Palace, 2nd week	123.2%
CINCINNATI—RKO Grand, MO 1st week	109.7%
CINCINNATI—RKO Grand, MO 2nd week	85.3%
CLEVELAND—Loew's State, 1st week	187.3%
CLEVELAND—Loew's State, 2nd week	102.0%
INDIANAPOLIS—Loew's, 1st week	157.4%
INDIANAPOLIS—Loew's, 2nd week	86.6%
KANSAS CITY—Midland	145.8%
LOS ANGELES—Egyptian, 1st week	185.8%
LOS ANGELES—Egyptian, 2nd week	128.3%
LOS ANGELES—Egyptian, 3rd week	106.0%
LOS ANGELES—Egyptian, 4th week	75.6%
LOS ANGELES—Los Angeles, 1st week	167.9%
LOS ANGELES—Los Angeles, 2nd week	145.5%
LOS ANGELES—Los Angeles, 3rd week	111.9%
LOS ANGELES—Los Angeles, 4th week	89.1%
LOS ANGELES—Ritz, 1st week	169.2%
LOS ANGELES—Ritz, 2nd week	129.8%
LOS ANGELES—Ritz, 3rd week	104.7%
LOS ANGELES—Ritz, 4th week	84.2%
MILWAUKEE—Wisconsin	117.2%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	105.3%
NEW YORK—Music Hall 2nd week (SA) Radio City Music Hall State Presentation	112.6%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall State Presentation	117.7%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall State Presentation	99.8%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	87.8%
OMAHA—Paramount	129.4%
PHILADELPHIA—Stanley, 1st week	193.6%
PHILADELPHIA—Stanley, 2nd week	152.5%
PHILADELPHIA—Stanley, 3rd week	111.2%
PHILADELPHIA—Stanley, 4th week	82.8%
PITTSBURGH—Penn	133.6%
PROVIDENCE—State, 1st week	153.6%
PROVIDENCE—State, 2nd week	78.2%
SAN FRANCISCO—Fox	149.2%
ST. LOUIS—Loew's State, 1st week	191.0%
ST. LOUIS—Loew's State, 2nd week	114.6%
ST. LOUIS—Loew's State, 3rd week	95.5%
WASHINGTON—Palace, 1st week	176.4%
WASHINGTON—Palace, 2nd week	128.3%
WASHINGTON—Palace, 3rd week	85.5%

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THE SPIRAL STAIRCASE (RKO)

Final Report:

Total Gross Tabulated	$906,500
Comparative Average Gross	817,400
Over-all Performance	110.9%

BALTIMORE—Hippodrome, 1st week	129.9%
BALTIMORE—Hippodrome, 2nd week	101.6%
BUFFALO—Twentieth Century (DB) Riverboat Rhythm (RKO)	150.0%
CHICAGO—Palace, 1st week (DB) Riverboat Rhythm (RKO)	108.0%
CHICAGO—Palace, 2nd week (DB) Riverboat Rhythm (RKO)	108.0%
CHICAGO—Palace, 3rd week (DB) Riverboat Rhythm (RKO)	108.0%
CHICAGO—Grand, MO 1st week (DB) A Boy, A Girl and a Dog (Film Classics)	127.4%
CINCINNATI—RKO Palace, 1st week	219.2%
CINCINNATI—RKO Palace, 2nd week	89.0%
CINCINNATI—RKO Schubert, MO 1st week	103.7%
CLEVELAND—RKO Palace, 1st week	136.3%
CLEVELAND—RKO Palace, 2nd week	95.4%
CLEVELAND—Warner's Lake, MO 1st week	196.9%
CLEVELAND—Warner's Lake, MO 2nd week	137.8%
DENVER—Orpheum	121.2%
INDIANAPOLIS—Indiana	105.2%
MILWAUKEE—Riverside, 1st week (DB) Riverboat Rhythm (RKO)	114.4%
MILWAUKEE—Riverside, 2nd week (DB) Riverboat Rhythm (RKO)	87.3%
MINNEAPOLIS—Orpheum, 1st week	97.5%
MINNEAPOLIS—Orpheum, 2nd week	81.3%
MINNEAPOLIS—World, MO 1st week	166.6%
MINNEAPOLIS—World, MO 2nd week	137.5%
MINNEAPOLIS—World, MO 3rd week	83.3%
NEW YORK—Palace, 1st week	178.0%
NEW YORK—Palace, 2nd week	151.5%
NEW YORK—Palace, 3rd week	151.5%
NEW YORK—Palace, 4th week	128.7%
NEW YORK—Palace, 5th week	113.6%
NEW YORK—Palace, 6th week	102.2%
NEW YORK—Palace, 7th week	90.9%
NEW YORK—Palace, 8th week	79.5%
OMAHA—RKO Brandeis, 1st week (DB) Riverboat Rhythm (RKO)	146.0%
OMAHA—RKO Brandeis, 2nd week (DB) Riverboat Rhythm (RKO)	103.9%
PITTSBURGH—Stanley, 1st week	146.0%
PITTSBURGH—Stanley, 2nd week	89.8%
PITTSBURGH—Ritz, MO 1st week	97.2%
SALT LAKE CITY—Uptown	153.5%
SALT LAKE CITY—Rialto, MO 1st week	120.5%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	126.8%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	102.7%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	90.6%
SAN FRANCISCO—Golden Gate, 4th week (SA) Vaudeville	66.4%
SEATTLE—Paramount, 1st week	171.8%
SEATTLE—Paramount, 2nd week	101.5%
SEATTLE—Blue Mouse, MO 1st week	107.1%

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LITTLE GIANT (Univ.)

First Report:

Total Gross Tabulated	$145,600
Comparative Average Gross	137,700
Over-all Performance	105.7%

ATLANTA—Paramount	110.8%
BOSTON—Memorial (DB) Smooth as Silk (Univ.)	114.6%
DENVER—Rialto (DB) Detour (PRC)	56.4%
KANSAS CITY—Esquire	78.8%
KANSAS CITY—Uptown	109.3%
LOS ANGELES—Fox-Wilshire, 1st week (DB) The Spider (20th-Fox)	93.1%
LOS ANGELES—Fox-Wilshire, 2nd week (DB) The Spider (20th-Fox)	68.1%
LOS ANGELES—Guild, 1st week (DB) The Spider (20th-Fox)	107.8%
LOS ANGELES—Guild, 2nd week (DB) The Spider (20th-Fox)	65.7%
LOS ANGELES—United Artists, 1st week (DB) The Spider (20th-Fox)	106.6%
LOS ANGELES—United Artists, 2nd week (DB) The Spider (20th-Fox)	70.0%
LOS ANGELES—Vogue, 1st week (DB) The Spider (20th-Fox)	115.3%
LOS ANGELES—Vogue, 2nd week (DB) The Spider (20th-Fox)	86.1%
PROVIDENCE—Albee, 1st week	93.7%
PROVIDENCE—Albee, 2nd week	61.7%

Newsreel To Be Subject of SMPE Section Meeting

The April 17 meeting of the Society of Motion Picture Engineers, Atlantic Coast Section, will be devoted to the newsreel, its production and significance, it was announced this week by Col. Frank E. Cahill, Jr., director of sound for Warner Theatres and chairman of the section. The meeting will be held in the Movietone New York studio. Speakers include the following members of the Movietone news staff: Dan Doherty, Harry Lawrenson, Warren McGrath, Jack Gordon, Vyvyan Donner, Walter McInnis and Bert Holst.

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Reeves, Chaplin Sponsor, Dies

Alfred Reeves, 77, discoverer of Charlie Chaplin, and general manager and vice-president of the Charles Chaplin Film Corporation since its establishment in 1917, died April 6, after a long illness at his home in Playa del Rey, California. He was 77 years old.

On his second trip to the United States in 1910, Mr. Reeves introduced Charles Chaplin, an English actor, to the American audience in an act called "A Night in a London Secret Society." Three years later when the comedian went into motion pictures with the Keystone Company, Mr. Reeves remained with Mr. Chaplin and their association continued until Mr. Reeves died.

Surviving is his widow, Mrs. Amy Minister Reeves. Funeral services were held Wednesday at the Church of the Recessional, Forest Lawn.

Mrs. Rose E. Burkey

Mrs. Rose E. Burkey, who operated the Summit theatre in Kansas City, Mo., for some years after the death of her husband, Charles, 12 years ago, died at her home in that city April 1. Services were held April 3. In recent years Mrs. Burkey has been inactive because of ill health.

Lionel Royce

Lionel Royce, Hollywood character actor, died April 1 at Subic Bay naval hospital, Manila, of heart disease. He was a member of the touring USO operetta, "Rosalinda." Mr. Royce was a leading stage star in Vienna before being signed by MGM. His recent pictures included "Cross of Lorraine" and "Seventh Cross."

Vincent Youmans

Vincent Youmans, 47, composer, whose works included music for motion pictures and musical plays, died in Denver, Colo., April 5 after an illness of several weeks. Among his outstanding musical numbers were "Great Day" and "Tea for Two."

Paul Renshaw

Paul Renshaw, 60, an official of Motion Picture Advertising Service, died April 6 at the Baptist Hospital, Memphis, after a long illness. He was a former president of the University Club and had been publicity chairman of the Memphis Cotton Carnival.

Eliza E. Liggett

Eliza E. Liggett, manager of the Mifflin theatre in Mifflin, Pa., died March 25 at her home there. She had been house manager of the theatre for 20 years.

Edward L. Kennedy

Edward Lawrence Kennedy, 64, ad-sales manager for Twentieth Century-Fox, in the New Orleans exchange, died in that city April 2.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Night in Paradise

Universal-Wanger—Feast for the Eye

Producer Walter Wanger, who opened with his "Arabian Nights" the rich vein of Technicolored exercises in visualized imaginings which has been worked with profit by many another producer also in the years since then, demonstrates here beyond question that he still is master in this domain. Using Merle Oberon and Turhan Bey this time as his marquee magnets, he sets before the eye of man a feast of beauty the like of which the Technicolor camera has not served up in all its years.

Just to look at the sets and the costumings is worth the price of anybody's admission to a theatre, and in addition to that there is narrative of engaging enough kind, animation in plenty, and a judicious leavening of the whole with humor. The picture looks like ready money for any exhibitor's taking.

The principal scene is the kingdom of Croesus, who surely knew such splendors as these, and the story concerns the arrival and subsequent adventures there of Aesop, whose fables were no match for this one. Aesop's arrival coincides with that of the Princess Delarai, who is supposed to be going to marry King Croesus, and she saves him from immediate execution by suggesting he be kept around, somewhat in the manner of court jester, to amuse her.

It turns out that Aesop, under his false whiskers, is a handsome young man, and the title pertains to a night on which he reveals this fact to the princess, after which a great many things—including an exciting visit to the temple at Delphi and the seeming death of the lovers, humorously averted by a magic-gifted queen who's mad at Croesus anyway—take place. The sweethearts, next seen as parents of a half dozen or so children, live happily ever afterward.

There's no seriousness whatever about the story told, but there's vast seriousness about the manner of the telling, which includes feats of camera and coloration never achieved before. There's a well nigh incredible wealth of detail, and a virtually innumerable cast, but first, last and always the emphasis is upon sheer beauty, and emphasis is a small word for what's done.

The screenplay by Ernest Pascal, from an adaptation by Emmett Lavery of a novel by George S. Hellman, is a trim job, permitting itself a laugh when opportunity permits but not overdoing it. Arthur Lubin's direction is tiptop, and Alexander Golitzen, who functioned as associate producer, rates a solid credit. Hal Mohr and W. Howard Greene are the cinematographers to whom thanks are due for the most outstanding photographic job of the year.

Previewed at Universal studio. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, May 3., 1946. Running time, 84 min. PCA No. 11007. General audience classification.

Delarai .... Merle Oberon
Aesop .... Turhan Bey
Thomas Gomez, Gale Sondergaard, Ray Collins, George Dolenz, John Litel, Ernest Truex, Jerome Cowan, Douglass Dumbrille, Paul Cavanagh, Marvin Miller, Moroni Olsen, Richard Bailey, others.

Easy to Wed

MGM—Van Johnson, Music and Technicolor

It's hard to see how a showman can miss at the box office with a picture built around Van Johnson, runner-up to Bing Crosby in Motion Picture Herald's 1945 poll of exhibitors determining the Money-Making Stars of that twelvemonth, especially when it also presents such personalities in their own right as Esther Williams, Lucille Ball, Keenan Wynn, Ethel Smith, Ben Blue and Carlos Ramirez, to mention the top flight, and is done in Technicolor and with music. This is that kind of a picture, produced with lavishness by Jack Cummings and directed in fast tempo by Edward Buzzell using an adaptation by Dorothy Kingsley of a screenplay, "Libeled Lady," by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer.

It is a big picture, offering a wide diversity of entertainment units, which include rousing organ demonstrations by Miss Smith, a stunning production number featuring Miss Ball, and singing in the Latin manner by Senor Ramirez. These, although by no means slighted as to apportionment of running time, are nevertheless subordinated to the story, written and played strictly for laughs, which appears to have been tailored to fit Johnson's reputation as a magnet for feminine fascination rather than the expectations of a public which has idolized him as an unsophisticated young man with his heart in the right place and no guile in it. This picture casts him as a sort of professional heart-smasher, working at his love-making on a cash basis, and whether the womenfolk who like him so well are going to like him more or less under those terms is for them to decide.

At bottom, the story isn't pretty, although treated always as a comedy, and it gives the institution of matrimony quite a working over. Miss Williams, as a socialite who considers herself slandered by a newspaper, sues for $2,000,000, whereupon the managing editor, played with vim by Wynn, engages Johnson, who's performed similar chores before, to go to where she is (Mexico, at first) and work his personal charm upon her to the extent of enticing her to his hotel room, where a photographer can snap a seemingly compromising picture of the two together, which the newspaper will then threaten to print unless the suit is withdrawn.

To make it good, as they say, the managing editor persuades his own sweetheart, played by Miss Ball, to marry the mountebank, in name only, of course, and from this state of affairs a number of titillating incidents and dialogue lines are derived. The heiress foils the plot, but falls in love with the professional romancer, who returns her affection, and things end up in in dither of excitement which looks all right enough at a quick glance in spite of the fact that the general hubbub of the finale drowns out whatever dialogue may have explained what was to be done about the marriage.

Johnson works hard at the new type of assignment but looks uncomfortable in it. Miss Williams, who's given two or three opportunities to wear swimming suits, handles the acting chore nicely, and Miss Ball frequently steals the picture, notably in a drunk sequence shared with Johnson. Wynn is less advantageously outfitted with dialogue than usual, having too much rather than too little, but is still a very funny man. Miss Smith's organ numbers are magnificent.

Previewed at the Village theatre, Westwood, Calif., where it played extremely well. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 111 min. PCA No. 11111. Adult audience classification.

Bill Chandler .... Van Johnson
Connie Allenbury .... Esther Williams
Gladys Benton .... Lucille Ball
Warren Haggerty .... Keenan Wynn
Cecil Kellaway, Carlos Ramirez, Ben Blue, Ethel Smith, June Lockhart, Grant Mitchell, Josephine Whittell, Paul Harvey, Jonathan Hale, James Flavin, Celia Travers, Sylbil Merritt, Sondra Rodgers.

Wanted for Murder

Hellman - 20th-Fox—Strangulation

Twentieth Century-Fox had this one made to meet its British quota obligations; but needn't worry about what the box office will say to it. For the picture appears a sure-fire success whether here or in America.

It's one of those psychological thriller things, telling of an otherwise decent chap who has an obsession for strangling pretty young girls. The odd frailty, it appears, is a throwback to the decent chap's grandfather who was the public hangman in good Queen Victoria's golden days.

Banal enough theme, as it may seem, what lifts the picture from the common rut of such things, destines it to be one of the assured successes of Britain's film year, is the impeccable playing of Eric Portman (he is in the elect of Motion Picture Herald's poll) and the superb suspense which director Lawrence Huntington contrives in the story's unfolding.

From the outset you know that Portman is a killer—Scotland Yard, too, has a shrewd suspicion of the circumstance—yet you feel sympathy for him; want him not so much to get away with it but just to be released from the dire fetish which urges him on to his killings. That's the highest possible tribute which can be accorded actor Portman.

The piece develops into a duel between the "Yard" and the slayer. In the telling of it there are authentic representations of the London scene; spots familiar to all, at least by name, like Hampstead Heath, Regent's Park, Madame Tussaud's and the "Yard" itself. They build the yarn up to a punch-crammed finale on a lake-bound island in Hyde Park, where in the nick of time Portman's ultimate planned victim is saved and whence he drowns himself rather than fall into the hands of the cohorts of cops who are hunting him down.

Meanwhile the audience has been treated to a dozen delicious vignettes from people like Barbara Everest, as Portman's fond but distracted mother; Derek Farr and Dulcie Gray, as two comely young lovers; Stanley Holloway, as a garrulous wooden-headed police sergeant; in particular from Roland Culver, as the police chief. The last-mentioned performer, as Hollywood is now well aware, just can't put a foot wrong.

Producer Marcel Hellman makes his comeback with the piece. Further contributions of a like kind will be welcomed from him.

Seen in the Twentieth-Fox private theatre, London. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 103 min. Adult audience classification.
Victor Colebrooke........................Eric Portman
Anne Fielding................................Dulcie Gray
Jack Williams................................Derek Farr
Inspector Conway........................Roland Culver
Sergeant Sullivan......................Stanley Holloway
Mrs. Colebrooke.......................Barbara Everest
Kathleen Harrison, Jenny Laird, Bill Shine, Bonar Colleano, Edna Wood, Viola Lyel, John Salew, John Ruddock, Moira Lister, George Carney.

She-Wolf of London

Universal—Murders at Night

This is another film in the category of wolf-murders. Several murders have been committed in a London park and the victims have been savagely clawed about the throat. The police believe that a woman is the killer and perhaps she is a she-wolf.

June Lockhart, appealing in the dramatic role of Phyllis Allenby, fears she is the criminal. Sara Haden, as the aunt with whom the girl lives, gives a performance which should thrill audiences. The aunt is guilty but tries to make her niece think she is the she-wolf. The young girl remembers the legend of the "Allenby Curse," which was a superstitious belief that members of their family at times assumed the form of a wolf. The aunt attempts to murder her niece but is killed in an accidental fall. The niece and her suitor, played by Don Porter, are happily reunited.

The atmosphere of strangeness is maintained throughout a weird story. Ben Pivar produced and Jean Yarbrough directed from a screenplay by George Bricker.

Seen at the Rialto theatre, New York, where an audience of horror fans seemed satisfied. Reviewer's Rating: Average.—M. R. Y.

Release date, May 17, 1946. Running time, 61 min. PCA No. 11426. Adult audience classification.
Harry ....Don Porter
Phyllis Allenby ....June Lockhart
Martha Winthrop ....Sara Haden
Jan Wiley, Dennis Hoey, Lloyd Corrigan, Eily Malyon, Martin Kosleck, Frederick Worlock.

Sheriff of Redwood Valley

Republic—Wild Bill Elliott's Last Ride

Republic's "Red Ryder" series, a favorite with Western fans, is about to undergo a change of cast. As sheriff of Redwood Valley, Wild Bill makes his last appearance in the role of Red Ryder, that peaceable man. Bill has been promoted from sagebrush sagas, and he'll be missed, not only in Redwood Valley, but in all the theatres which specialize in thrill-a-minute cowboy fare.

For his farewell appearance, associate producer Sidney Picker has provided Bill with a shipshape vehicle, and Earle Snell has written an original screenplay which gives the cowboy ample opportunity to do the things he does best: ride, shoot, and slug. The evil forces which are intent upon destroying the citizens of Redwood Valley in general, and a character known as the Reno Kid in particular, put up a game fight, and even manage to wing Wild Bill with a bullet, but to no avail. The Reno Kid is cleared, he gets his ranch back, and the citizens' gold is returned. The villains meet a well-deserved end.

R. G. Springsteen's direction is fast and forceful.

Previewed at the Hitching Post theatre, Hollywood, where the audience displayed enthusiasm. Reviewer's Rating: Good.—THALIA BELL.

Release date, March 29, 1946. Running time, 54 min. PCA No. 11073. General audience classification.
Red Ryder ....Bill Elliott
Bobby Blake, Bob Steele, Alice Fleming, Peggy Stewart.

The Cat Creeps

Universal—Island Mystery

It takes 58 minutes for eight or ten city folks who go to an island in quest of the facts in a mystery involving $200,000 to get at the root of the matter, with the aid of a black cat owned by a lady who gets murdered within a few minutes of their arrival. Suspicion is directed impartially at all present during the proceedings, which engage interest without throwing onlookers into a dither, and the solution squares neatly with the clues.

Direction by Erle C. Kenton is paced in a manner to give each point full opportunity to register, and performances are evenly weighted, one against the other for suspense.

Fred Brady, as a reporter assigned to dig up dirt about a candidate for office who is a distant in-law, and Lois Collier, as the candidate's daughter, provide the romantic interest.

Howard Welsch was executive producer, with Will Cowan as associate, and the script is by Edward Dein and Jerry Warner, from a story by Gerald Geraghty.

Previewed at studio. Reviewer's Rating: Average.—W. R. W.

Release date, May 17, 1946. Running time, 58 min. PCA No. 11462. General audience classification.
Terry Nichols ....Fred Brady
Gay Elliott ....Louis Collier
Flash ....Noah Beery, Jr.
Paul Kelly, Douglas Dumbrille, Rose Hobart, Jonathan Hale, Vera Lewis, William Davidson, Arthur Loft.

Home on the Range

Republic—Animals in Color

This film, photographed in Magnacolor, which adds beauty and enchantment to the scenic background, has special appeal to audiences that love animals. Monte Hale, a singing guitar player as well as a cowboy, gives the film a touch of Western atmosphere.

The story centers about Grizzly Garth, played by Tom Chatterton, who made his property a refuge for wild animals. A group of racketeers, when unable to buy his land, decide to incite the neighboring ranchers by allowing a wild bear to kill their cattle so that Grizzly Garth would have to sell his land. Naturally the neighbors think that Grizzly Garth's bears are responsible. The kindly gentleman is killed by the wild bear of the racketeers. The evildoers are rounded up by Hale and Garth's land is made into a National Park and animal preserve.

Bob Nolan and the Sons of the Pioneers, popular songsters, are effective. Pleasing Western songs are presented, including "Happy-Go-Lucky," "Over the Rainbow Trail" and "Home on the Range." Bobby Blake, as the young son of the animal lovers, gives a pleasing performance. Adrian Booth as an attractive, spunky ranch owner, finally falls in love with Hale. Robert Springsteen directed and Louis Gray was the associate producer. Betty Burbridge wrote the screenplay and the original story in collaboration with Bernard McConville.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, April 18, 1946. Running time, 55 min. PCA No. 11383. General audience classification.
Monte Hale ....Monte Hale
Bonnie Garth ....Adrian Booth
Bob Nolan and the Sons of the Pioneers, Tom Chatterton, Bobby Blake, LeRoy Mason, Roy Bancroft, Kenne Ducan, Budd Buster, Jack Kirk, John Hamilton.

Devil Bat's Daughter

PRC—Melodrama

Frank Wisbar, who produced and directed this film, and who shares with Ernst Jaeger credit for the original story, certainly got every penny's worth out of the budget allotted him. Lack of marquee names is counterbalanced by an interesting story, expertly directed.

Despite its title, the picture is not a horror film, nor is it a sequel to the same studio's earlier "Devil Bat." It is, rather, a melodrama of the mind, and its villain is a psychiatrist. (The psychiatrist, apparently, has replaced the town banker as Hollywood's source of all evil.) Wishing to dispose of his wife, he convinces a feminine patient that she suffers from a compulsion to kill. Then, having drugged the girl, he murders his wife, and arranges the evidence so that it points to the unfortunate patient. She escapes hanging by a hair's breadth, and by some quick-witted deduction on the part of a young man who loves her.

The acting does not quite come up to accepted standards. Of the cast, only Rosemary La Planche and Molly Lamont perform with anything like finesse. Griffin Jay wrote the screenplay, which is enhanced by Alexander Steinert's musical score.

Seen at the studio. Reviewer's Rating: Good.—T. B.

Release date, April 15, 1946. Running time, 66 min. PCA No. 11469. General audience classification.
Nina ....Rosemary La Planche
Ted ....John James
Michael Hale, Molly Lamont, Nolan Leary, Monica Mars, Ed Cassidy, Eddie Kane.

Joe Palooka, Champ

Monogram—Prizefight Melodrama

Enterprising exhibitors have a two-fold exploitation possibility in this Monogram presentation, in that characters from Ham Fisher's widely read comic strip, "Joe Palooka," and champions of the boxing world appear.

Produced by Hal E. Chester, who also wrote the original story, and directed by Reginald Le Borg, the picture stars Joe Kirkwood, Jr., winner of the recent "Joe Palooka" talent search, and Leon Errol, as the fighter's manager, "Knobby Walsh." From the sporting world such ring champions as Joe Louis, Henry Armstrong, Manuel Ortiz and Ceferino Garcia appear momentarily but have little to do with the plot except to lend an air of authenticity to the story of prize-fighting.

The plot, a familiar one, concerns an unknown fighter and his climb to the championship despite romantic interruptions from Elyse Knox, and the underhand manipulations of a gang of racketeers. True to character, "Joe" follows the dictates of good sportsmanship and overcomes these obstacles to win the big fight. The story was adapted to the screen by George Moskov and Albert de Pina.

For the New York premiere at the Victoria theatre the picture was exploited to its fullest by lobby and marquee displays, which included life-size cut-out photographs of the various ring champions and stills from the picture with scenes from the comic strip showing the physical similarity between the cartoon characters and the actors. This display piqued the interest of potential customers and a constant stream passed in and out of the theatre during the afternoon.

Worthy of mention in support roles are Eduardo Ciannelli as the racketeer tempting the potential champion, and Sam McDaniel, as the comic strip character, "Smokey," the fighter's trainer.

Reviewed at the Victoria theatre on Broadway, where a mid-afternoon audience was undemonstrative. Reviewer's Rating: Average.—GEORGE H. SPIRES.

Release date, not set. Running time, 70 min. PCA No. 11461. General audience classification.
Joe Palooka ....Joe Kirkwood, Jr.
Anne Howe ....Elyse Knox
Knobby Walsh ....Leon Errol
Florini ....Eduardo Ciannelil
Joe Sawyer, Elisha Cook, Jr., Sam McDaniel, Robert Kent, Sarah Padden, Michael Mark, Joe Louis, Henry Armstrong, Manuel Ortiz, Ceferino Garcia.

ADVANCE SYNOPSES

and information

STALLION ROAD
(Warners)

PRODUCER: Alex Gottlieb. **DIRECTOR:** James V. Kern. **PLAYERS:** Zachary Scott, Alexis Smith, Ronald Reagan, J. Carrol Naish, Patti Brady.

ROMANTIC DRAMA. A novelist goes to visit a friend, a veterinarian who raises horses and owns a large ranch. While there the novelist meets and falls in love with a girl who lives on a neighboring ranch and raises hunters. The girl, meanwhile, is in love with the veterinarian, but turns against him when he fails to arrive in time to save her favorite horse from dying of anthrax. When other horses come down with anthrax, the veterinarian saves them with a serum he has perfected. He contracts the disease himself, and is nursed back to health by the girl, who finally agrees to marry him.

WELCOME, STRANGER
(Paramount)

PRODUCER: Sol C. Siegel. **DIRECTOR:** Elliott Nugent. **PLAYERS:** Bing Crosby, Barry Fitzgerald, Joan Caulfield.

MEDICAL DRAMA. An old doctor in a small town is ordered to take a rest, and a young doctor arrives to take over his practice. The two disagree on many matters, but grow fond of one another, and are eventually reconciled after the young doctor performs an operation which saves the old doctor's life.

WHAT NANCY WANTED
(RKO Radio)

PRODUCER: Bert Granet. **DIRECTOR:** John Brahm. **PLAYERS:** Laraine Day, Brian Aherne, Robert Mitchum, Fay Helm, Sharyn Moffett.

PSYCHOLOGICAL DRAMA. On the eve of his wedding, a friend of the bridegroom tells the latter that the prospective bride has already ruined the lives of two men by her uncontrollable urge to steal. The bridegroom decides not to marry her, and the girl loses her mind.

PERILS OF PAULINE
(Paramount)

PRODUCER: Sol. C. Siegel. **DIRECTOR:** George Marshall. **PLAYERS:** Betty Hutton, John Lund, William Demarest, Billy De Wolfe, Constance Collier.

BIOGRAPHICAL DRAMA. This is the life story of Pearl White, daredevil queen of serials in the early days of the film industry. She falls in love with a Shakespearian actor and induces him to go to work in films. He, however, hates pictures, and his attitude leads to a rift between them. They are reunited years after, after he has become a success on Broadway, and she has been injured in a fall from the stage of the Follies Bergere in Paris.

THE GHOST STEPS OUT
(Universal)

PRODUCER: Val Burton. **DIRECTOR:** Charles Barton. **PLAYERS:** Bud Abbott, Lou Costello, Marjorie Reynolds, Binnie Barnes, Lynne Baggett, Jess Barker, John Shelton, Almira Sessions.

COMEDY-DRAMA. The ghost of a tinker and a housemaid of colonial days are disturbed by a psychiatrist and his patient. With the aid of a psychic maidservant, the pair lift the curse which has kept the ghosts earthbound, and all ends happily.

FOREVER AMBER
(20th Century-Fox)

PRODUCER: William Perlberg. **DIRECTOR:** John M. Stahl. **PLAYERS:** Peggy Cummins, Cornel Wilde, Vincent Price, Glenn Langan, Reginald Gardiner.

PERIOD DRAMA. Based on the best-selling novel of the same name, this is the story of the life and loves of an English adventuress during the reign of Charles the Second.

FIESTA
(MGM)

PRODUCER: Jack Cummings. **DIRECTOR:** Richard Thorpe. **PLAYERS:** Esther Williams, Ricardo Montalban, Jean Van, Joey Preston, Fortunio Bonanova, Mary Astor, Akim Tamiroff, John Carroll, Cyd Charisse, Carlos Ramirez.

MUSICAL. A Mexican bull-fighter is the father of twins. The boy is anxious to become a musician rather than a bull-fighter, while the girl, on the other hand, is enthusiastic about the sport. The day of the big bull-fight, the boy has gone to see a fellow musician. The girl, wearing his clothes, enters the bull-ring, where she is injured, just as her brother returns. The boy enters the ring, and slays the bull. Subsequently, his father is brought to understand that the boy must be allowed to follow his own bent.

CLOAK AND DAGGER
(Warners - United States Pictures)

PRODUCERS: Joseph Bernhard and Milton Sperling. **DIRECTOR:** Fritz Lang. **PLAYERS:** Gary Cooper, Lilli Palmer, James Flavin.

MELODRAMA. A professor of science at a small mid-western college is sent to Europe by the Office of Strategic Services. He becomes involved in a series of killings, and his life is endangered, but eventually he returns to America unscathed.

LOVER COME BACK
(Universal)

PRODUCER: Michael Fessier and Ernest Pagano. **DIRECTOR:** William Seiter. **PLAYERS:** George Brent, Lucille Ball, Vera Zorina, Charles Winninger, Carl Esmond, Elisabeth Risdon, Wallace Ford, Louise Beavers.

ROMANTIC DRAMA. A dress designer becomes jealous of her husband, believing that he is in love with a woman photographer. She retaliates by embarking upon a flirtation with her employer. Ensuing complications are happily resolved, however, and the married pair are reconciled.

THE GREAT HIGHWAY
(Columbia)

PRODUCER-DIRECTOR: William A. Wellman. **PLAYERS:** Glenn Ford, Janet Blair, Henry Travers, Charles Ruggles, Arthur Shields, Selena Royle, Robert De Haven, Jimmy Lloyd, Michael Towne..

AVIATION DRAMA. This is the biography of John Montgomery, one of the pioneers in aviation. In 1883, he builds a practical glider, despite the opposition of his friends, who think he is crazy, and his family, who believe that the boy's dream of flying may hurt his father's political ambitions. Montgomery pursues his study of aviation at Santa Clara College, and despite repeated failures succeeds at last in building a single-wing monoplane. He is killed while making a test flight in the plane.

HOME SWEET HOMICIDE
(20th Century-Fox)

PRODUCER: Louis D. Lighton. **DIRECTOR:** Lloyd Bacon. **PLAYERS:** Lynn Bari, Randolph Scott, Peggy Ann Garner, Allyn Joslyn, Connie Marshall, Barbara Whiting.

MELODRAMA. A novelist becomes involved in a murder. With the help of her children, she succeeds in solving the mystery, and in having the criminal brought to justice.

EARL CARROLL SKETCHBOOK
(Republic)

ASSOCIATE PRODUCER: Robert North. **DIRECTOR:** Al Rogell. **PLAYERS:** Constance Moore, William Marshall, Bill Goodwin, Edward Everett Horton, Vera Vague, Johnny Coy, Dorothy Babbs.

MUSICAL DRAMA. A composer's secretary is in love with him, and jealous of a girl advertising executive. She tries to get one of the composer's songs into Earl Carroll's sketchbook, but is offered a singing job instead. After having been struck by a car, she pretends to have lost her memory. She finds that his music is being used as a singing commercial. Eventually, however, matters are set right, and she and the composer are wed.

CLAUDIA AND DAVID
(20th Century-Fox)

PRODUCER: William Perlberg. **DIRECTOR:** Walter Lang. **PLAYERS:** Dorothy McGuire, Robert Young, John Sutton, Rose Hobart, Gail Patrick, Harry Davenport, Florence Bates, Jerome Cowan, Roy Roberts, Frank Tweddell.

DOMESTIC DRAMA. This is a sequel to the same studio's earlier film, "Claudia," and, like the first, relates the misadventures and minor problems of a typical young married couple. A rift arises between them, due to baseless jealousy. The subsequent illness of their child brings the pair together again.

CHEYENNE
(Warners)

PRODUCER: Robert Buckner. **DIRECTOR:** Raoul Walsh. **PLAYERS:** Dennis Morgan, Jane Wyman, Bruce Bennett, Janis Paige.

WESTERN. A law-enforcement officer meets and falls in love with the wife of the bandit he has been sent out to capture. She first betrays him into the hands of his enemies, but later, realizing the error of her ways, and that she has fallen in love with the law officer, she helps him to trap her husband, and the latter is hanged.

HONEYMOON
(RKO Radio)

PRODUCER: Warren Duff. **DIRECTOR:** William Keighley. **PLAYERS:** Shirley Temple, Guy Madison, Franchot Tone, Lina Romay.

DOMANTIC COMEDY. A young girl journeys to Mexico City to meet and marry a soldier to whom she is engaged. The two miss connections, and she appeals to the American consul for aid. This arouses not only the jealousy of her fiance, but that of the consul's fiance as well. After many complications, matters are happily resolved.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2928-2929.

Running times are those furnished by the distributor.

STREET OF SHADOWS (RKO Pathe)
This Is America (63,105)

New York's renowned Bowery, with its human derelects, flop houses, bars and grills, is the central subject of this issue of the This Is America series. There is presented in an entertaining fashion a story crammed with human interest. The elevated railway makes the Bowery a street of shadows where comedy, drama and tragedy are blended in the constant flow of humanity and business. This camera trip to New York's lower East Side highlights such famous places as Chinatown, Fulton Fish Market, Bridal Row, Cooper Union and the diamond center and St. Marks. The important work of the Bowery Mission, the soup kitchens, the Salvation Army and the Boys Club are shown. Frederic Ullman, Jr. produced and Jay Bonafield supervised. It was directed and photographed by Larry O'Reilly.

Release date, March 8, 1946 16 *minutes*

A BIRD IN THE HEAD (Col.)
All Star Comedies (7404)

The Three Stooges in this subject try their skill as paper hangers when an eccentric scientist catches sight of them. Since the scientist is looking for a small human brain to transfer to his pet ape, he naturally finds in Curly a natural prospect. A lot of hilarity and slapstick is involved as the boys fight their way out of this one.

Release date, February 28, 1946 17 *minutes*

THREE SETS OF TWINS (Col.)
Film-Vodvil (7954)

Three sets of twins are featured in this reel, MacFarland Twins, the Blackburn Twins and the Burke Twins. The specialty of one set is music, dancing of another, and singing of the third.

Release date, February 28, 1946 10 *minutes*

TINY TERRORS OF THE TIMBERLAND (Univ.)
Special Featurettes (1201)

Herein is recounted the escapades of three bear cubs, their flight from a pair of trappers and their adventures with other members of woodland families. The final scenes show the cubs outwitting the trappers and breaking into their cabin.

Release date, not set

RHYTHM ON ICE (WB)
Melody Master Bands (2607)

The subject's setting is an elaborate skating rink. Featured are George Arnold with Chorine Church, Brinckmann Sisters and others, with the troupe going through some unusual routines.

Release date, April 20, 1946 10 minutes

LONESOME LENNY (MGM)
Technicolor Cartoons (*W*-734))

Lenny is a sad and lonesome dog until his owner buys him a pet squirrel. Skrewy Squirrel and the dog indulge in innumerable antics designed to amuse audiences. The commentary is clever.

Release date, March 9, 1946 8 *minutes*

THAT FEELING IN THE MOONLIGHT (Col.)
Community Sing No. 6 (7656)

Don Baker and the Song Spinners offer "I'm Gonna Love That Guy," "Did You Ever Get That Feeling in the Moonlight," "Waitin' for the Train to Come In." "Honey," and "Tampico."

Release date, February 21, 1946 9 *minutes*

WHEN THE WIFE'S AWAY (Col.)
All Star Comedies (7424)

The subject finds Hugh Herbert in a lot of trouble as he tries to entertain his boss at home. With Hugh's wife having left in a huff, he gets a cigar counter girl to pose as Mrs. Herbert. It doesn't take long before the humorous complications start developing.

Release date, February 1, 1946 17 *minutes*

HISS AND YELL (Col.)
All Star Comedies (7425)

The comedy begins in this one when Vera Vague, still pursuing a man, gets tangled with a magician whose forte is sawing a woman's head off. It takes a lot of convincing before Vera realizes she hasn't lost her head.

Release date, February 14, 1946 18 *minutes*

NO CAN DO (Col.)
Community Sing No. 5 (7655)

Among the numbers presented are "Along the Navajo Trail," "I'd Do It All Over Again," "I Don't Know Why," "Paradise Street," and "No Can Do."

Release date, January 17, 1946 10 *minutes*

ALL ABOARD (WB)
Technicolor Adventures (2803)

The subject tells the story of our railroad system and the job it did throughout the war.

Release date, March 30, 1946 10 *minutes*

FIN'N FEATHERS (WB)
Sports Parade (2507)

The subject gets its title from a sportsmen's club just outside of Chicago, which owns land which it keeps well stocked with fish and game for the pleasure of its members. The subject travels over the precincts to highlight the men as they fish, shoot and hunt.

Release date, April 27, 1946 10 *minutes*

THE MAGIC STONE (Col.)
Panoramics (7901)

The history of the diamond from its earliest prehistoric beginning through modern times is traced in the subject. With Ben Grauer as narrator, some of the intricacies of the diamond industry are shown.

Release date, November 8, 1945 10 *minutes*

CHICKERY CHICK (Col.)
Community Sing No. 7 (7657)

With Dick Leibert at the organ joining forces with the Song Spinners, such numbers are featured as "You Came Along," "Chickery Chick," "Don't Forget Tonight, Tomorrow," "Come to Baby Do," "It's Been a Long, Long Time."

Release date, March 7, 1946 10 *minutes*

SCREEN SNAPSHOTS (Col.)
No. 5 (7855)

Interesting, behind-the-scenes views of the stuntman are offered in this subject. It catches speeding wagons overturned, cars hurtling from highways and numerous other stunts that are considered part of the day's work.

Release date, January 17, 1946 9 *minutes*

THE BLONDE STAYED ON (Col.)
All Star Comedies (7436)

Everything happens to poor Andy Clyde in this subject. He is accused of philandering by his wife, he forgets where he lives, his wife's coat disappears and many other troubles. It all adds up to a hilarious mix-up.

Release date, January 24, 1946 16½ *minutes*

SMART AS A FOX (WB)
Vitaphone Varieties (2406)

The subject catches close-ups of many of the inhabitants of the forest as spring comes once again. Highlighted is a family of little foxes whose mother has been killed by a dog. The youngest member gets lost, spends the night in fear, but finally finds its way back home. The subject was produced by Moscow Kino Studio, U.S.S.R.

Release date, April 27, 1946 10 *minutes*

FRESH FISH (WB)
Blue Ribbon Hit Parade (2306)

Here are related the humorous adventures of a professor who goes down to the bottom of the ocean in a diving bell in search of the Whim Wham Whistling Shark. Before he finds the critter, he runs across some fantastic Technicolored fish.

Release date, April 6, 1946 7 *minutes*

ORDERS FROM TOKYO (WB)
Technicolor Special (1006)

The subject opens with a talk by Brig. General Carlos Romulo, who informs the audience that these films, taken on the spot, will be used to hang the Jap war-lords. The film shows how Manila was systematically ruined by direct orders from Tokyo. Douglas MacArthur and the president of the Philippine Is., Sergio Osmena, are both spotlighted.

20 *minutes*

MR. NOISY (Col.)
All Star Comedies (7437)

Shemp Howard is so noisy that two gamblers hire him to shout his head off at a ball game in order that the gamblers can bet on the opposite team. The little scheme, however, backfires when Shemp develops a cold and loses his voice.

Release date, March 22, 1946 16½ *hours*

RASSLIN' ROMEOS (Col.)
Sport Reels (7805)

The time-honored sport of wrestling comes in for some observation in this subject. With Bill Stern as commentator, it is explained that wrestling has become more of a grunt and groan sport than a test of skill and strength.

Release date, January 24, 1946 9½ *minutes*

SCREEN SNAPSHOTS (Col.)
No. 7 (7857)

The subject presents the Hollywood Victory Show featuring Victor Mature, Harry Crocker, Ceasar Romero, Tony Romano, Jerry Colonna, Sabu, Frances Langford, Kay Kayser and others. The story is told against a background of a story within a story.

Release date, March 15, 1946 9½ *minutes*

CANINE CHAMPIONS (Col.)
Sports Reel (7806)

Commentator Bill Stern takes the audience on a visit to view the training of champion hunting dogs in this reel. As man's best friend goes through his book of tricks, an interesting film emerges.

Release date, March 14, 1946 9½ *minutes*

SCREEN SNAPSHOTS (Col.)
No. 6 (7856)

The subject features the radio program that stars Wendell Niles and Don Prindle. Among the entertainment figures they introduce are Jerry Colonna, Johnny Mercer and Dick Foran.

Release date, February 15, 1946 9½ *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2943. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945, issue.

COLUMBIA

SPECIAL

Prod. No.	Title	Release Date
	Kiss and Tell	Oct. 18,'45

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Prod. No.	Title	Release Date
7201	Blazing the Western Trail	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
7010	Snafu	Nov. 22,'45
7023	My Name Is Julia Ross	Nov. 27,'45
7018	Hit the Hay	Nov. 29,'43
6005	She Woudn't Say Yes (1944-45)	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
7012	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
7005	Pardon My Past	Dec. 25,'45
7035	Out of the Depths	Dec. 27,'45
7014	Meet Me on Broadway	Jan. 3, 46
7007	Tars and Spars	Jan. 10,'43
7030	A Close Call for Boston Blackie	Jan. 24,'46
7204	Frontier Gunlaw	Jan. 31,'44
7028	The Norotious Lone Wolf	Feb. 14,'46
....	Roaring Rangers	Feb. 14,'46
7004	The Bandit of Sherwood Forest	Feb. 21,'46
7034	The Gentleman Misbehaves	Feb. 28,'46
7021	Just Before Dawn	Mar. 7,'46
7221	Throw a Saddle on a Star	Mar. 14,'46
....	Gunning for Vengeance	Mar. 21,'46
....	Perilous Holiday	Mar. 21,'46
....	Talks About a Lady	Mar. 28,'46
....	So Dark the Night	Apr. 2,'46
7020	Blondie's Lucky Day	Apr. 4,'46
....	Mysterious Intruder	Apr. 11,'46
7023	Night Editor	Apr. 18,'46
....	Galloping Thunder	Apr. 25,'46
7001	Gilda	Apr. 25,'46
....	The Phantom Thief	May 2,'46
....	That Texas Jamboree	May 16,'46
....	The Devil's Mask	May 23,'46
....	The Man Who Dared	May 30,'46
....	Two Fisted Stranger	May 30,'46
....	Dangerous Business	Not Set
....	Heading West	Not Set
....	Galloping Thunder	Not Set
....	The Jolson Story	Not Set
....	Landrush	Not Set
....	Phantom of the Desert	Not Set
....	Renegades	Not Set
....	Return of Rusty	Not Set
....	Terror Trail	Not Set
....	Walls Came 'Tumblin Down	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Blondie Knows Best	
....	The Coffin	
....	Down to Earth	
....	The Great Highway	

FILM CLASSICS

(Reissues)

Prod. No.	Title	Release Date
....	Kid Millions	Nov. 1,'45
....	Lady of Fortune	Dec. 15,'45
....	Adventures of Marco Polo	Dec. 29,'45
....	Hurricane	Jan. 15,'46
....	These Three	Feb. 15,'46
....	Condensed to Devil's Island	Mar. 15,'46
....	Beloved Enemy	Apr. 15,'46
....	Come and Get It	May 15,'46
....	Strike Me Pink	May 15,'46
....	Wedding Night	June 15,'46
....	Splendor	June 15,'46

MGM

SPECIAL

Prod. No.	Title	Release Date
605	Weekend at the Waldorf	Oct.,'45
616	Adventure	Mar.,'46
617	Ziegfeld Follies of 1946	Mar.,'46

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BLOCK 13

Prod. No.	Title	Release Date
606	Our Vines Have Tender Grapes	Sept.,'45
601	The Hidden Eye	Sept.,'45
602	Abbott and Costello in Hollywood	Oct.,'45
605	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

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BLOCK 14

Prod. No.	Title	Release Date
606	What Next, Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage	Nov.-Dec.
610	Yolanda and the Thief	No.v-Dec.
609	They Were Expendable	Nov.-Dec.

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BLOCK 15

Prod. No.	Title	Release Date
611	The Harvey Girls	Jan.-Feb.
612	Portrait of Maria	Jan.-Feb.
613	Up Goes Maisie	Jan.-Feb.
614	A Letter for Evie	Jan.-Feb.
615	Sailor Takes a Wife	Jan.-Feb.

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BLOCK 16

Prod. No.	Title	Release Date
618	The Hoodlum Saint	Apr.-May
619	Bad Bascomb	Apr.-May
620	Postman Always Ring Twice	Apr.-May
621	The Last Chance	Apr.-May
622	Two Sisters from Boston	Apr.-May

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Prod. No.	Title	Release Date
....	Blue Sierra	Not Set
....	Boys' Ranch	Not Set
....	But Not Goodbye	Not Set
....	Easy to Wed	Not Set
....	Faithful In My Fashion	Not Set
....	The Green Years	Not Set
....	Holiday in Mexico	Not Set
....	It Happened at the Inn	Not Set
....	Little Mr. Jim	Not Set
....	No Leave, No Love	Not Set
....	The Show-Off	Not Set
....	Star from Heaven	Not Set
....	Two Smart People	Not Set
....	The Yearling	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Fiesta	
....	My Brother Who Talked to Horses	
....	Tenth Avenue Angel	
....	Till the Clouds Roll By	
....	Undercurrent	
....	Woman of My Own	

MONOGRAM

Prod. No.	Title	Release Date
457	The Lost Trail (1944-45)	Oct. 20,'45
464	Riders of the awn (1944-45)	Nov. 3,'45
458	Frontier Feud (1944-45)	Nov. 24,'45
571	Lonesome Trail	Dec. 2,'45
501	Sunbonet Sue	Dec. 8,'45
505	Allotment Wives, Inc.	Dec. 29,'45
504	Black Market Babies	Jan. 5,'45
509	Live ires	Jan. 12,'46
516	Strange Mr. Gregory	Jan. 12,'46
565	Border Bandits	Jan. 12,'46
452	Drifting Along (1944-45)	Jan. 26,'46
513	Red Dragon	Feb. 2,'46
528	Face of Marble	Feb. 2,'46
527	The Shadow Returns	Feb. 16,'45
572	Moon Over Montana	Feb. 23,'46
507	Fear	Mar. 2,'46
566	The Haunted Mine	Mar. 2,'46
503	Swing Parade of 1946	Mar. 16,'46
573	West of the Alamo	Apr. 20,'46
567	Under Alizona Skies	Apr. 27,'46
514	Junior Prom	May 11,'46
....	Fighting Texan	June 8,'46
526	Behind the Mask	Not Set
519	Dark Alibi	Not Set
....	Corpus Delicti	Not Set
....	Don't Gamble With Strangers	Not Set
529	Gay Cavalier	Not Set
506	Joe Palooka, Champ	Not Set
....	Romance of the Rancho	Not Set
521	Strange Voyage	Not Set
....	Suspense	Not Set
....	Sweet Sixteen	Not Set
....	Trail of the Yukon	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
510	In Fast Company	
....	Hot Money	

PARAMOUNT

BLOCK 1

Prod. No.	Title	Release Date
4501	Duffy's Tavern	Sept. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

Prod. No.	Title	Release Date
4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

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BLOCK 3

Prod. No.	Title	Release Date
4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46
4531	Road to Utopia (Special)	Mar. 22,'46

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BLOCK 4

Prod. No.	Title	Release Date
4516	The Virginian	Apr. 5,'46
4517	The Blue Dahila	Apr. 19,'46
4518	They Made Me a Killer	May 3,'46
4519	The Well-Groomed Bride	May 17,'46

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BLOCK 5

Prod. No.	Title	Release Date
4521	The Bride Wore Boots	May 31,'46
4522	Our Hearts Were Growing Up	June 14,'46
4523	Hot Cargo	June 28,'46
4524	To Each His Own	July 5,'46

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Prod. No.	Title	Release Date
....	Big Town	Not Set
....	Blue Skies	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Danger Street	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	Monsieur Beaucaire	Not Set
....	O.S.S.	Not Set
....	The Perfect Marriage	Not Set
....	Searching Wind	Not Set
....	Seven Were Saved	Not Set
....	Strange Love of Martha Ivers	Not Set
....	Swamp Fire	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Perils of Pauline	
....	Suddenly It's Spring	
....	Welcome Stranger	
....	Where There's Life	

PRC PICTURES

Prod. No.	Title	Release Date
....	Club Havana	Oct. 23,'46
....	White Pongo	Nov. 2,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Romance of the West	Mar. 20,'46
....	Gentlemen with Guns	Mar. 27,'46
....	Mask of Diljon	Apr. 9,'45
....	Murder Is My Business	Apr. 10,'46
....	Thunder Town	Apr. 12,'46
....	Devil Bat's Daughter	Apr. 15,'45
....	The Caravan Trail	Apr. 20,'46
....	Wife of Monte Cristo	Apr. 23,'45
....	Terrors on Horseback	May 1,'46
....	Avalanche	Not Set
....	Bombshell from Brazil	Not Set
....	Colorado Serenade	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Handle	Not Set
....	Heritage	Not Set
....	I'm From Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Larceny in Her Heart	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Sorority Girl	Not Set
....	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Queen of Burlesque	

RKO

SPECIAL

Prod. No.	Title	Release Date
582	Woman in the Window	
681	Along Came Jones	
651	Wonder Man	
691	Pinocchio (R.)	
652	The Kid from Brooklyn	
661	Bells of St. Mary's	
682	Tomorrow Is Forever	
692	Make Mine Music	

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BLOCK 1

Prod. No.	Title	Release Date
601	Mama Loves Papa	
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	

BLOCK 2

Prod. No.	Title	Release Date
606	Man Alive	
607	First Yank into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	

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BLOCK 3

Prod. No.	Title	Release Date
611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

●

BLOCK 4

Prod. No.	Title	Release Date
616	From This Day Forward	
617	Deadline at Dawn	

Prod. No.	Title	Release Date
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	

●

....	Badman's Territory	Not Set
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	The Bishop's Wife	Not Set
....	Child of Divorce	Not Set
....	Crack-Up	Not Set
....	Criminal Court	Not Set
....	Desirable Woman	Not Set
....	Ding Dong Williams	Not Set
....	Earth and High Heavens	Not Set
....	Falcon's Alibi	Not Set
....	Galveston	Not Set
....	Genius at Work	Not Set
....	Heartbeat	Not Set
....	It's a Wonderful Life	Not Set
....	Lady Luck	Not Set
....	A Likely Story	Not Set
....	Make Mine Music	Not Set
....	Notorious	Not Set
....	Partners in Time	Not Set
....	The Robe	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Till the End of Time	Not Set
....	The Truth About Murder	Not Set
....	Up Front with Mauldin	Not Set
....	Vacation in Reno	Not Set
....	A Very Remarkable Fellow	Not Set
....	Without Reservations	Not Set

IN PRODUCTION

....	Dick Tracy vs. Cueball	
....	Honeymoon	
....	Sinbad the Sailor	
....	What Nancy Wanted	

REPUBLIC

552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
583	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
430	Tiger Woman (1944-45)	Nov. 16,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the avajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
509	Gay Blades	Jan. 25,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime o fthe Century	Feb. 28,'46
447	Song of Arizona	Mar. 9,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
514	Catman of Paris	Apr. 20,'46
515	Undercover Woman	Apr. 11,'46
555	Alias Billy the Kid	Apr. 17,'46
5501	Home on the Range	Apr. 18,'46
....	Calendar Girl	Not Set
....	Conquest of Cheyenne	Not Set
....	Down Tahiti Way	Not Set
....	El Paso Kid	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	The Gentleman from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	Glass Alibi	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	The linner Circle	Not Set
....	In Old Sacramento	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	The Man from Rainbow Valley	Not Set
....	My Pal Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	One Exciting Week	Not Set
....	Passkey to Danger	Not Set
....	The Pilgrim Lady	Not Set
....	Plainsman and the Lady	Not Set
....	Red River Renegades	Not Set
....	Rainbow Over Texas	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Santa Fe Uprising	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Spector of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

IN PRODUCTION

....	Earl Carroll Sketchbook	
....	Rendezvous With Annie	

20TH-FOX

SPECIAL

402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

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607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonial Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
.623	Dragowyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
625	The Dark Corner	May,'46
626	Do You Love Me?	May,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Centennial Summer	Not Set
....	Chicken Every Sunday	Not Set
....	Cluny Brown	Not Set
....	Deadline for Murder	Not Set
....	It Shouldn't Happen to a Dog	Not Set
....	Rendezvous 24	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Somewhere in the Night	Not Set
....	Strange Triangle	Not Set
....	Three Little Girls in Blue	Not Set
....	Wanted for Murder	Not Set

IN PRODUCTION

....	Claudia and David	
....	Forever Amber	
....	Home Sweet Homicide	
....	Margie	
...	Razor's Edge	

UNITED ARTISTS

....	Paris-Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Rebecca (R)	Apr. 26,'46
....	A Night in Casablanca	May 10,'46
....	Angel on My Shoulder	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V.	Not Set
....	Mr. Ace	Not Set
....	A Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	Strange Woman	Not Set
....	This Happy Bread	Not Set

IN PRODUCTION

....	The Bachelor's Daughters	
....	Short Happy Life of Francis Macomber	

UNIVERSAL

1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29,'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
629	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
533	She Wrote the Book	May 31,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	Cheating Cheaters	Not Set
....	Down by the Border	Not Set
....	Dressed to Kill	Not Set
....	Fandango	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Inside Job	Not Set
....	Johnnie Anselmo	Not Set
....	Kelly Is My Name	Not Set
...	Letters of an Unknown Woman	Not Set
....	Little Miss Big	Not Set
....	That's My Baby	Not Set
...	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

IN PRODUCTION

....	Claude's Wife	
....	The Ghost Steps Out	
....	Lover Come Back	
....	The Runaround	

WARNER BROTHERS

505	Mildred Pierce	Oct. 20,'45
508	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment in Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
518	Her Kind of Man	May 11,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Escape Me Never	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
..	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One More Tomorrow	Not Set
....	One Woman's Secret	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

IN PRODUCTION

....	Cheyenne	
....	Cloak and Dagger	
....	Humoresque	
....	The Sentence	
....	Stallion Road	
....	A Very Rich Man	

BRITISH

(Distribution in U. S. Not Set)

The Rake's Progress (Eagle-Lion)	Dec. 7,'45
The Agitator (Natl.-Anglo)	Not Set
Brief Encounter (Eagle-Lion)	Not Set
I Know Where I'm Going (GFD)	Not Set
I'll Be Your Sweetheart (GFD)	Not Set
Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
Lisbon Story (Natl.-Anglo)	Not Set
Loyal Heart (Strand-Anglo)	Not Set
Night Boat to Dublin ..(ABPC-Pathe)	Not Set
Pink String and Sealing Wax (Eagle-Lion)	Not Set
Strange Holiday (Elite)	Not Set
They Were Sisters (Gains.-GFD)	Not Set
2,000 Women (Gains.-GFD)	Not Set
Waltz Time (Natl.-Anglo)	Not Set
The Wicked Lady (Eagle-Lion)	Not Set

MISCELLANEOUS

Battle for Music (Four Continents)	Oct. 13,'45
Marie Louise (Mayer-Burstyn)	Nov. 12,'45
Once There Was a Girl (Artkino)	Dec. 22,'45
Fedora (Variety)	Jan. 14,'46
Amami Alfredo (Grand)	Jan. 18,'46
Six P.M. (Artkino)	Jan. 26,'46
Whirlwind of Paris (Hoffberg)	Feb. 9,'46
Four Hearts (Artkino)	Feb. 23,'46
Turn of the Century (Scandia)	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
Symphonie D'Amour (Algazy)	Mar. 9,'46
The Gay Intruders (4 Continents)	Mar. 15,'46
Dark Is the Night (Artkino)	Mar. 16,'46
Adventure for Two (Two Cities	Not Set
A Boy, A Girl and a Dog (Frank)	Not Set
Dark Mirror (Intl.)	Not Set
Dear Octopus (English)	Not Set
The Fall of Berlin (Artkino)	Not Set
It Happened One Sunday (English)	Not Set
On Approval (English)	Not Set
Open City (Mayer Burstyn)	Not Set
Scared to Death (Screen Guild)	Not Set
Secret Mission (English)	Not Set
Sheepdog of the Hills (English)	Not Set
They Met in the Dark (English)	Not Set
Thunder Rock (English)	Not Set
Thursday's Child (English)	Not Set
Warn Than Man (English)	Not Set
Western Approaches (English)	Not Set
You Will Remember (English)	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2930, issue of April 6, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2928 and 2929, issue of April 6, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2941 and 2942, issue of April 13, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED M. P. Herald Issue*	*REVIEWED Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abilene Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2930
Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2930
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	....	....	....	....	....
Badman's Territory	RKO	....	Randolph Scott-Ann Richards	Not Set	....	....	....	....	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	...
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	...
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	....	Irene Dunne-Rex Harrison	Not Set	....	....	....	2907	....
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	...
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2930
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2930
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	Not Set	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2930
Beloved Enemy (Reissue)	Film Classics	...	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Big Town	Para.	...	Philip Reed-Hillary Brooks	Not Set	...	....	....	2776	....
Black Beauty	20th-Fox		Mona Freeman-Richard Denning	Not Set	...	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	....	....	....	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	....
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Sierra (color) (formerly Hold High the Torch)	MGM	....	Elizabeth Taylor-"Lassie"-Edmund Guenn	Not Set	....	....	2926	2216	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Boy's Ranch	MGM	....	James Craig-"Butch" Jenkins	Not Set	....	....	....	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2930
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	....	....	2883	....
CAESAR and Cleopatra (color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	....	....	2818	....
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	....	....	2883	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	.
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	60m	Mar. 30,'46	2918	2884	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858		..
Centennial Summer (color)	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	....	....	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	82m	Feb. 16,'46	2849	2838	2930
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	....	....	2939	....
Cloak and Dagger	WB	.....	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	Not Set	....	....	....	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,46	70m	Sept. 29,'45	2661	2259	2898
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2930
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi (formerly Fatal Fingerprints)	Mono.	519	Sidney Toler-Benson Fong	Not Set	....	....	....	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	....
Dark Is the Night	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Intl.	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	....	..	2838	
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	2930
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	...	2883	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	...	....
Devil's Mask, The	Col.	....	Anita Louise-Jim Bannon	May 23,'46	....	....	....	2926	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2929	2748	2930
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2930
Ding Dong Williams	RKO	....	Glenn Vernon-Marcia Maguire	Not Set	....	....	....	2695	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2930
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
● Don't Fence Me In	Rep.	445	Roy Rogers-Dale Evans	Oct. 20,'45	71m	Oct. 27,'45	2693	2686	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	....	....	....	2499	....
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	....
● Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	....	....	2939	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	111m	Apr. 13,'46	2937	2366	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818		.
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	...
† Fallen Angel	20th-Fox	612	Alice Faye-Dane Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	...	....
Fandango (color)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....		....	2884	...
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	.	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
● Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....
Fighting Texan	Mono.	....	Johnny Mack Brown-Reno Blair	June 8,'46	....	....	....	....	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flying Serpent	PRC		George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Forever Amber (color)	20th-Fox	....	Peggy Cummins-Cornel Wilde	Not Set	....	....	....	2939	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
From This Day Forward	RKO	616	Joan Fontain-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
● Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2898
Frontier Gunlaw (formerly Prairie Raiders)	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Apr. 25,'46	....	....	....	2778	....

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Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	...
Gay Intruders, The	Four Continenta	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	...
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	....	....	....	2792	...
Gentlemen with Guns (formerly Colorado Serenade)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
Getting Gertie's Garter	UA		Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2898
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Ghost Steps Out, The	Univ.	....	Bud Abbott-Lou Costello	Not Set	....	....	....	2939	....
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	..
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	
Glass Alibi	Rep.	...	Paul Kelly-Anne Gwynne	Not Set	....	....	....	2792	...
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....		
Great Highway, The	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	.
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	...
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46				2784	
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	.
† HARVEY Girls, The (color) (Block 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2930
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	..
Heartbeat	RKO		Ginger Rogers-Jean Pierre Aumont	Not Set				2883	..
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46		....	..	2838	
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	.
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	....	....	2939	...
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powel-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	...
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	...
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	.
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	..
† House on 92nd Street, The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	...
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set				2786	
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	.		
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758		
I'll Be Your Sweetheart (Br.)	GFD	..	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554		
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	...	2870	...
I Ring Door Bells	PRC		Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It Happened at the Inn	MGM-Intl.	..	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806		
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka Champ	Mono.	506	Joe Kirkwood-Elyse Knox	Not Set	70m	Apr. 13,'46	2938	2809	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	...
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (British) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together	English	...	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	..	....	..	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34			
†Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	.	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	.
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	.....	...	2895	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930

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Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894		....
Little Giant	Univ.	520	Abbott and Costello	Feb 22 46	91m	Mar. 2,'46	2869	2756	2930
Little Mr. Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	....	....	....	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	...
●Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	...
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
●Lost Trail, The	Mono.	457	Johnny Mack Brown-Raymond Hatton	Oct. 20,'45	53m	Sept. 29,'45	2662	2555	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2930
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Lover Come Back	Univ.	....	George Brent-Lucille Ball	Not Set	....	....	....	2939	....
Loyal Heart (British)	Strand-Anglo	...	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818		....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	....	....	....	....	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	....	Leslie Brooks-George Macready	May 30,'46	....	....	....	2926	....
Margie (color)	20th-Fox	....	Jeanne Carin-Alan Young	Not Set	.	..	...	2884	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
●Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Mr. Ace	UA	....	George Raft-Sylvia Sidney	Not Set	....	....	....	2926	....
Monsieur Beaucaire	Para.	...	Bob Hope-Joan Caulfield	Not Set	....	....	....	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	...	....	....	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	...	....
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2898
Mysterious Intruder	Col.	....	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	..			2838	.
Night Boat to Dublin	A.B.P.C.-Pathe	..	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830		....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca	UA	....	Marx Brothers-Lois Collier	May 10,'46	....	.		2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set		.	..	2818	...
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	..	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	....	..	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava-Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
Our Hearts Were Growing Up (Block 5)	Para.	....	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths (formerly Strange Voyage)	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27.'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25.'45	87m	Sept. 8.'45	2637	2543	
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	....	....	2776	....
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Phantom Thief, The	Col.	....	Chester Morris-Jeff Donnell	May 2,'46	....	....	....	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC		Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15.'45	60m	Dec. 15.'45	2758	2670	..
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alen Carney	Block 1	69m	Aug. 4,'45	2631	....	....

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Rainbow Over Texas	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2883	....
Rake's Progress, The	Eagle-Lion	.	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765		..
Renegades (Color)	Col.		Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	..	.	
●Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	.
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849		
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	..
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	...
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	...
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
†San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 25,'45	2725	1431	2930
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	May 10,'46	....	....	....	2764	...
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Searching Wind, The	Para.	....	Robert Young-Ann Richards	Not Set	....	....	....	2884	..
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	...	2883	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2930
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	..
Shadow of a Woman	WB	...	Andrea King-Helmut Dantine	Not Set	...	....	....	2543	....
●Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Nov. 5,'45	64m	Oct. 13,'45	2677	2467	.
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806		....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	..	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	...
●She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	....	....	..	2870	
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	.
Shocking Miss Pilgrim, The (color)	20th-Fox	..	Betty Grable-Dick Haymes	Not Set	.	....		2884	
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	
Sin of Harold Diddleback, The	UA	...	Harold Lloyd-Raymond Walburn	Not Set	...	....	...	2870	
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	...	....	...	2907	
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	
Six P. M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	..	.
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	....	...	2628	
Smooth as Silk (formerly Notorious Gentleman)	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Apr. 2,'46	59m	Mar. 23,'46	2906	2850	.
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	. .
Somewhere in the Night	20th-Fox	....	John Hodiak-Nancy Guild	Not Set	....	.... ..		2859	.
Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45					
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	...
†Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.		Ilan Kurov-Viola Essen	Not Set				2776	
†Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2898
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	....	....	....	..	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	...
Star from Heaven	MGM		Marshall Thompson-George Tobias	Not Set	....	....		2778	
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB		Bette Davis-Glenn Ford	Not Set	....	....		2756	
†Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Conquest	Univ.	530	JaneWyatt-Lowell Gilmore	May 10,'46	. ..	....	....	2883	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	...	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Not Set	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	...
Stranger, The	RKO		Edw. G. Robinson-Loretta Young	Not Set		..		2756	
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	..	....
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
●Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	66m	Oct. 6,'45	2670	2555	....
Suspense	Mono.	....	Belita-Barry Sullivan	Not Set	101m	Mar. 30,'46	2917	....	....
Sweet Sixteen (formerly Freddie Steps Out)	Mono.	....	Freddie Stewart-June Preisser	Not Set	....	....	....	2926	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2629	....
Symphonie D'Amour	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	....

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Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2808	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-D. Joyce	Block 4	72m	Feb. 16,'46	2849	2688	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	...	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	....	....	....	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	May 16,'46	....	....	....	2786	....
These Three (Reissue)	Film Classics		Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36			....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English	...	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522		....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	...	....
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools	MGM	....	Margaret O'Brien-Lionel Barrymore	Not Set	....	....	....	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Rock (British)	English	...	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	..	....
Thunder Town	PRC	..	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	2927	....
● Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the End of Time	RKO		Dorothy McGuire-Guy Madison	Not Set	...	...		2784	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2930
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Truth About Murder, The (formerly All Men Are Liars)	RKO	...	Bonita Granville-Morgan Conway	Not Set	....	....	....	2776	....
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	..	Charles Starrett-Smiley Burnette	May 30,'46	....	....	....	....	....
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People (formerly Time for Two)	MGM	....	John Hodiak-Lucille Ball	Not Set	....	....	....	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	....	....	....	2870	....
Undercover Woman (formerly Passkey to Danger)	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46				2748	..
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	...	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	90m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	....	....	....	2883	....
What Nancy Wanted	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Reservations	RKO	....	Claudette Colbert-John Wayne	Not Set	....	....	....	2884	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle, Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacueline White	Not Set	....	....	....	2883	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2663

The Degradation Scene

as played by

JENNIFER JONES · GREGORY PECK

in

DUEL in the SUN

A Memorable Moment in the SELZNICK INTERNATIONAL
All-Star Technicolor Production

"I was true to one man once
... and look what happened ..."
COLUMBIA'S SILVER ANNIVERSARY 1946

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as

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with

Glenn FORD

GEORGE MACREADY · JOSEPH CALLEI

Screenplay by Marion Parsonnet

Produced by VIRGINIA VAN UPP · *Directed by* CHARLES VIDOR

Nationally advertised in 90 publications with a circulation of 53,793,750

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

A Night in Casablanca

Do You Love Me?

Badman's Territory

The Years Between

Ding Dong Williams

Strange Conquest

The Falcon's Alibi

The Captive Heart

The Truth About Murder

Portrait of a Woman

Partners in Time

Moon Over Montana

Terrors on Horseback

(In News Section)

Make Mine Music

Bedlam

EXHIBITORS

Allied launches membership drive as answer to American Theatre Association program

MPTOA calls board meeting to discuss plans for new appeal to Independents

TAX RECEIPTS AND KEY CITY GROSSES HOLD HIGH LEVEL

Herald Graphs

WARNERS MARK TWO DECADES OF THE TALKING PICTURE

VOL. 163, NO. 3; APRIL 20, 1946

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"The Green Years is a wonderful motion picture!"

(M-G-M, of course)

TER WINCHELL says so!

LOUELLA PARSONS says so!

HEDDA HOPPER says so!

LOUIS SOBOL says so!

EILEEN CREELMAN says so!
(N. Y. Sun)

ALTON COOK says so!
(N. Y. World-Telegram)

OSE PELSWICK says so!
(N. Y. Journal American)

BOSLEY CROWTHER says so!
(N. Y. Times)

KATE CAMERON says so!
(N. Y. Daily News)

ARCHER WINSTEN says so!
(N. Y. Post)

ED SULLIVAN says so!

EARL WILSON says so!

GREER GARSON says so!

EE MORTIMER says so!
(N. Y. Daily Mirror)

WALTER PIDGEON says so!

HOWARD BARNES says so!
(N. Y. Herald Tribune)

GREGORY PECK says so!

DIE CANTOR says so!

LIONEL BARRYMORE says so!

JACK BENNY says so!

JUDY GARLAND says so!

JIMMY DURANTE says so!

VAN HEFLIN says so!

OBERT TAYLOR says so!

KATHRYN GRAYSON says so!

GEORGE MURPHY says so!

LEWIS STONE says so!

FRANK SINATRA says so!

RUDY VALLEE says so!

RED SKELTON says so!

JUNE ALLYSON says so!

DINAH SHORE says so!

MARGARET O'BRIEN says so!

MICKEY ROONEY says so!

ROBERT WALKER says so!

PETER LAWFORD says so!

ELIZABETH TAYLOR says so!

ED GARDNER says so!

ATE SMITH says so!

SUSAN PETERS says so!

KAY KYSER says so!

THER WILLIAMS says so!

EDGAR BERGEN says so!

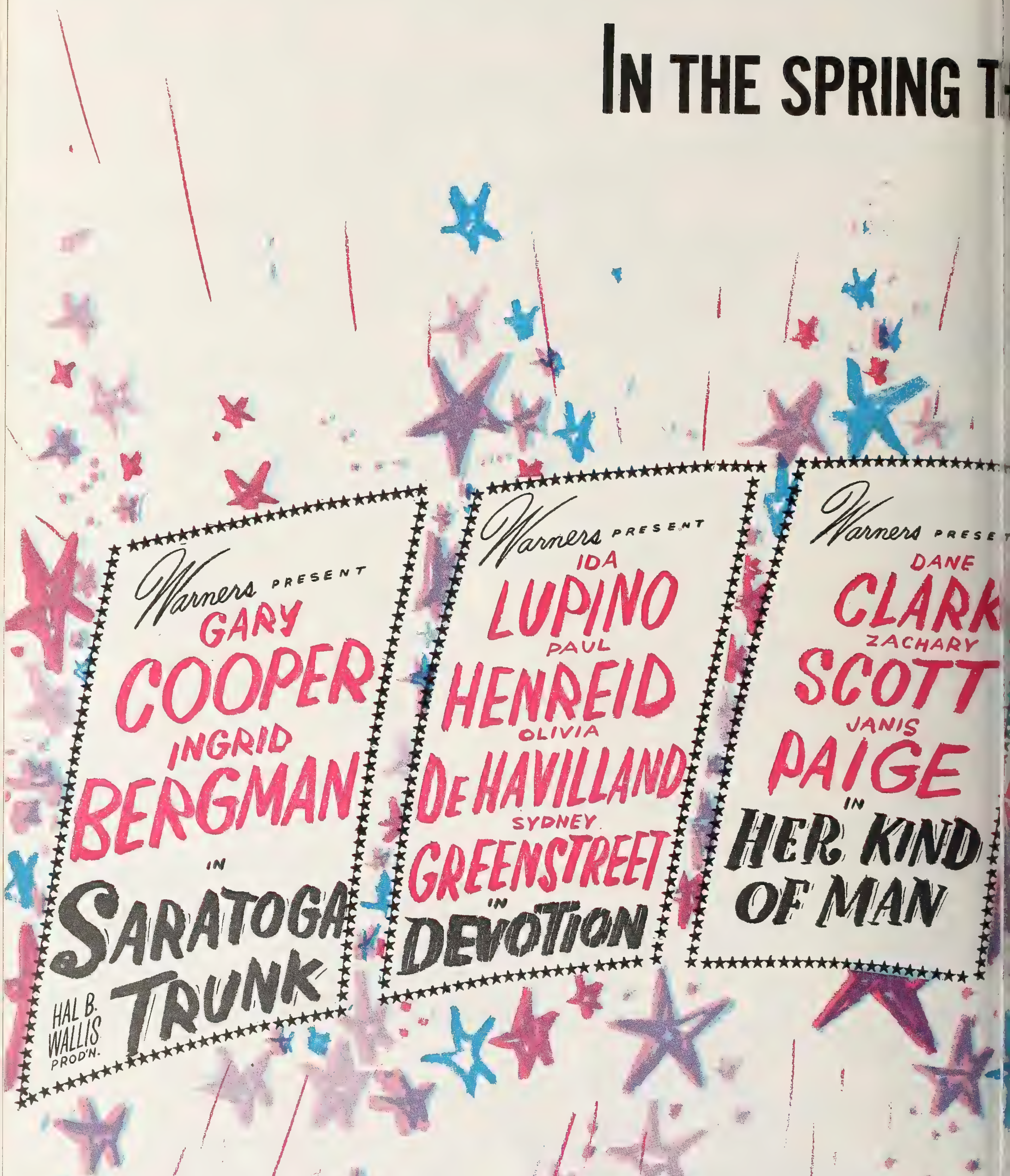
RNS AND ALLEN say so!

BOB BURNS says so!

and packed audiences at the Radio City Music Hall World Premiere are also saying it!

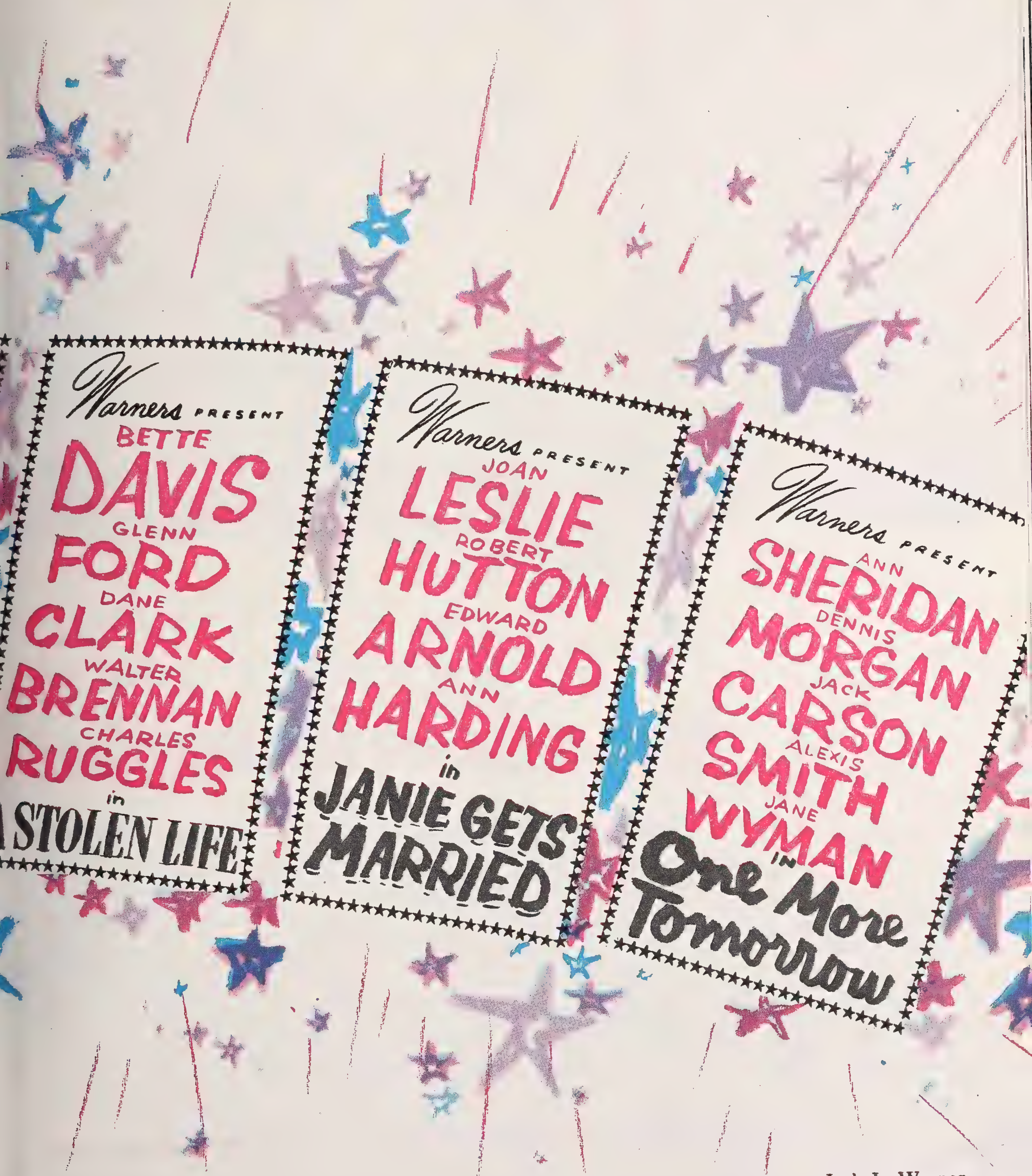
AT PRESS TIME: "The Green Years" breaks M-G-M's own 1st week record in Music Hall history!

IN THE SPRING T


Warners PRESENT
GARY
COOPER
INGRID
BERGMAN
IN
SARATOGA
TRUNK
HAL B. WALLIS PROD'N.
Warners PRESENT
IDA
LUPINO
PAUL
HENREID
OLIVIA
DE HAVILLAND
SYDNEY
GREENSTREET
IN
DEVOTION
Warners PRESE
DANE
CLARK
ZACHARY
SCOTT
JANIS
PAIGE
IN
HER KIND
OF MAN

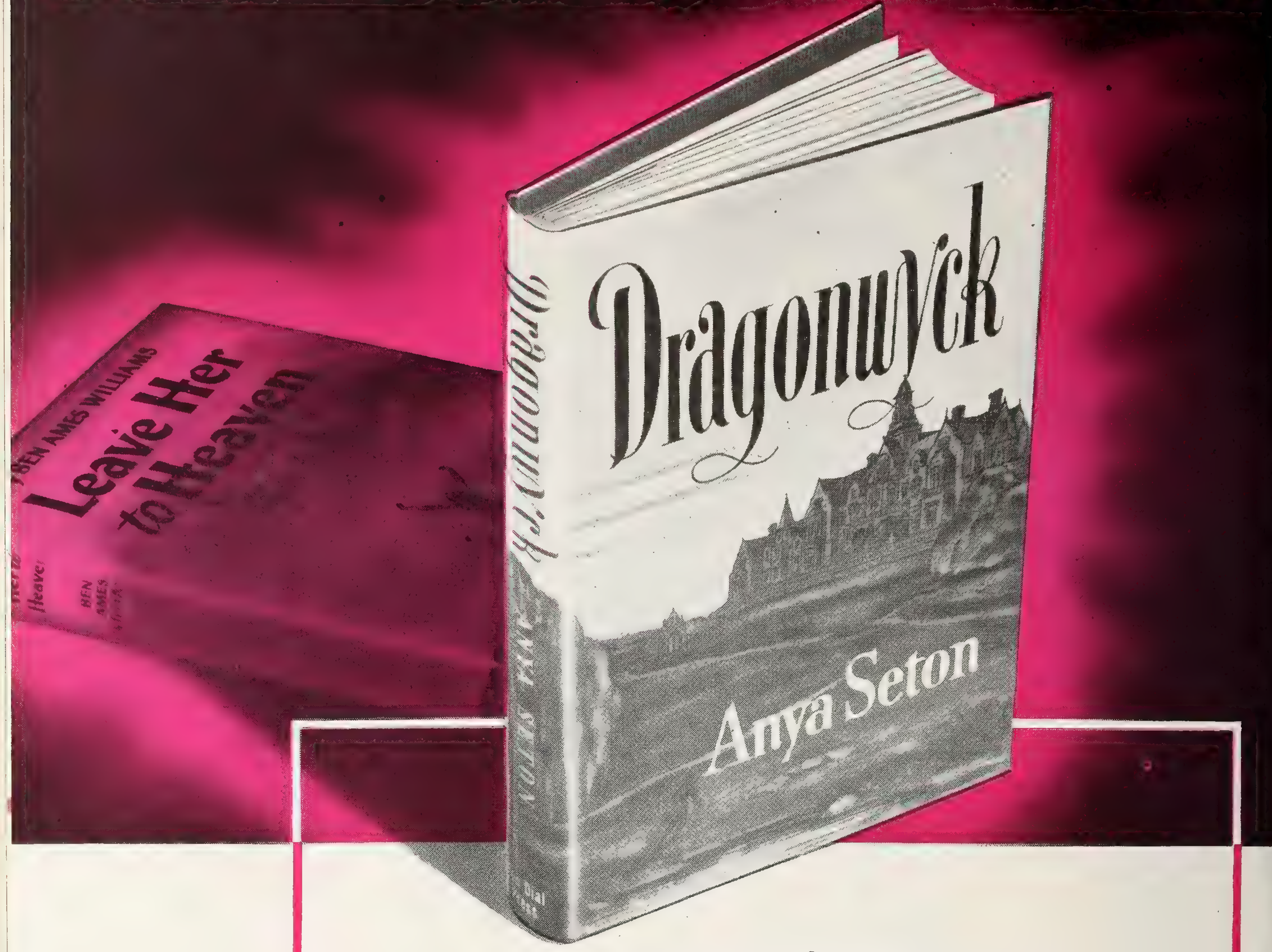
TER WEEK is CANCER WEEK in theatres!"

STARS COME OUT...


Warners PRESENT
BETTE DAVIS
GLENN FORD
DANE CLARK
WALTER BRENNAN
CHARLES RUGGLES
in
A STOLEN LIFE
Warners PRESENT
JOAN LESLIE
ROBERT HUTTON
EDWARD ARNOLD
ANN HARDING
in
JANIE GETS MARRIED
Warners PRESENT
ANN SHERIDAN
DENNIS MORGAN
JACK CARSON
ALEXIS SMITH
JANE WYMAN
IN
One More Tomorrow

Jack L. Warner, Executive P

OVERSHADOWING 20th's BIGGEST


BEN AMES WILLIAMS
Leave Her to Heaven
Heaven
BEN AMES WILLIAMS
Dragonwyck
Anya Seton
Dragonwyck
ANYA SETON
The Dial Press

Darryl F. Zanuck presents

GENE TIERNEY

The Star of "Leave Her To Heaven" in

DRAGONWYCK

From the Novel by Anya Seton—with

Walter HUSTON · Vincent PRICE · Glenn LANGAN

Written for the Screen and Directed by
JOSEPH L. MANKIEWICZ

WORLD PREMIERE ENGAGEMENT

ROXY, NEW YORK CITY—NOW!

20th Century-Fox best-seller is set to set records Easter Week from coast to coast!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 163, No. 3 April 20, 1946

JOHNSTON TAKES ACTION

BY Mr. Eric Johnston's action calling Mr. Howard Hughes to account before the Motion Picture Association on his promotional devices for his production, "The Outlaw", both the industry and its public are made emphatically aware.

This is the first public announcement of official disciplinary purpose, under the Code, and in concrete specific terms. In a letter to Mr. Hughes, Mr. Carl E. Milliken, secretary of the Association, says:

"Your conduct in connection with the advertising and exploitation of 'The Outlaw', in the opinion of the board of directors of this association, constitutes grounds for proceedings pursuant to . . . your suspension or expulsion from membership. . . ."

The case of Mr. Hughes' promotion of "The Outlaw" will, it is to be assumed, proceed to hearing and consideration by the Association's board, leading to such action as may be indicated by the findings.

More important, however, is the forthright declaration of policy in terms of action coming from Mr. Johnston and his administration of the Association.

It has been apparent through divers manifestations these several years that such an issue must some day arise and come to hearing if the self-regulative methods of the organized industry were to survive and remain in effect.

The considerations involved are decidedly more important than the particular case at bar. The industry—and its repute for decent intent—has much at stake, and before an increasingly critically minded public.

Mr. Johnston's resolute action and announcement in this matter become, before the big public, the most signal expression of his administration of the affairs of the Motion Picture Association.

"Through the codes on production, advertising and titles, the industry has its own machinery to assure accepted moral standards in motion picture entertainment." He declares his intent "to see that these standards are maintained, not lowered".

Mr. Johnston will find enthusiastic response from the industry and the approbation of the decent American public.

■ ■ ■

CAESAR and THE LAW

TO those who may be wondering just how Mr. James Caesar Petrillo has grown so great, so aggressive and so daring, a slight examination of the legal background and foundation of his authority may be of interest. Turning to the Clayton Anti-Trust Act, a federal enactment of October 15, 1914, one reads:

" . . . nor shall such organizations (meaning unions) or the members thereof be held or construed to be illegal combinations or conspiracies in restraint of trade under the anti-trust laws. . . ."

That and ensuing findings of the courts have established the authority under which Mr. Petrillo proceeds. It is only a wonder that his like in generalship and strategy has not been manifest upon the American industrial scene before. The foundation has been there on the statute books for more than three decades.

The Lea Bill, passed so overwhelmingly by the Congress, addressed at curbing the Petrillo program of compulsion for radio, is a short, feeble and ineffective step toward a repair of the situation in which unions are not held responsible to government on equal terms with employers and industry. The Lea measure is so narrow as to be addressed at Mr. Petrillo alone, and concerns radio alone.

Some unhappy observers consider that the measure is painfully typical of regulative procedures undertaken under the dominance of collectivism. "Spot" treatments are apparently considered better suited than forthright dealing with basic principles.

If radio needs the protection the Lea Bill purports to establish, and assuredly radio does need some order of protection, then all American industry needs it, too.

Has the Administration and the Congress the courage and capacity to deal with the condition?

The amendment of the Clayton Act and its sequelae, including the Wagner Act, is not a "spot" job to be dealt with industry by industry.

Basic rights involving the survival and wellbeing of the Republic are at stake.

■ ■ ■

CANCER TEST

AS a sort of pre-release demonstration for the motion picture's part in the Cancer Drive, an audience collection was made Monday night at the Palace in Albany, New York, a Fabian theatre. This, the first theatre collection, is reported to have taken the interesting and encouraging total of $556.45. The test collection is to be taken as indicating a pointed public interest in the cause, which has been getting a crescendo wave of attention in the public prints from scientific and medical sources, including even incidental considerations from the atomic bomb authorities. They see radio-active by-products as promising curative developments. The motion picture industry's specialized attention, under the leadership of Mr. Charles Skouras, national industry chairman, starts in the theatres next week.

■ ■ ■

TELL 'EM OFTEN

AS the pictures grow more and more pretentious, the promotions grow with them. The campaigns to create audience receptivity are now often as elaborate and extensive in their engineering as the productions themselves. Some figures at hand on the preparatory campaign of "The Kid from Brooklyn", for example, lead to a calculation of a total circulation of 450,000,000 audience impacts in the thirteen months since the project was announced. That for the United States means that the average citizen has been exposed to the title not less than four times—by radio, and the printed page of entertainment copy and advertising co-operations, borrowing Goldwyn glamours to sell other things.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

ALLIED States launches militant membership campaign Page 13

ROBERT COYNE, Gamble's assistant, is executive head of ATA Page 14

THEATRE grosses maintain wartime rate of gain—Herald graphs Page 23

ON THE MARCH—Red Kann comments in light and serious vein Page 24

WARNERS mark two decades of the talking picture Page 25

ENGINEERS to honor Thomas Armat on 50th anniversary of screen Page 26

MPA cites Hughes for "Outlaw" ads; calls him to hearing April 23 Page 32

QUIGLEY Award winners guests of AMPA at luncheon Wednesday Page 33

PETRILLO'S demands for AFM members called "fantastic" by producers Page 34

INDUSTRY swings into action for Cancer Drive collections next week Page 37

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Personals Column

THE HERALD'S section, What the Picture Did for Me, is usually read to find out what the individual exhibitor thinks of a certain picture. But in one case, at least, it is going to provide fan magazines and tennis balls for a Dutch exhibitor. A. E. Hancock, of the Columbia City Theatre Company, Indiana, recently received a letter from Joseph Biemans, a Dutch exhibitor. "I saw your name in the MOTION PICTURE HERALD," he wrote. "I'm a theatre owner, too, and live in Holland and I know nobody in America." Then Mr. Biemans goes on to request a shipment of picture fan magazines and a tennis ball or two. Mr. Hancock has arranged to supply both. "Never let it be said," he wrote to Mr. Biemans, "that one exhibitor won't help out another exhibitor wherever he may be."

Screen Test

THE American Association of Advertisers announced plans last Wednesday to hold annual examinations, probably at the end of each college year, to judge the advertising aptitudes of all candidates for agency positions, in a move to attract high-calibre young people into the advertising field. A screen test will be an important part of the examination. The examination and screening results will be supplied to all agencies throughout the United States and high-ranking candidates will be interviewed for jobs. The project, agreed upon at the AAA's two-day convention last Tuesday and Wednesday at the Waldorf-Astoria in New York, is scheduled to get under way during the summer of 1947.

Rail Tax

A THEATRE and amusement tax proposed by Mayor Perrine Palmer, Jr., in Miami, Fla., has brought criticism from the city's press and numerous alternate ideas from the citizenry. The latest idea is to license each imbiber of alcoholic beverages $1 a year. All adults would have to show their licenses in order to rest their feet on a bar rail.

Anniversary

HARRY H. THOMAS celebrated his first anniversary April 23 as vice-president in charge of distribution for PRC. Under his guidance the company has put into release its first candidate for a million-dollar gross —"The Enchanted Forest." Currently "The Wife of Monte Cristo" is in release. This picture grossed $40,000 in its first week at the Globe in New York. Under Mr. Thomas' leadership, the company now is shooting for even bigger grosses and has lined up a number of stories which it hopes will put PRC in the big-league class. Among these properties are: "Avalanche," "Queen of Burlesque," "Missouri Hayride," "The Lost Continent," and "Two Yanks on the Amazon."

Too Expensive

WHEN the Columbus *Citizen*, published in Columbus, Ohio, increased its advertising rate April 1, 34 out of 47 local first run, subsequent and neighborhood theatres withdrew their advertising. The first runs, the Ohio, Broad, Palace and Grand, trimmed their space in order to stay within their budgets.

Sacrifice

FOR the ladies who "unselfishly" released "their husbands so they might cooperate fully in the coming Easter-week fund raising campaign for the Cancer Society in the New York Theatres," the owners committee of the motion picture division and Richard Conte, 20th Century-Fox film star, were hosts at a cocktail party in the Crane Room of the Waldorf-Astoria, Wednesday afternoon, in New York. In addition, Max A. Cohen, chairman of the committee, presented each of the wives with a gift of "unusual" perfume.

One-Man OWI

ARCH MERCEY, who has been appointed liaison officer between the Office of War Mobilization and Reconversion and the industry, will serve as a sort of "one-man OWI" in the performance of duty—or so it was intimated by Anthony Hyde, information director of the OWMR, when he announced the appointment this week in Washington. Mr. Mercey will handle all government requests coming from executive and emergency agencies which are to be directed to the industry. The liaison duty was decided upon when it was found that the policy of letting each agency put in its own requests proved unsatisfactory.

Memorial Home

CAPTAIN JOHN FORD, U.S.N.R., has purchased an eight-acre estate in San Fernando Valley to be used by the 200 men who served with him in the Navy Photo Section and Office of Strategic Services. The estate was purchased with the $250,000 Ford received for directing "They Were Expendable." It includes a 10-bedroom home, swimming pool, tennis courts and barbecue pits. When the estate was dedicated April 14 Commander Walter W. Emerson presented two Academy of Motion Picture Arts and Science awards to Captain Ford for his productions, "Battle of Midway" and "December 7."

Patent Warning

THE use of the color film process, recently released to the motion picture industry by the Department of Commerce after it was procured from Germany, can result in lawsuits motivated by exclusive Technicolor patent rights on the manufacture of color film, a Government spokesman said in Washington Wednesday. Technicolor has a product, rather than a process patent, it was pointed out. If an anti-trust suit is filed against Technicolor by the Department of Justice, a primary argument to be included in the Government testimony will be directed toward seeking a court ruling that a general color process product control is in the public domain, and therefore should not be patented, the spokesman said. The Government is continuing its investigation of the Technicolor anti-trust case.

Degree

FOR the first time in the history of the Library of Congress an English author, W. Somerset Maugham, will be given the honorary degree of Fellow in English letters at a ceremony in the Library's Coolidge Auditorium in Washington next Saturday. At the ceremony Mr. Maugham will present the original manuscript of "Of Human Bondage" to the Library and a copy of "The Razor's Edge," which is currently in production at the 20th Century-Fox studio, will be placed on exhibition.

For the Blind

ACTION on the screen will be made "visible" to blind patrons through a new device invented by Sydney P. Coombs, Lexington, Ky. The device consists of a throat microphone through which a "commentator," in a low voice, inaudible to others, gives a running description of the action which is transmitted to headphones worn by the blind.

Welcome Back

MERCHANTS in Belton, Mo., greeted the reopening of the Dixie theatre, the town's only house, with unprecedented enthusiasm. Since the theatre was closed, in December, 1945, residents who ordinarily had done their shopping Saturday afternoon and then remained in town to take in the Saturday night show had gone to nearby towns to enjoy a picture. Now they stay in Belton. One merchant reported that the opening of the house "means $75 a week extra to me." Other reopenings in Missouri include the State at Billings, the Dixie at Linneuse and the Pastime at Marionville.

Accommodations

FOR the benefit of those who patronize his theatres in Nashville, Tenn., as well as those who park for other purposes, Tony Sudekum, president of Crescent Amusement Co., has secured building permits for the construction of large parking garage buildings on opposite sides of the main thoroughfare in the city. The garages are being built above the railroad yards and are estimated to cost $120,000.

Training Table

WARNER BROTHERS, which recently announced a financial program to support Broadway stage productions which may develop into possible screen material, Tuesday announced plans for a series of stage productions, to be given on the Burbank lot and used to train young actors. A small theatre seating about 100 is being built especially for this purpose.

Home Movies Up

STANDARD 35mm commercial motion picture cameras and motion picture machinery and equipment for commercial use, are exempt from a new eight to ten per cent price increase announced last Thursday in Washington by the Office of Price Administration on new cameras, projectors, enlargers and photographic equipment. This price rise, based on pre-war levels, will be levied in addition to the excise tax of about 18 per cent. The increase does not apply to films, sensitized paper, or used photographic materials.

Restricted

THE Army documentary film, "The Battle of China," which was scheduled to be shown at the Museum of Modern Art from April 15 to 18 in New York, last Friday was withdrawn by the War Department and barred from public showing. It was learned that the War Department felt that the film, because of controversial matters it contained, should not be shown at this time, but gave no additional reasons. Iris Barry, curator of the Museum's Film Library, has written the War Department requesting an explanation of the withdrawal.

PEOPLE

Jack L. Warner, vice-president in charge of production for Warner Brothers, will receive the World Peace Prize from the Hollywood Foreign Correspondents in the Beverly Hills Hotel, California, April 23, for "Hitler Lives?".

Norman Elson, vice-president of Trans-Lux Theatres, will leave New York for Mexico, Monday, to investigate the possibility of opening Trans-Lux theatres there.

Maria Jeritza, Viennese soprano, well known to the motion picture industry, was guest of Martha Deane Wednesday afternoon over Station WOR, New York. Miss Jeritza will return to the concert stage April 29 at Carnegie Hall.

Cal Shrum on Monday changed the name of his producing company in Hollywood from Westernair Pictures to Constellation Pictures, incorporating a $500,000 firm at Sacramento, Cal. Mr. Shrum is president.

Julian Bryan, documentary film producer, will make a film on the United Nations meeting in New York in September, it was reported Monday. He will work under the direction of the UN department of information.

Deanna Durbin, singing star, and her husband, Felix Jackson, film producer, were to be guests of honor at a cocktail party for the press at the Hampshire House in New York on Thursday.

Jean Pages, March of Time director attached to the Paris office, was to be guest of honor at a cocktail party at the Cloud Club in the Chrysler Building in New York on Thursday.

Spyros P. Skouras, 20th Century-Fox president, Monday left London for business conferences in Paris.

James A. Fitzpatrick, short subjects producer for MGM, is currently in New York negotiating with stars of the Metropolitan Opera to appear in a series of subjects entitled "Famous Music Masters."

Robert M. Dunn on Monday returned to his post as advertising manager of the Ansco Division of General Aniline and Film Corp., in Binghamton, N. Y.

E. E. Seely, Altec Service development and research engineer in New York, has been appointed a member of the Electro-Acoustics Committee of the Institute of Radio Engineers.

Louis Sanches Amago, vice-president and general manager of the Orbe Films, film distributors in Cuba and South America, arrived in New York Saturday for business conferences.

Raymond Schwartz has resigned as treasurer of the Affiliated Theatres in Philadelphia and has been succeeded by Samuel Milgram.

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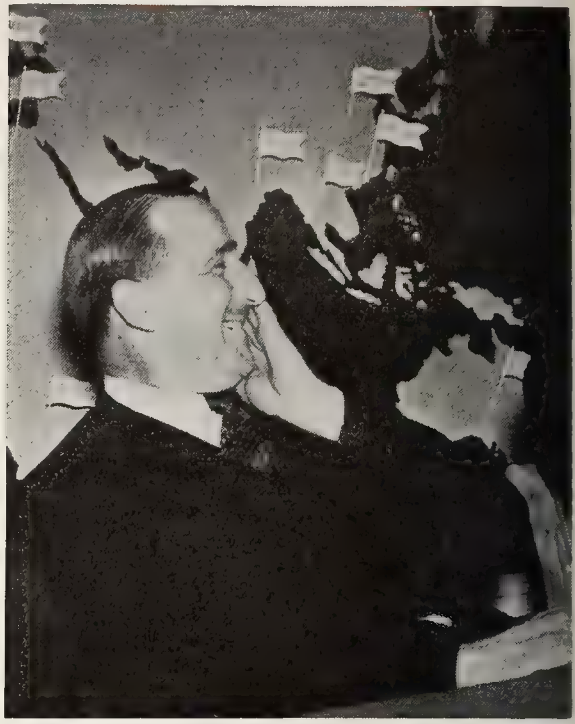
THIS WEEK the Camera reports:

FOR A JOB WELL DONE during the war, the entertainment of servicemen overseas, MGM's top stars last week received citations from the Army and Navy. Above, at the studio ceremony, flanking Lionel Barrymore, seated, are Frank Morgan, Lt. Col. Robert Kearney, Army; Lena Horne, Red Skelton, George Murphy, Marilyn Maxwell, Jimmy Durante, Marsha Hunt, and Captain Richard Zern, Navy. Other MGM stars also received the citations.



J. ARTHUR RANK, at the convention.

MR. RANK, Robert Benjamin, Matthew Fox, William Heineman and Monroe Greenthal at the session.

Norman Rydge speaks as E. T. Carr and Leslie Farrow listen.

"AT THE UNO CONFERENCE" of motion picture executives, as the meeting in London, last week, of the worldwide J. Arthur Rank organization was called. The organization has $124,000,000 in assets, employs 31,000 persons and does $181,000,000 of business a year. American delegates attended.

WELCOME to the set. Betty Hutton greets 70-year-old William Farnum who will appear with her in a new "Perils of Pauline". Mr. Farnum last week marked 56 years in the show business. He wears the costume he wore in "Riders of the Purple Sage" in 1918.

BENEFACTION. Ben Rosenwald, of the Charlotte, N. C., Variety Club, presents a mobile X-ray unit to Dr. A. C. Cochran of Mecklenburg County Tuberculosis and Health Association. Left to right, Dr. George Heaton, chief barker Frank Beddingfield, Mr. Rosenwald, Dr. Cochran and Judge Frank Sims.

HOTEL
PENNSYLVANIA

By the Herald

THEATRE safety was subject of Henry Anderson, Paramount insurance department head, at a recent Greater New York Safety Council session.

Keith Rainsford

DOWN UNDER, in the Adelaide office of the Waterman Brothers circuit of western Australia—a meeting on product and its distribution. Left to right: Herc McIntyre, managing director for Universal; Gordon and Laurie Waterman; Al Daff, Universal International vice-president; Ewen Waterman; Reg. Perry, Universal southern Australia manager; Keith and Clyde Waterman.

By the Herald

MIGHTY MOUSE, Paul Terry's inkwell creation, is set for new adventures. Some of them were shown to trade writers in New York last week. At the left, after the screening: William Weiss and Paul Terry of Terrytoons; William Clark, Twentieth Century-Fox, and William Kupper, Jr., Terrytoons.

By the Herald

ARTHUR SACHSON is general sales manager for Samuel Goldwyn Productions, succeeding William Heineman. He was Warners' assistant sales manager.

Metropolitan Photo

THE FIRST RKO Theatres manager to be inducted, Baker Shelton is welcomed back, right, after five and one-half years. Left to right, H. Russell Emde, zone manager; Captain Shelton; Sol Schwartz, vice-president and general manager, and Wilbur England, personnel director.

By the Herald

REGINALD BAKER has been reelected president of the Kinematograph Renters Society of Great Britain. This is his fourth term.

Hinman

A LUNCHEON, in Miami, by the Claughton Circuit of Florida, for Private Jack Warren, a former chief of staff. Seated are Mr. Warren; A. W. Corbett, general manager; Mrs. Lillian Claughton, owner; Samuel Altschul, manager of the Royal theatre; Norma Raskin, secretary, and James Thompson, Mrs. Claughton's assistant.

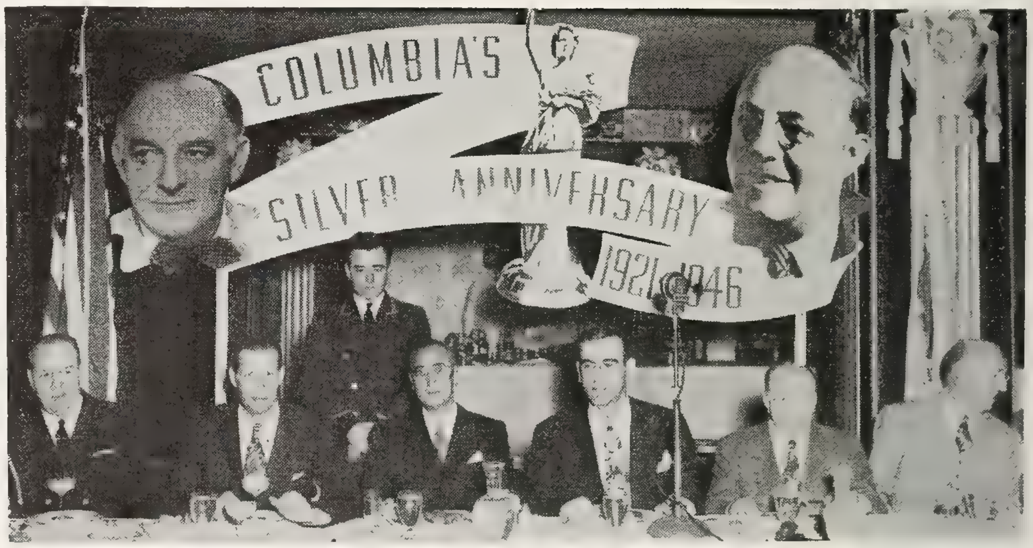
A BROOKLYN GIRL in Hollywood is Kay Connors, whose latest completed picture is Twentieth Century-Fox's "Do You Love Me?", reviewed in this issue, and who has lately been working in producer Sol Wurtzel's "Rendezvous 24". She is the daughter of Tom Connors, vice-president in charge of distribution for Twentieth Century-Fox.

Jay Sharp

IT WAS "ZIEGFELD NIGHT" recently at the Capitol theatre, New York, showing "Ziegfeld Follies of 1946", and the Ziegfeld Club attended. Shown above on the famous steps in the lobby, it comprises former Ziegfeld showgirls and stars. They were introduced to an audience, which remembered.

SO GOES the Atlantic air-crossing these days: aboard the Pan-American Airways Constellation, Sunday night, en route to London. Universal's "So Goes My Love" was the fare for 34 passengers, who were also served champagne, honoring the premiere.

"ALONG THE RAINBOW TRAIL", from the Movietone Adventure in Technicolor of that title. The short subject records a 168-mile canoe trip along Utah's San Juan River rapids and overland to Mexican Hat, a trip never before photographed. And it had as participant Edmund Reek, Movietone News producer, who hasn't forgotten nine years as newsreel cameraman.



IN BOSTON, the dais at the dinner given by the Lions Club and the Massachusetts Federation of Women's Clubs to Columbia Pictures. Left to right, military aide; Governor Maurice Tobin; A. Montague, general sales manager; I. G. Rogovin, division manager; J. A. McConville, Columbia International executive; Maxwell Grossman, Boston Penal Institutes commissioner.

ALLIED LAUNCHES MILITANT MEMBERSHIP CAMPAIGN

To Base Bid on Platform of Strict Attention to Trade Practices

by WILLIAM G. FORMBY
in Chicago

Convinced that it holds the top hand, Allied States Association of Motion Picture Exhibitors is getting set to raise the curtain on its strongest bid for membership in the history of that independent association of theatre owners.

The nesting time is now, and plans for a showdown campaign are expected to be hatched at the special meeting here May 23 of the Conference of Independent Exhibitors Association and the Allied national board meeting May 24 and 25. The decisions of the Allied-sponsored Conference can be ratified by the board and become the immediate policy of the national association.

Develop Plans One Day; Judge Them the Next

The board gave up one day of its scheduled sessions for the CIEA meeting, and many of the Conference representatives are Allied directors. Thus, they can develop their plans in CIEA sessions one day and sit in judgment on them for Allied the following day or two.

To the articulate Allied leaders and supporters in this territory of the Great Lakes and in the valleys of the Missouri and the Mississippi, the year of the golden opportunity has arrived and the season for the harvest is at hand. They reason this way:

That instead of offering new obstacles, the formation of the American Theatres Association has weakened the opposition, a term applied indiscriminately to affiliated theatre circuits and to independent individuals and circuits opposed to Allied policies. That the ATA restriction in scope to all problems "except the sale, delivery and exhibition of motion pictures" cannot earn the fierce loyalty of theatre owners generated under the pressure of economic struggle. That its birth can have no other than a weakening effect on the Motion Picture Theatre Owners of America. The affiliated circuits have been the chief financial support of MPTOA for years, they contend, and they do not believe these circuits will continue to support two, and in some cases three, active organizations.

Might Have No Voice On Trade Practices

Thus, it is reasoned that many regional associations affiliated with MPTOA will have no effective national voice on trade practices except through the offices of Allied. Also, that such territorial groups not affiliated with either MPTOA or Allied either will cast their lot with the latter or will lean heavily toward support of its program.

ATA NOT REPLACING OTHER UNITS: FABIAN

The American Theatres Association will not "seek to disparage or replace any existing exhibitor organization", S. H. Fabian, president, said in New York, Thursday, answering recent exhibitor comment.

He said the organization was confident that, regardless of the specialized interests which other exhibitor organizations were designed to serve, these interests did not preclude such organizations moving into a friendly affiliation with the ATA for consultation and joint action on matters in which all exhibitors are interested.

There is a place in the ATA for every exhibitor and every exhibitor organization, Mr. Fabian said.

Here is where the Conference of Independent Exhibitors Association comes in. The CIEA is an organization created at an Allied meeting here in Chicago during the early days of the Consent Decree and since sponsored by that association. It numbers representatives of 22 regional theatre associations as members. Some of these are not affiliated with the parent organization. The Conference deals with more general problems of theatre operation, and has more flexibility on matters of trade practice than national Allied.

CIEA Is Spearhead for Membership Campaign

The CIEA, therefore, is the spearhead for the new membership campaign. Through it, an appeal can be made to regional units, some of which may contain affiliated circuit members, for support of those Allied policies more palatable to them. In that way, exhibitor units can be for Allied, but not of Allied. The campaign, therefore, will be aimed to interest the mild conservatives and the middle-of-the-roaders via CIEA. The gloveless Allied approach, on the other hand, will take care of the dyed-in-the-wool independent scrappers.

There are fertile fields to plow in the program. Leo Wolcott, president of the Allied Theatres of Iowa-Nebraska, was never happy about ATA prospects. He asked assurances of "impartial" representation on the governing body, and stayed away from the St. Louis meeeting.

H. V. Harvey, president of the Independent Theatre Owners of Northern California and Nevada, traveled to St. Louis from San Francisco against the advice of the governing body of the Pacific Coast Conference of Independent Theatre Owners, of which his unit is an affiliate. He said he thought his membership was entitled to an eye-witness report of the convention. He took part in committee meetings and on the convention floor praised the conduct of the meeting, but left with the confession that he didn't know just what recommendation he could take back to his membership. The PCCITO, a member of CIEA, had condemned the ATA as unnecessary and a threat to existing associations.

Branch Has Not Campaigned For New Association

Ray Branch, president of Allied Theatres of Michigan, Inc., whose unit is affiliated with Allied, likewise attended. He was named an organization representative, but aside from his compliment in St. Louis on the conduct of the convention has done no campaigning for the new association.

Mr. Branch, an Allied director, and Robert H. Poole, PCCITO executive secretary, are expected to attend the CIEA meeting in Chicago. The latter, in addition, probably will be invited to the board meeting as an observer, a courtesy extended by PCCITO.

A midwestern association official who, for political reasons, must here be protected by the undesirable journalistic device of anonymity, expressed one phase of it:

"We frankly don't know what to do," he said. "I attended the ATA meeting and was impressed with the enthusiasm and the democratic handling of the convention. I think it can do a lot of good. But it is not enough for my exhibitors. They want trade practices settled, and they feel that only a strong national exhibitor organization which gives close attention to such problems can help them.

Sees Allied as Alternative If MPTOA Should Fail

"We're afraid that the forming of ATA may mean the end of affiliated support of MPTOA. If that happens, MPTOA might fold up. If it did, there would be absolutely no one to speak nationally for the independent exhibitor except Allied. While the aim of ATA is a grand thing, it will leave us with no choice except Allied if it kills off MPTOA. We can't remain entirely without protection."

And Allied leaders are not unmindful of such a predicament. There is a new emphasis on the fight to protect the interests of all independent exhibitors. There is the prediction that the pending decision in the New York Consent Decree case and the court decisions in the Crescent, Schine and Jackson Park cases will mean a new day of better breaks for the independents.

Coyne, Gamble Aide, Executive Head of ATA

Robert W. Coyne, former field director of the War Finance Division of the United States Treasury, has been named executive director of the American Theatres Association, S. H. Fabian, president of the organization, announced Tuesday at the Association's office in New York.

Mr. Coyne resigned as field director of the War Bond organization on February 15, 1946. During the war, as assistant to Ted R. Gamble, national director, he helped organize Bond selling units in all 48 states and the territories, which resulted in the sale of nearly 200 billions of dollars in Government Bonds.

Mr. Gamble, who is chairman of the board of ATA and a Portland, Ore., exhibitor, commenting on Mr. Coyne's appointment said:

"Mr. Coyne's record of leadership during the war in Bond selling and in the selling of patriotic ideas was truly outstanding. His joining with the theatres of the country should prove to be a most happy and productive association."

Mr. Fabian said, "Mr. Coyne's long experience in organization . . . qualifies him for this new responsibility. I am delighted that he chose to devote his efforts to the motion picture field in the face of many offers from other industries."

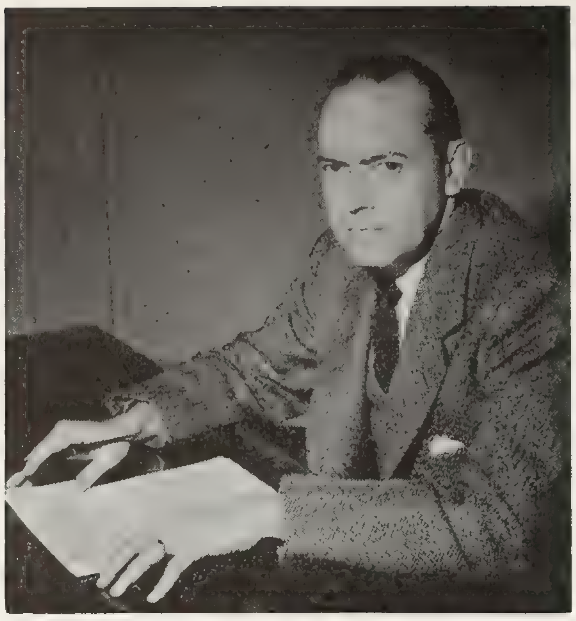
Broadway Houses Collect $90,553 for Red Cross

The final tally for the 1946 Red Cross collection made by the 19 theatres in the Broadway group showed a total of $90,553, Irving Lesser, chairman, and Monty Salmon, co-chairman, reported. The total was attributed to the fact that all the houses extended their collection time.

Complete collection record for 1946 follows: Music Hall, $17,482; Paramount, $14,833; Capitol, $11,247; Roxy, $10,615; Strand, $5,844; Rivoli, $4,614; Loew's State, $3,945; Hollywood, $3,878; Palace, $3,036; Winter Garden, $3,012; Astor, $2,902; Criterion, $2,644; Globe, $2,308; Mayfair, $1,050; Rialto, $806; Victoria, $825; Republic, $511; Gotham, $510; New York, $505.

Famine Committee Selects Two Pictures on Food

Two 16mm sound films, "Freedom and Famine," produced by Pathe, and "Suffer Little Children," produced by the Canadian Film Board, are being used in the national Famine Emergency Program to show the need for saving and shipping food from the United States overseas. The U. S. Department of Agriculture has placed a total order for 800 prints of these 10-minute shorts which will be placed in state and commercial libraries for the use of community groups.



By the Herald

ROBERT W. COYNE

Monogram Will Have 32 Features Next Season

Monogram will produce 32 features, the same number as this year, in the 1946-47 season, including four high-budget films in the same category as "Suspense," Samuel Broidy, Monogram president, told a meeting of company franchise holders and sales executives in New York last weekend. Franchise holders present for the meeting were: Charles Trampe, Milwaukee; Herman Rifkin, Boston; Arthur Bromberg, southern, and William Hurlbut, Detroit. Sales executives present included: Edward Morey, Morey Goldstein, Jack Schlaifer, Arthur Greenblatt and Nate Furst.

Paramount Announces Five for Sixth Block

Paramount's sixth block of pictures for general release were announced by Charles M. Reagan, vice-president in charge of distribution, Wednesday in New York. They are: "O.S.S.," with Alan Ladd, Geraldine Fitzgerald and Patric Knowles; "The Searching Wind," a Hal Wallis production starring Robert Young, Sylvia Sidney and Ann Richards; "Swamp Fire," a Pine-Thomas production with Johnny Weismuller and Buster Crabbe; "The Strange Love of Martha Ivers," a Hal Wallis production starring Barbara Stanwyck, Van Heflin and Lizabeth Scott, with Kirk Douglas; and "Monsieur Beaucaire," with Bop Hope.

MPTOA BOARD MEETING SET FOR JUNE 10, 11

A meeting of the board of directors of the Motion Picture Theatre Owners of America will be held June 10 and 11 at Columbus, Miss., at the Hotel Gilmer, it was announced Tuesday by Ed Kuykendall, president. The meeting has been called to elect new officers and to discuss trade practices, Federal and local taxation on theatres, propaganda films, theatre collections and other exhibitor problems.

Ask Experts in Allocating Drive Funds: Kirsch

Chicago Bureau

The industry should seek the advice of outstanding medical and social authority in allocating to charity and welfare agencies the proceeds of theatre collections and individual contributions, Jack Kirsch, president of Allied States Association of Motion Picture Exhibitors, and head of Allied Theatres of Illinois, said Monday in Chicago.

"We are not qualified to make allotments of money to any agency without listening carefully to experts," he declared. "The money we collect in the theatres, and even the money we as individuals contribute, is not our money to give. It belongs to the public, and the best qualified public experts alone should tell us what to do with it."

There is inequality now in the application of money collected by the theatres in proportion to the need of various welfare agencies, Mr. Kirsch observed. He suggested that appropriate committees might be named by the industry to go into the subject carefully with the proper authorities to the end that more equitable distribution of the funds may be achieved.

A fund of $20,000,000 annually could be collected by the theatres and in individual contributions in a week-long industry drive, Mr. Kirsch predicted, observing that such a campaign would get the full support of all exhibitors. He pointed out he had suggested in February that all of the drives be combined into one annual campaign.

"There are many worthy causes that are not now benefiting from the theatre drives," he said. "They should be studied and as many of them as possible brought in for support." He referred especially to rheumatic fever, a malady that is engaging fund-raising attention from the Chicago Variety Club. "This cripples and kills many times more children and adults than several of the more spectacular diseases combined," he said. "It is certainly worth all the intelligent attention we can give it."

RKO Declares Dividends On Common Shares

At a meeting of the board of directors of Radio-Keith-Orpheum Corporation held Tuesday afternoon in New York, two dividends, of 30 cents per share each, were declared on the common stock. The first dividend is payable May 15, 1946, to holders of record May 6, 1946, and the second payable July 1 to holders of record June 15. The announcement was made by Floyd B. Odlum, chairman of the board, who added, "the declaration of the two dividends at this time is in accordance with the present policy of the board to place the stock on a $1.20 annual basis so long as earnings justify such dividends."

Paramount Pictures

Made For Each Other

Four For
"The Lost Weekend"

And

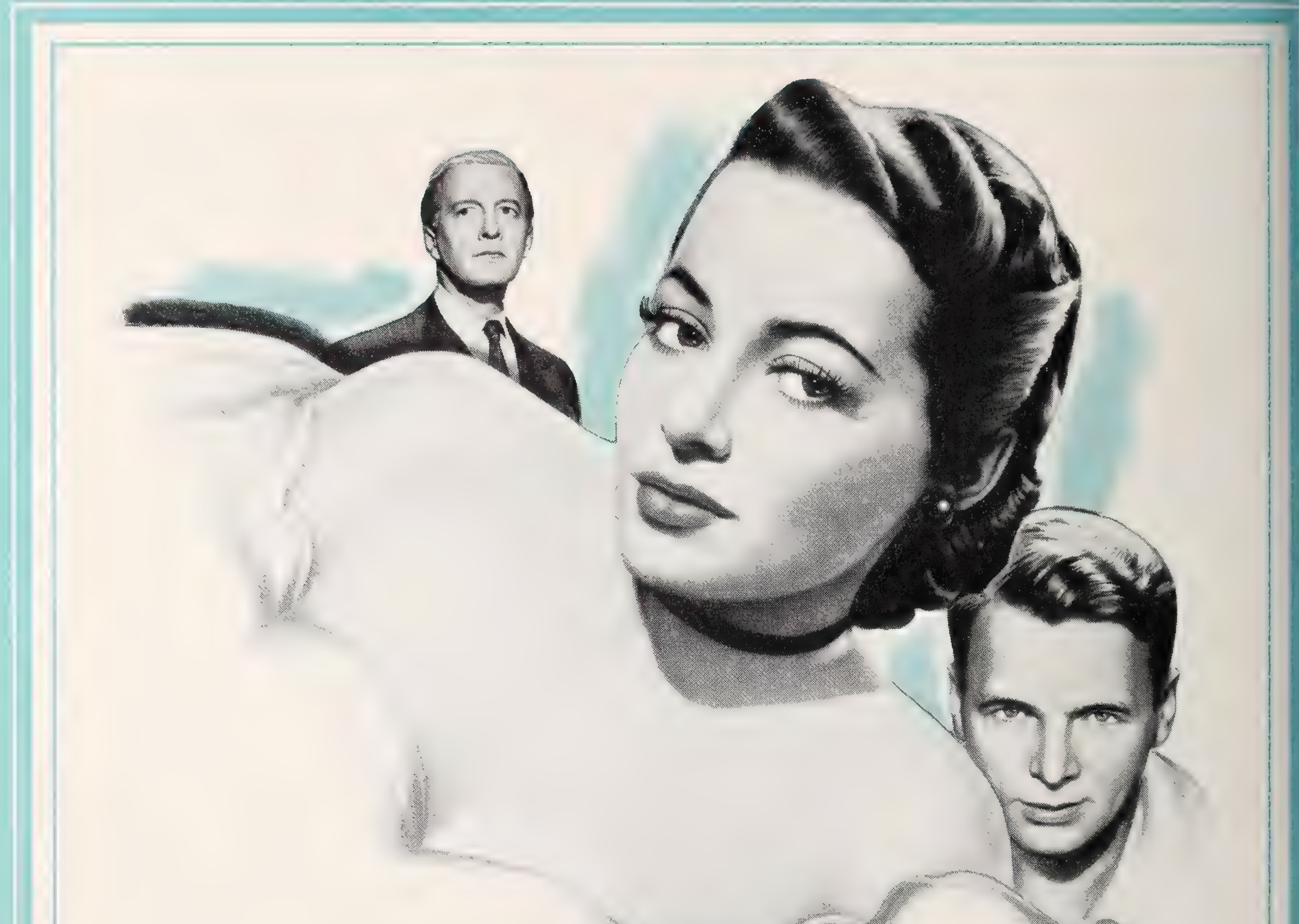
PARAMOUNT'S 5TH BLOCK

has been made to measure up to the industry-pacing standard maintained throughout this season by *THE ACADEMY AWARD COMPANY*

PARAMOUNT RESPECTFULLY SUBMITS
A CANDIDATE FOR THE 1946 ACADEMY AWARDS

Marked For Immortality As One Of The
Screen's Unforgettable "Woman's Pictures"

Touched With The Same Genius That Brought Charles Brackett
Academy Award Recognition For "The Lost Weekend"



Starring

Olivia DeHavilland

AS "JODY"

A
MITCHELL
LEISEN
PRODUCTION

To Each His Own”

with

Mary Anderson · Roland Culver · Virginia Welles · Phillip Terry · Bill Goodwin

And introducing

John Lund

"A leading man of great promise!"
—*M. P. Daily*

"A sure bet for stardom."
—*The Independent*

Produced by CHARLES BRACKETT
Directed by MITCHELL LEISEN
Screen Play by Charles Brackett and Jacques Thery

Prophecies

THAT NO TRADE PAPER WOULD DARE TO MAKE ABOUT ANY BUT THE GREATEST OF BOX-OFFICE ATTRACTIONS

"Olivia DeHavilland's work in this superb drama definitely deserves an Oscar . . . The picture cannot fail to qualify Charles Brackett for a nomination for the best original screenplay award." —*Hollywood Reporter*

. . .

"So undeniable is the picture's appeal that nothing less than big grosses can be expected . . . One of those pictures in which women revel." —*Film Daily*

. . .

"Fandom . . . will storm in to see this 'woman's story' . . . Such freshness, depth, and adult approach that it seems almost atomic-new." —*Daily Variety*

. . .

"Dust off the SRO sign and the 'Second (or third, or fourth) Big Week' mat . . . Olivia DeHavilland's performance is easily the best of her life." —*Boxoffice*

. . .

"Olivia DeHavilland . . . turns in a performance of the kind that gets stars Academy awards." —*M. P. Daily*

. . .

"Geared to the ladies' trade with the same smoothness as a pair of nylons—the theatre rush business will approximate a stocking sale." —*Film Bulletin*

. . .

Praise

FROM AN EXPERT IN DRAMATIC APPEAL TO WOMEN—FAMOUS WOMEN'S-MAGAZINE AUTHOR FANNY HEASLIP LEA

"This is the story of Jody. When she was a girl she had stars in her eyes. When she was a woman she had stars in her heart. It's for women who have lived long enough to know that life demands courage and for girls who think—like Jody—that unless love is right out of the blue sky it isn't for them. *This picture is for any woman* . . . If Jody doesn't bring Olivia DeHavilland an Academy Award I'll throw away my crystal ball."

"Billy de Wolfe is a standout. Practically steals the picture."
Say Trade Reviewers

Just a Couple of Babes in Arms . . . Some Babes– in Everybody's Arms!

"Better Than 'Our Hearts Were Young And Gay,'" Is What The Preview Critics Say!

"One of the few sequels that's Better than a successful original."—*Variety*

"Should fare even Better at the box-office than 'Our Hearts Were Young And Gay'."—*Boxoffice*

"Surpasses previous...saga of adolescence in entertainment value."—*Daily Variety*

"Superior story content to initial effort."—*M.P. Herald*

"Surefire sequel to former gay hit."—*Hollywood Reporter*

MORE FUN—MORE STARS—IN THE
FOLLOW-UP TO ONE OF THE
HAPPIEST HITS EVER MADE BY

Paramount

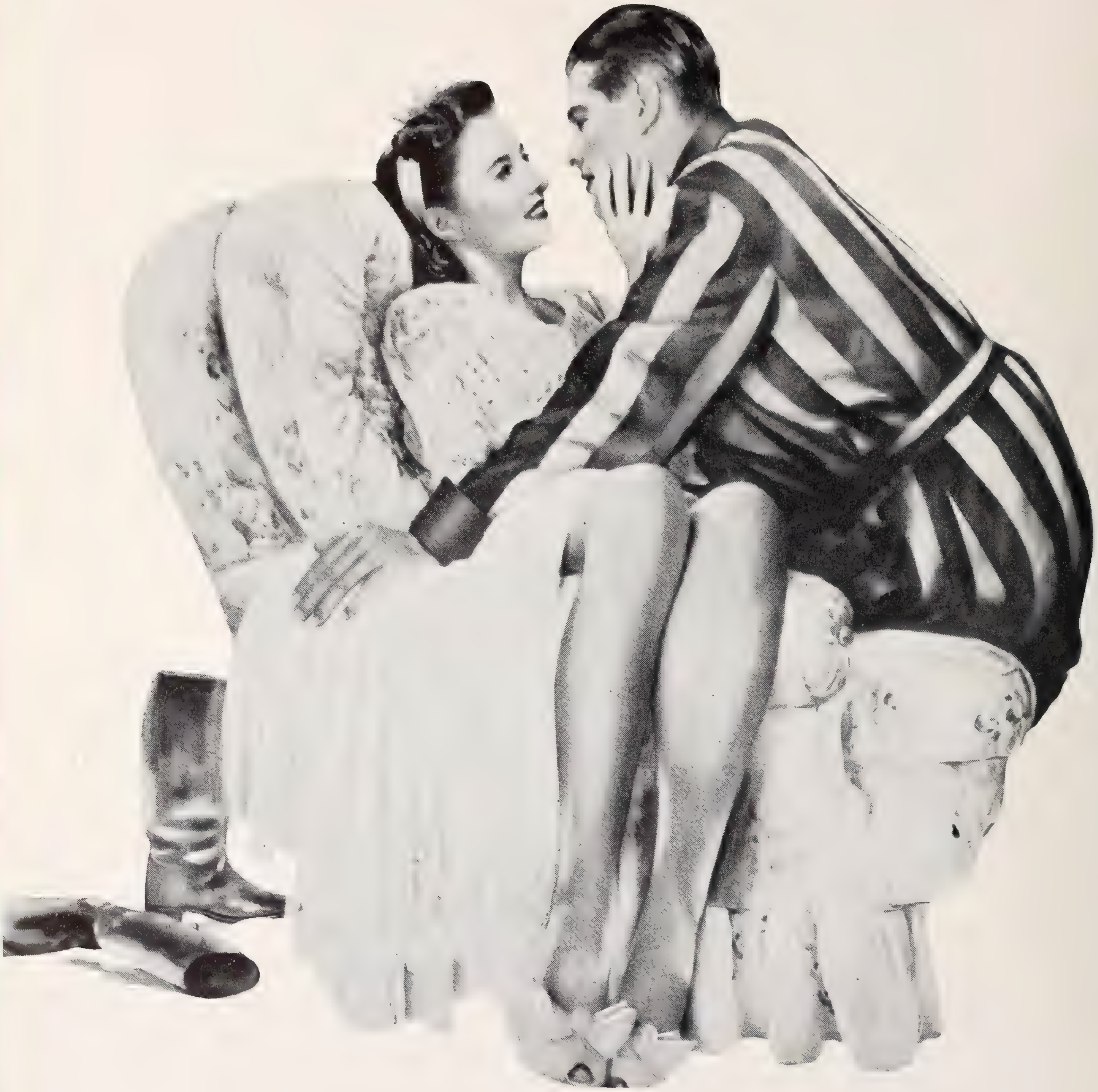
"OUR HEARTS WERE GROWING UP"

Starring

Gail Russell · Diana Lynn
Brian Donlevy
with **Billy De Wolfe · William Demarest**

James Brown · Bill Edwards
Produced by Daniel Dare · Directed by William D. Russell
Screen Play by Norman Panama and Melvin Frank
Based on a story by Frank Waldman

Bob Catches Babs With Her Boots Off!



She's an outdoor girl but learning fast about an indoor sport from a fireside athlete who knows his business.

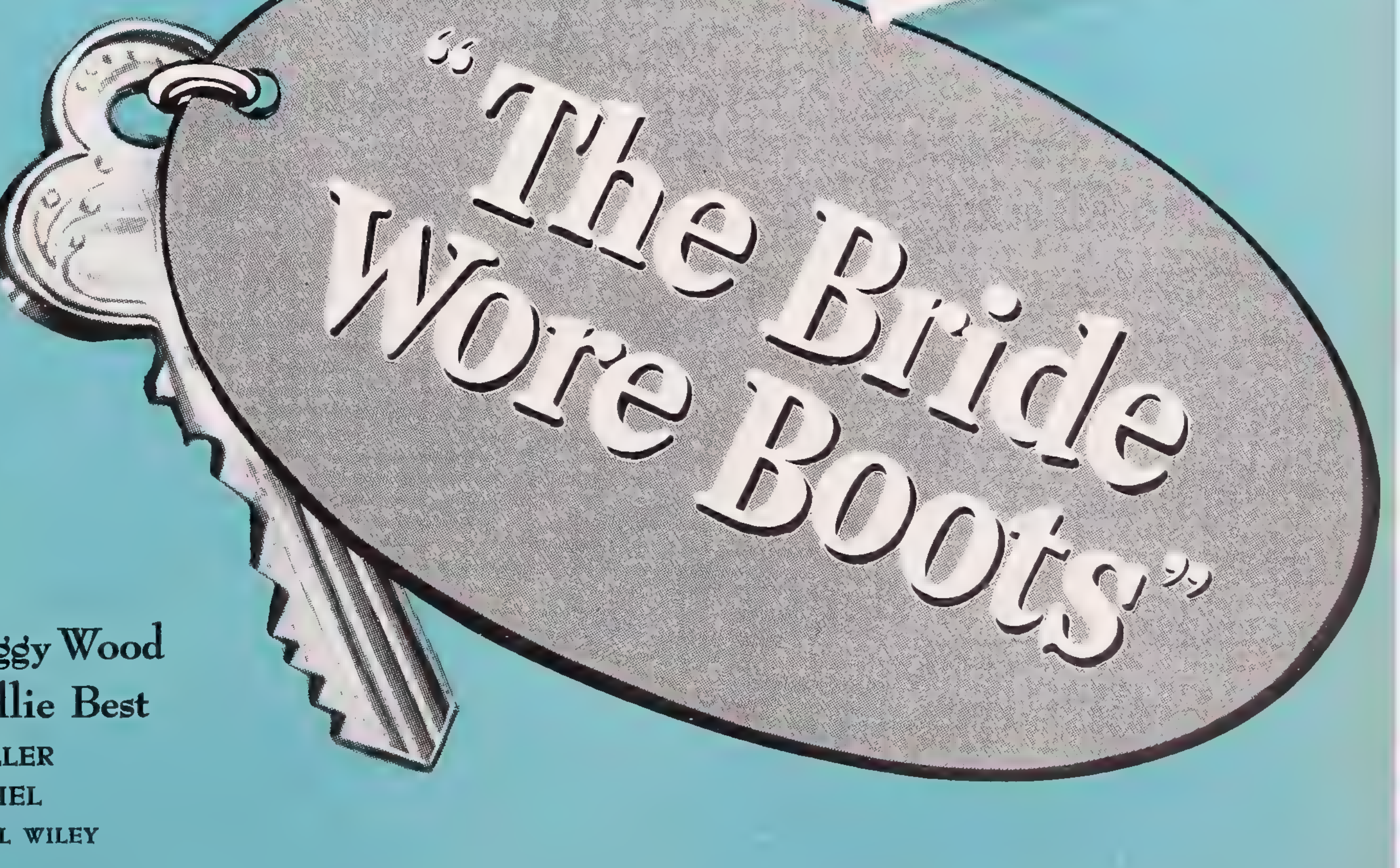
She loves riding to hounds —he's just going to the dogs.

A husband with no horse sense and a little filly who has him riding for a fall.

Barbara Stanwyck
Robert Cummings
Diana Lynn

Paramount
Pictures Marriage
At Its Raciest

in



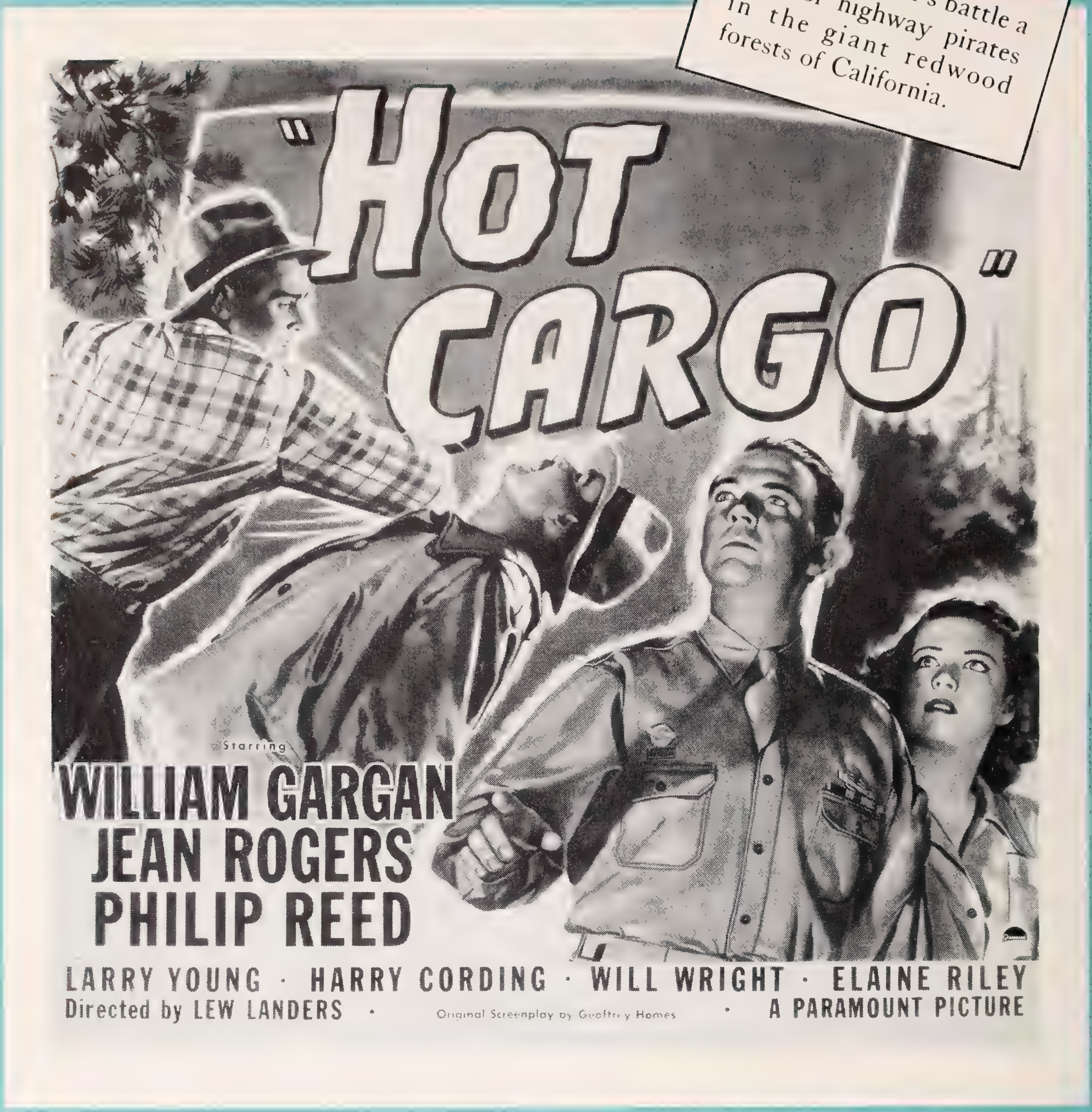
"The Bride Wore Boots"

with Patric Knowles · Peggy Wood
Robert Benchley · Willie Best

Produced by SETON I. MILLER
Directed by IRVING PICHEL
Screen Play by DWIGHT MITCHELL WILEY

Pine-Thomas Deliver a Cargo of Flaming Action – Blazing Thrills –

...as two ex-GI's battle a gang of highway pirates in the giant redwood forests of California.

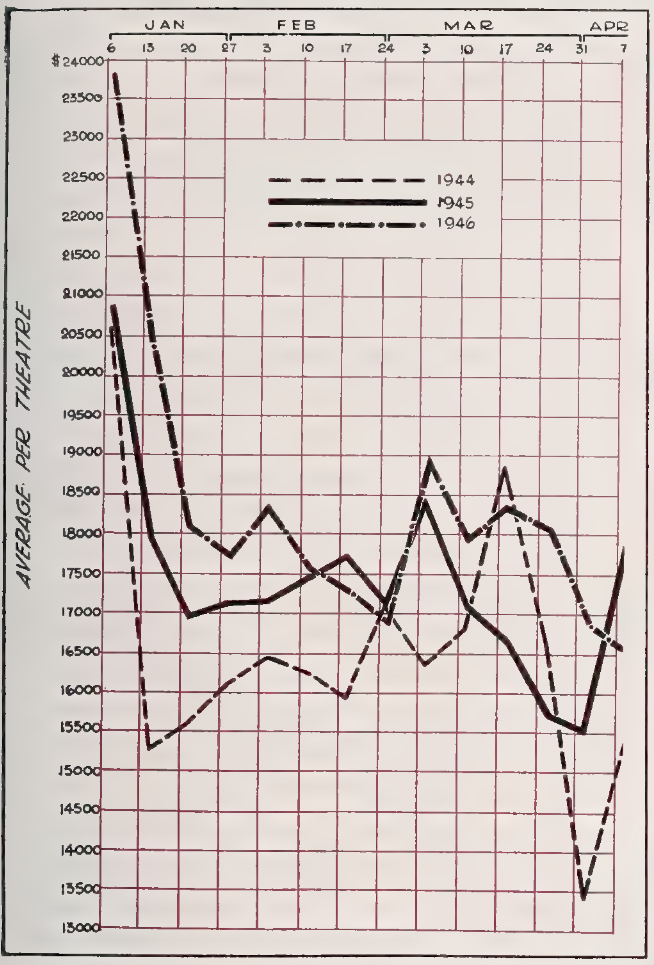

"HOT CARGO"
Starring
WILLIAM GARGAN
JEAN ROGERS
PHILIP REED
LARRY YOUNG · HARRY CORDING · WILL WRIGHT · ELAINE RILEY
Directed by LEW LANDERS · Original Screenplay by Geoffrey Homes · A PARAMOUNT PICTURE

Paramount's 5th Block

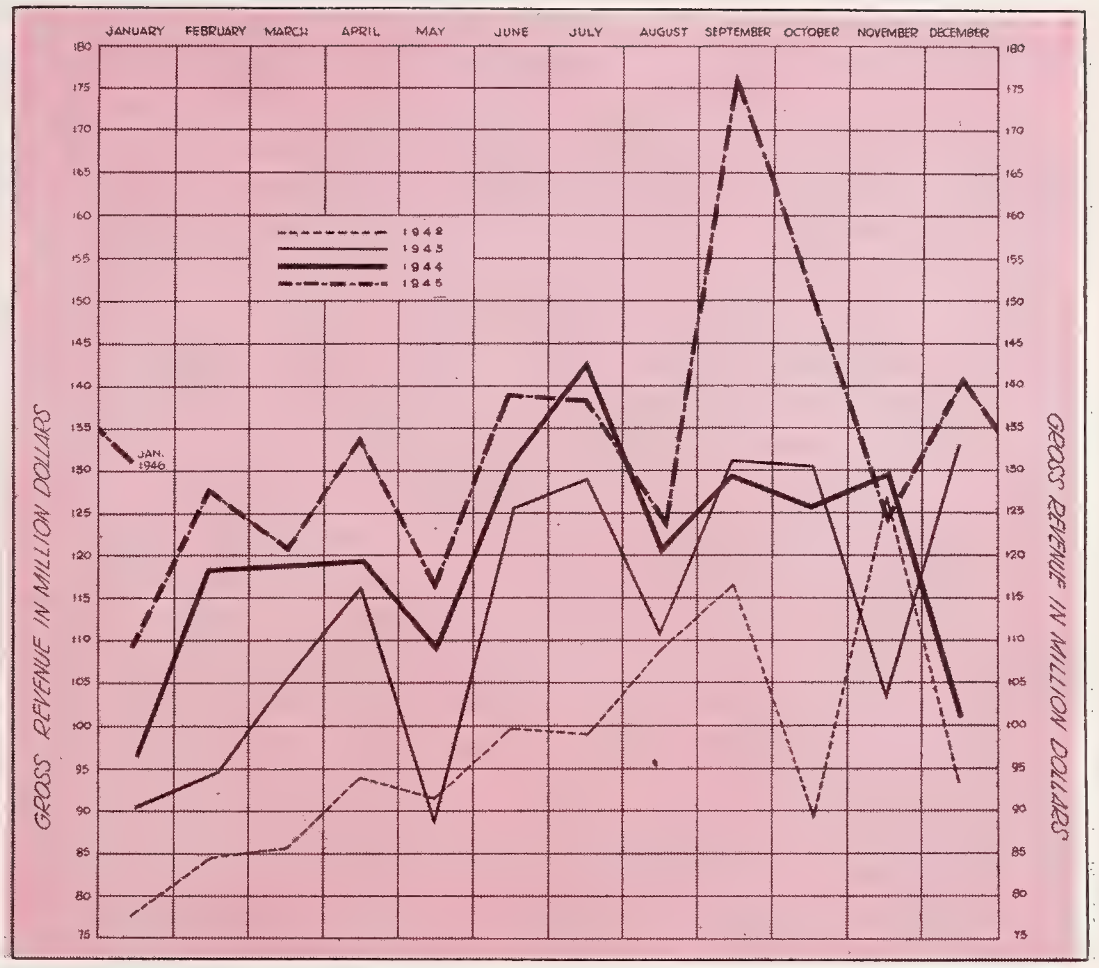
HARMONIZES PERFECTLY WITH THE MOST SENSATIONAL QUARTET OF SIMULTANEOUS HITS IN ANY COMPANY'S HISTORY

"LOST WEEKEND" · "ROAD TO UTOPIA" · "KITTY" · "THE VIRGINIAN"

THEATRE GROSSES MAINTAIN WARTIME INCREASE RATE



Average grosses at key city first run theatres for 1944, 1945 and 1946 from January 1 through April 7 of each year.



Herald Graphs

The course of box office revenue since January, 1942, is traced on the graph above. The figures are based on admission tax collections from all motion picture theatres in the country as recorded by the United States Treasury Department.

EXHIBITION, through 1945 and the early months of 1946, has maintained the rate of increase in gross business attained through the war years.

Despite the hills and valleys in the accompanying graphs, the trend is ever higher, as shown here, both in key city grosses, left, and over-all admissions, right.

The total revenue from admissions, estimated on the basis of tax reports from the U. S. Treasury, was $1,167,210,700 for 1942, $1,358,180,500 for 1943, $1,441,062,104 for 1944 and $1,602,838,000 for 1945.

The chart at the left shows the grosses at key city first run theatres throughout the country week by week, for 1944, 1945 and 1946, from the first of each year when box office receipts were high due to the Christmas-New Year holiday week attractions, through the first week of April. The figures for this chart were compiled from reports of key city grosses.

The chart on the right shows the course of box office revenue since, January, 1942, based on the admission taxes collected by the United States Treasury Department. Using the Department's estimate that motion picture theatre taxes are 87 per cent of the total amusement tax collections and, further, that the rate of tax is now 21 per cent (before April 1, 1944, it was 11 per cent), the gross revenue traced in the graph has been worked out. Allowing for seasonal drops, the trend has been upward, continuing into peace the wartime boom.

"Hidden Valley" Rescue Film Released by Dutch

The much-publicized glider rescue of the three American survivers of an airplane crash in the "Hidden Valley" in Netherlands New Guinea has been recorded for posterity on motion picture film. Titled "Rescue from Shangri-La," the picture, 12 minutes long, will be released by the Netherlands Information Bureau, New York. Apart from the actual rescue, the film also shows scenes of the natives and their primitive habits and surroundings. This is reportedly the first time that the camera has penetrated into this hitherto unknown territory.

Buys Ohio Theatre

The Majestic Amusement Company, operator of the Majestic theatre, Nelsonville, Ohio, has purchased the Orpheum in Nelsonville from M. S. Porter.

Finland Obtains All Picture Film from United States

Finland's industry obtains practically all of its motion picture film from the United States. According to a report in the *Foreign Commerce Weekly,* shipments totaling 500,000 feet "were expected before the early part of 1946." The film is used for prints of U. S. features and for domestic production.

ON THE MARCH

by RED KANN

"THE OUTLAW" is a title which may take on greater significance for Howard Hughes now that Eric Johnston is threatening suspension or expulsion from the Motion Picture Association over some of those ads.

For a slant on what's up there on the screen, however, here are Los Angeles and Hollywood critics:

Virginia Wright. *Daily News*: Fortunately, perhaps, Miss [Jane] Russell is not called upon to act. She stands, stares, bends low, speaks in monosyllables and on one occasion is animated enough to hit her co-star over the head with a coffee pot. At the end, she smiles. It's quite a performance."

Ruth Waterbury, *Examiner*: "The chances are you won't notice Jane Russell isn't a great actress because she's such a great girl in other ways. Those usually distinguished actors, [Walter] Huston and [Thomas] Mitchell, chew up some really stupendous Western scenery . . ."

W. E. Oliver, *Herald-Express*: ". . . makes its meanings very clear in certain parts to the audience which reacts with sound more appropriate to smoking room literature than a public theatre . . . the sex in the picture is harped with subtlety of a blacksmith beating out 'Down by the Old Mill Stream' on an anvil."

Philip K. Scheuer, *Times*: "With true professional courtesy, veterans Walter Huston and Thomas Mitchell cover up for them [Russell and Jack Beuten] whenever possible."

Lloyd L. Sloan, *Hollywood Citizen-News*: ". . . the audience read suggestiveness into every line and was generally disappointed by the utter simplicity of the whole thing."

And here's what yours truly wrote in the Herald:

"It tells a sprawling story of the West in a manner and in a style reminding of an earlier day. It is full of unintentional laughs, dialogue which is frequently outlandish and appallingly bad . . . is loaded with comedy situations which might have been funny on paper, but are not on film."

Meanwhile, Hughes captions ad, "Boxoffice Madness," citing grosses dollar by dollar. That much money for "The Outlaw" is boxoffice madness, all right.

◆ ◆

To David O. Selznick: "Unexpected visit to New York, isn't it? Can only mean you've really finished 'Duel in the Sun'."

From Selznick: "That's right"—and then, kiddingly—"the picture is now in the lap of posterity."

From Neil Agnew, kidding maybe: "That's a new name for me."

◆ ◆

"Number One Movie Fan" is how Melvyn Douglas describes the late President in a memorial edition of *The New Republic* on the first anniversary of FDR's death. An occasional and interesting excerpt:

"Before the war, FDR was rightfully called the Number One Movie Fan of the country. It was an ordinary matter for him to see at least one movie a week. After 1941, he confined his motion picture fare to documentaries and war films . . . he watched Hollywood's output with boyish eagerness, gay and interested, no matter how poor or banal the picture, ready with a wisecrack or a *bon mot* about even the sorriest product of the Coast. FRD was a real movie fan because he used to put on full shows. With the feature picture would come the newsreel, the short subject or travelogue, and the comedy. I remember once when the sound truck squealed in a newsreel of himself and he said, 'That's the Garbo in me.'."

On Roosevelt and newsreels:

"His patience and understanding were unmatched; he thought the cameramen were always right and that their desires should be served. FDR showed his great interest in the movies by using professional phrases with cameramen. He would suggest that his eyes be kept out of the sun because he had noticed that some shots had not been too successful the previous week on account of glare. In peacetime, FDR appeared in the newsreels from 26 to 30 times a year; he was seen by more people in the movie houses than the two most popular Hollywood stars in any year."

◆ ◆

Odds and ends thrown together for the luncheon given Ned E. Depinet by the ranch hands at "21"—Mac, Pete and Bob Kriendler and Charlie and Jerry Berns—were strictly in the mood of Texas. Thus:

Aperitifs
Saumen Fume a la *Corpus Christi*
Esturgeon a la *Amarillo*
Fruits de Mer a la *Houston Bay*
Celeri . . . Olives
Consomme Poulette a la *San Antonio*
Bouillabaisse a la *Galveston*
Boeuf Riz Pilaff a la *Dallas*
Salade a la *Fort Worth*
Tarte de Fruit a la *Lone Star*

Liebfraumilch, Hanns Christ of Wien, 1937
Hine's Grande Fine Champagne
Ballantine's Liqueur Scotch
Cigars: Special "21" Cabinet Selection.

Generally known fact: Depinet was born in Erie, Pa.; claims Texas by adoption.

Little known fact: Middle initial "E" stands for Everett.

◆ ◆

Humphrey Bogart evidently knows a fact when he meets one. Off the Warner payroll for refusing to appear in "Stallion Road," he told Coast reporters:

"My suspension shouldn't be newsworthy any more. I guess I have put in as much time on Warner's suspension list as on their payroll."

◆ ◆

SPLIT SECOND EDITORIALS: Hollywood report credits Metro with intentions of remaking "Free Soul," this time calling it "A Life of Her Own" and presumably with modern day trimmings. Back in '31, it was "Free Soul" which did much to accelerate public opinion toward a course of action against producers who had gone free and wild. There are indications the adjectives apply again, fifteen years later. . . . If Paulette Goddard sues *Time* for a million on the heels of that reference to the M. P. Costumers Local 705 and how and what they allegedly costume, it will be in exceedingly bad taste. If it's a publicity gag, ditto.

Republic to Hold Three Regional Meetings in May

Reestablishing a company policy discontinued during the war, James R. Grainger, Republic executive vice-president and general sales manager, has announced a series of three regional sales meetings to be held during May to be attended by all salesmen, in addition to district sales managers and branch managers.

Herbert J. Yates, president, will attend the three meetings. The agenda will include the announcement of the 1946-47 program, as well as discussion of the largest number of top-budget productions ever scheduled.

Edward L. Walton, vice-president and assistant general sales manager, and Walter L. Titus, Jr., vice-president in charge of branch operations, will be present at the sessions.

First Scheduled May 20

The first conference is scheduled at the company's North Hollywood studios, May 20-22. These sessions will be attended by the western division, headed by Francis A. Bateman, district sales manager, and the following branches will be represented: Seattle, Denver, Salt Lake City, Portland, San Francsico and Los Angeles.

The second meeting will be held at Chicago's Blackstone Hotel, May 24-26, with the Midwestern, Prairie, southern and southwestern districts present. Midwestern district sales manager Will Baker will head a group covering the Chicago, Indianapolis, Milwaukee, and Minneapolis branches.

The prairie district will be headed by sales manager Nat E. Steinberg, with Kansas City, Omaha, Des Moines and St. Louis represented. The southern district group includes Atlanta, Charlotte, New Orleans and Tampa, headed by district sales manager Meritt Davis.

New York Meeting May 27

The southwestern district will be headed by Norman J. Colquhoun, district sales manager, and will include representatives from Memphis, Dallas, Oklahoma City.

The Chicago session also will be attended by the company's Mexico City branch manager, Carl Ponedel.

The third and final meeting will be held at the New York Athletic Club, May 27-29, with the eastern, New England and central divisions present.

Maxwell Gillis and Sam Seplowin, district sales manager, will attend, as will personnel from New York, Philadelphia, Washington, Albany, Buffalo, Boston, New Haven, Pittsburgh, Cleveland, Cincinnati and Detroit branches.

Offers Checking Service

B. J. Brooks, formerly affiliated with Confidential Reports and Ross Federal, has announced the opening of the Mercury Checking Service, Boston.

SAM L. WARNER

HARRY M. WARNER

JACK L. WARNER

ALBERT W. WARNER

WARNERS MARK 2 DECADES OF THE TALKING PICTURE

WITH a certain happy coincidence the Brothers Warner are making announcement of a program for the memorialization of the twentieth year of the modern sound picture this week on the very eve of the fiftieth anniversary of the theatre screen. The night of April 23, 1896, the motion picture came to Broadway. The night of August 6, 1926, Warners brought the motion picture with recorded voice and music to Broadway. The first event founded the art and the industry; the second brought it rebirth and a new world career. It marked the longest single step in evolution of the films since their birth in "Room Five" of the Edison Laboratories at West Orange in 1889.

Appropriately the Warner announcement of the week takes cognizance of and includes in the pattern of commemoration the several importantly contributary technological, scientific and industrial institutions which have implemented the sound picture and have carried forward its electronic achievements into today's perfections of performance. The broad and clear recognition that the makers of the tools have a share of honor in the product, has a significance in this complex and strife-torn day in American enterprise that is more important than obvious.

As will be unfolded with the events of the anniversary period, and as so many of us know, the Warner institution has evolved through a sequence of adventures which make it both a typical story of success in the American way and a romance of changing lights playing across the path of persistent ambition. Daring and hope have been rewarded across the years since they raised the first night curtain on a new world stage two decades ago.

TERRY RAMSAYE

IT WAS on the evening of August 6, 1926, 20 years ago, that the first commercially successful showing of talking pictures was held at the then Warner theatre on Broadway. This week Warner Brothers, producers of that first talking program, commenced a four-month worldwide celebration of that cinematic milestone, to be climaxed fittingly August 6, 1946.

Sponsoring the anniversary celebration, in cooperation with Warners, are: The Bell System, including the American Telephone and Telegraph Company, Western Electric Company and Bell Telephone Laboratories; RCA Victor Corporation; Thomas A. Edison, Inc.; Eastman Kodak Company. Scientific interests will be represented by the Society of Motion Picture Engineers, many of whose members are responsible for the development of talking pictures equipment now in international use.

A series of special programs, designed to highlight the scientific development and cultural contribution of the talking motion picture and to honor the scientists who pioneered in the field will continue on an international scale into the summer. Special ceremonies, in the United States and abroad, will commemorate the important pioneering.

The anniversary program will be climaxed August 6, with local celebrations in key cities in the United States, Canada, England, South America, and some areas in Europe.

In a preliminary statement announcing the commemorative program, Harry M. Warner, president of Warner Bros., said:

"The talking picture, like other revolutionary technological achievements, was the product of invention and research by many different scientists over a long period of years. We intend to make this anniversary the occasion for honoring all of those far-seeing pioneers who contributed so much in the scientific research that made the talking picture possible. We also want to recognize the part that the talking picture played in bringing information, education, culture and entertainment to people all over the world."

The talking motion picture as it is known today dates from the August 6, 1926, special Vitaphone program at the old Warner theatre in New York, in which recorded music and speech were synchronized with motion pictures. Prior to this showing, Warner Bros., like other companies, had produced silent pictures. The Warners' activity in the industry goes back 40 years to 1906, when the brothers, Jack L., Sam L., Albert W., and Harry M. Warner opened their first theatre in New Castle, Pa. It was a demonstration in 1925 of a talking picture device perfected by the Western Electric Company and the Bell Telephone Laboratories which decided the Warners to venture their entire resources in the development of this new medium, until then regarded skeptically.

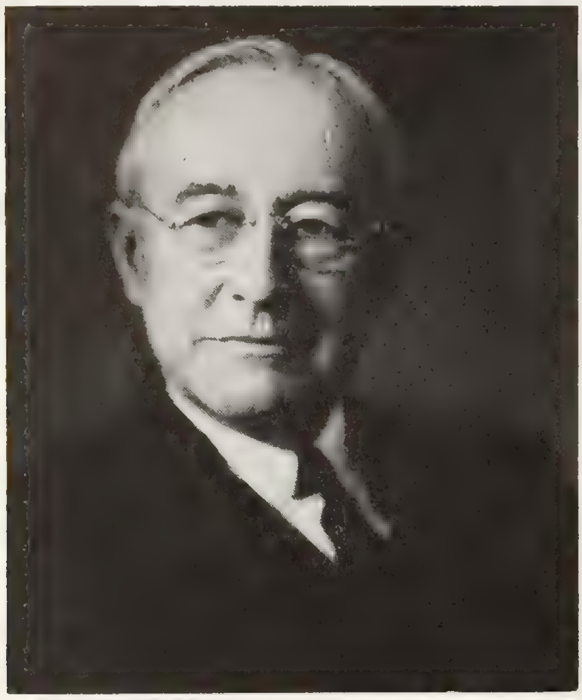
Traces Back to Edison And De Forest Work

Although talking pictures were first presented successfully in 1926, the scientific development of talking motion pictures traces its ancestry to the inventions by Thomas A. Edison; and the invention of the audion tube by Dr. Lee de Forest. In 1887, Mr. Edison wrote, "The idea occurred to me that it was possible to devise an instrument which should do for the eye what the phonograph did for the ear, and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously."

Two years later, in October of 1889, the Edison Kinetoscope, a peep show motion picture device, was given a laboratory demonstration. Along with it there was a laboratory development of the picture machine synchronized with the Edison phonograph, with its cylindrical records. The Kinetoscopes, sound and silent, were both put on the market in April of 1894, but no one ever bought the sound version. Later Mr. Edison developed a synchronizing system for the subsequent projection machine for theatres and beginning in 1913 a number of roadshow

(Continued on following page, column 2)

Engineers to Honor Thomas Armat On Screen's 50th Anniversary


Harris & Ewing

THOMAS ARMAT

THE night of April 23 just fifty years ago the world career of the American motion picture was born with a showing on the variety bill of Koster & Bial's Music Hall in New York's Herald Square.

In the improvised balcony projection booth that night was Thomas Armat, inventor of the machine, the Vitascope, in charge. For a complication of trade reasons, Raff & Gammon of the Kinetoscope Company, promoters in charge, agents for the Edison peep-show kinetoscope machine, were presenting the show as another Edison scientific miracle. In part it was, being intimately derivative of the basic Edison invention of the film camera.

To Be Quietly Celebrated

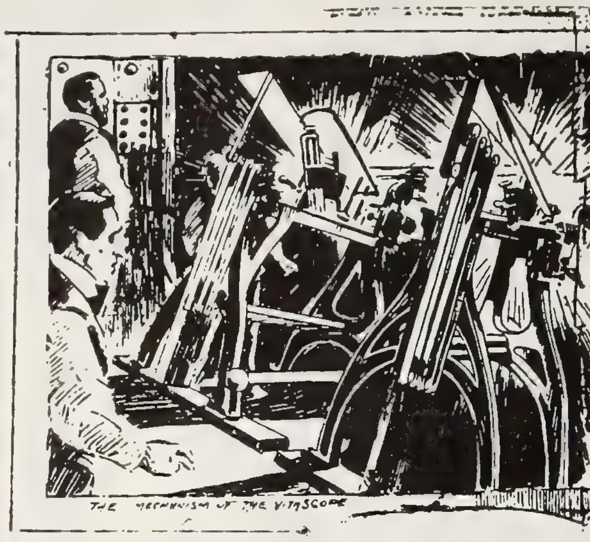
Next week the golden anniversary of the screen will be quietly and somewhat privately celebrated at a house party in Mr. Armat's honor at his residence, Greystone, in Kingle Road, Washington, D. C. He is a happy philosopher now in his eightieth year. Once upon a time a calculation was made that all of his motion picture patents had netted him $350,000, a handsome sum for the period, but not a controlling figure in his abundant life. He was never the attic-inventor.

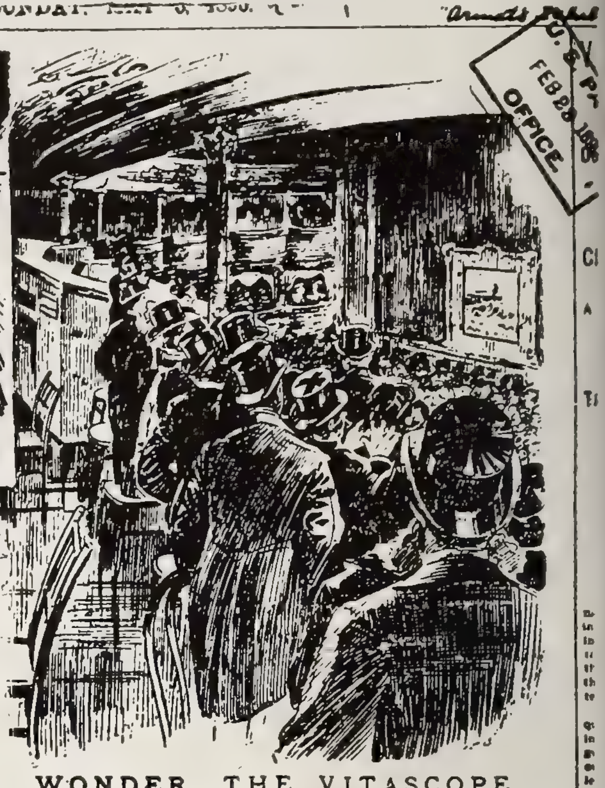
The motion picture industry here has been taking no official cognizance of its great Broadway anniversary, having somewhat dissipated the impact of the occasion by a premature sort of anniversary of the advent of the motion picture in the peep-show in Broadway in April of 1894, which also enjoyed slight attentions for interior reasons of the existing status quo of the art and industry as of 1944.

Now the Society of Motion Picture Engineers, it is announced by Donald E. Hyndman, president, is to give Mr. Armat a special citation at the organization's semi-annual dinner May 8 at the Hotel Pennsylvania in New York, an event of the technical conference being held May 6 to 10.

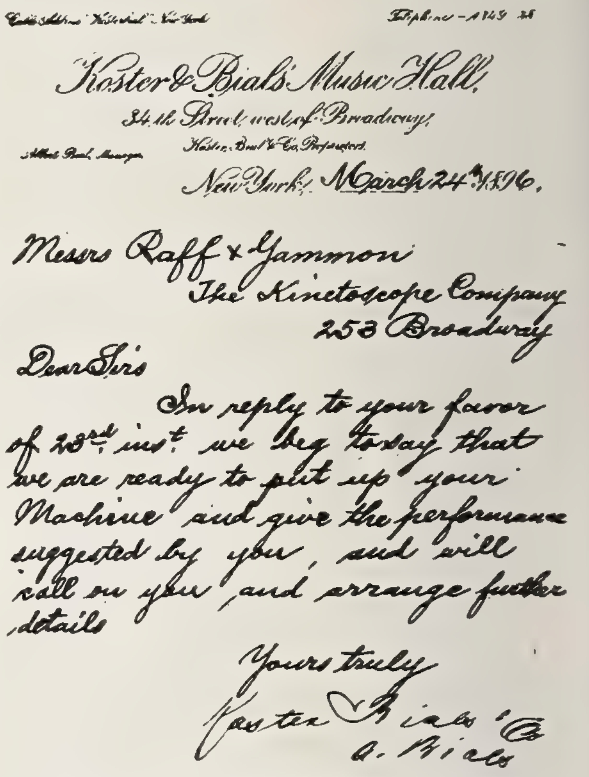
The Vitascope demonstration of motion picture was number eight and final on the Koster & Bial's Music Hall bill. The pictures were fifty-foot numbers made for the peep-show Kinetoscope. The subjects included "Sea Waves," "Umbrella Dance," "The Barbershop," "Burlesque Boxing," "Monroe Doctrine," "Venice, Showing Gondolas," "Kaiser Wilhelm Reviewing His Troops," "Butterfly Dance," The Bar Room" and "Cuba Libre."

Even then, as the new-born screen reflected, the making of World War I was on the way. The political pot was a-simmer and that "Monroe Doctrine" skit was a reference of the then developing situation between Britain and the United States over Venezuela, where there was, and is, oil. The Kaiser Wilhelm title tells its own story —remember Mr. Kipling's "In time of peace prepare for war." "Cuba Libre" was a movement then, not the name of a drink, either. —Terry Ramsaye


THE MECHANISM OF THE VITASCOPE



THIS drawing of the silk hat audience at the natal night of the screen on Broadway just fifty years ago is from the New York Herald's illustrated account. Note the man in the booth, Thomas Armat, as the newspaper artist saw him then.


Cable Address "Kosterbial" New York
Telephone — 1149 38

Koster & Bial's Music Hall,
34th Street, west of Broadway,
Albert Bial, Manager
Koster, Bial & Co., Proprietors.

New York, March 24th 1896.

Messrs Raff & Gammon
The Kinetoscope Company
253 Broadway

Dear Sirs

In reply to your favor of 23rd inst. we beg to say that we are ready to put up your Machine and give the performance suggested by you, and will call on you and arrange further details

Yours truly
Koster & Bial's Co
A. Bial

THIS letter from Albert Bial, manager of Koster & Bial's Music Hall, is the motion picture's first booking commitment and first screen exhibition document.

TALKING PICTURES

(Continued from preceding page)

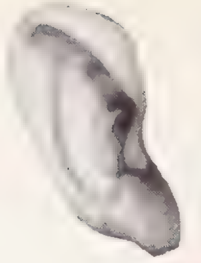
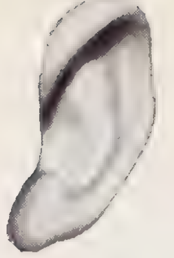
type engagements were played in American and European theatres. The coming of World War I cut off the European field and a fire at the Edison plant discouraged the development here.

In the 1920's Dr. De Forest, Bell and Western Electric perfected talking picture devices enabling Warners to produce and exhibit talking pictures. On August 6, 1926, at the Warner theatre, the public saw for the first time a program of pictures with synchronized sound, including the feature, "Don Juan," starring the late John Barrymore. Six months later William Fox and Theodore Case introduced Movietone Newsreel. Eastman Kodak and du Pont developed the means of sound-on-film recording.

MEDIUM SHOT

THE VIRGINIAN: "When you call me that--smile!"

(The most famous line in Western drama is thrilling more millions than ever before.)



FOUR HAPPY EXHIBITORS
ARE SMILING FROM EAR TO EAR

OVER THE AMAZING GROSSES OF
THE FIRST FOUR ENGAGEMENTS OF

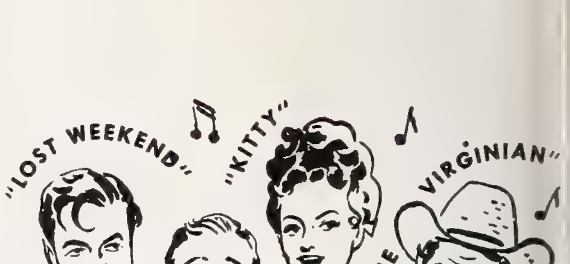
Paramount's

The VIRGI

In 1946
Technicolor

All new! First time in Technicolor! By far the finest production ever made of the twice-tested and proved box-office natural from the multi-million-copy adventure classic

By Owen Wister


"LOST WEEKEND"
"KITTY"
"THE VIRGINIAN"
"ROAD TO UTOPIA"

Rounding Out The Most Amazing Quartet Of Simultaneous Sensations In Any Company's History!

IT'S THE BIGGEST NEWS OF ALL WHEN A PICTURE ACTUALLY

Tops “Utopia”

---

2 Out Of First 4 “Virginian” Dates Actually Outgrossed New All-Time Records Just Set By “Road To Utopia”

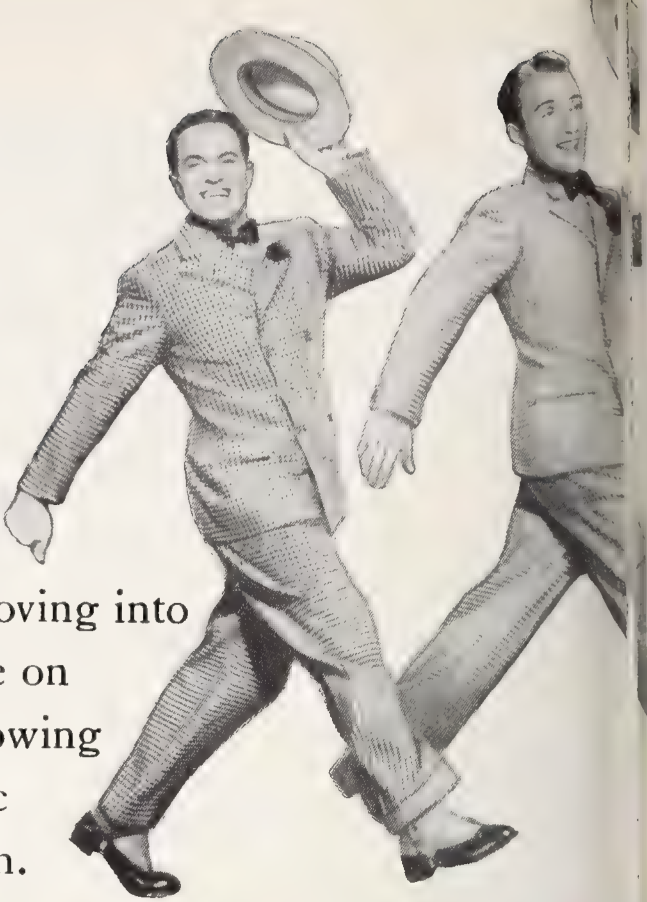
• • •

2 Out Of 4 Topped Everything But “Utopia”

• • •

All 4 First Openings Topped “Going My Way”

"Get goin,' chums—
I'm gonna take
a shot at that N. Y.
Paramount record!"



Yes, it's moving into
the big house on
Broadway, following
"Utopia's" terrific
7-Week run.

The VIRGINIAN

In Technicolor

Starring

JOEL McCREA . . . . as The Virginian
BRIAN DONLEVY . . . . as Trampas
SONNY TUFTS . . . . as Steve
with
BARBARA BRITTON . . . . as Molly

Fay Bainter, Tom Tully and Henry O'Neill

Produced by PAUL JONES
Directed by STUART GILMORE
Screen Play by Frances Goodrich and Albert Hackett
Based on the Novel by Owen Wister and the play
by Kirk La Shelle and Owen Wister

Advertised in Full-Color Half-Pages
in 57 Key-City Sunday papers
from Coast to Coast, by
Paramount
THE ACADEMY AWARD
COMPANY

PRINTED
IN
U.S.A.

LATE FEATURE REVIEWS

Make Mine Music

RKO Radio-Disney—It's a Pleasure

"Fantasia" and its great music off his chest, Walt Disney displays his apparently limitless talents in a "poor man's version" and succeeds brilliantly in "Make Mine Music." In design, his new feature-length cartoon bears general resemblance to its noted predecessor. Actually, "Make Mine Music" is a series of shorts, unrelated one to the other but joined by a common denominator — diversity in entertainment. Its ten numbers, of course, will carry a varying appeal and, no doubt, were fabricated by Disney, the maestro, and his distinguished staff with such an eventuality in mind. They range from comedy to popular music, to ballad and a dash of opera peppered, as usual, with gently satirical pokes at the ways and habits of mere humans.

In each instance, the talents of well-known performers are employed as background and sometimes as motivation. Thus, the voice of Nelson Eddy is heard in song and in dialogue in one number; Dinah Shore sings to the ballet of Riabouchinska and Lichine in another. This is how it goes:

1. "The Martins and the Coys," a picturization of Ted Weem's song about mountain feudists with the King's Men providing amusing vocalizing as Disney cartoonists interpret action suggested by the lyrics. In the producer's best cartoon manner.
2. "Blue Bayou," described as a tone poem "reflecting the mystery and brilliance of a bayou scene." The Ken Darby Chorus sings against calmly beautiful animation and splendid camera work.
3. "All the Cats Join In," a Benny Goodman recording with animation attuned to the subject matter. For rug-cutters and others; chiefly a bobby socker's delight.
4. "Without You," lyrics by Ray Gilbert and vocals by Andy Russell. A telling combination of "blues" number and exceedingly effective pictorial interpretation.
5. "Casey at the Bat," based on Ernest Lawrence Thayer's famous poem. Jerry Colonna delivers the recitation. Slapstick — riotous and funny.
6. "Two Silhouettes," music by Charles Wolcott and Ray Gilbert. Dinah Shore sings as Riabouchinska and Lichine dance against, and amidst, lyrically breath-taking background. A high spot.
7. "Peter and the Wolf," the orchestral fable by Prokofieff and a delight of children, young and old. Sterling Holloway is the narrator in a version keyed to Disney's eyes.
8. "After You're Gone," the old favorite interpreted musically by the Benny Goodman Quartet and supported by some of Disney's most imaginative and ingenious motion picture animation.
9. "Johnny Fedora and Alice Bluebonnet," a musical fantasy by Ray Gilbert and Allie Wrubel about a male and a female hat that fall in love. The Andrews Sisters sing. Charming and delightful.
10. "The Whale Who Wanted to Sing at the Met," music and all the voices by Nelson Eddy. This is operatic in its serious moments and satirical in others. In all moments, it is refreshing and frequently hilarious.

In conception, new approaches, and production values, "Make Mine Music" is a knockout of a job and ranks easily with Disney's best foot forward. Its five directors—Jack Kinney, Clyde Geronimi, Hamilton Luske, Bob Cormack, Josh Meador—under the production supervision of Joe Grant—deserve kudos which ought to be generous enough to embrace the dozens of other craftsmen accredited to this attraction.

Previewed at trade showing at the Normandie theatre, New York, where mostly women and children obviously enjoyed it. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 74 min. PCA No. 10562. General audience classification.

Bedlam

RKO-Radio—Study in Insanity

As if wearied of pictures which nibble at the topic of dementia, executive producer Jack J. Gross and producer Val Lewton have gone all out here in a straightaway depiction of insanity and have come up with a powerful, manifestly painstaking account of conditions which prevailed in England's famous Bedlam in 1773 and led to the reforms in treatment of the mentally ill which date from that place and time. Prepared with great care for historical accuracy, and using a skillfully written script by Carlos Keith and Mark Robson, who also directed, the film is not to be confused with the routine horror picture, but possesses more impact than any of them.

Boris Karloff, the top name, has this time an assignment which gives him scope for the fine acting talent he seldom gets a chance to display. It is a subject inappropriate for children, but has genuine appeal for earnest adults. Karloff portrays the keeper of Bedlam, obsequious to social superiors and cruel to his charges, and Anna Lee portrays the favorite of a lord responsible for Karloff's placement. When she turns against the lord and attempts to bring about reform in the treatment of the insane, Karloff manages to get her committed to the asylum, where she achieves some improvement of conditions before escaping and bringing official intervention.

There is much more to the story, emotional and melodramatic, but the central subject is dominant. It is not easy to categorize the attraction, since nothing quite like it has been seen. It can be billed as a melodrama, and doubtless will be, but it has more of the historical and the documentary about it to set it apart from the regular flow of product. Offered under whatever billing, it will make itself remembered as a powerful use of the camera to tell a story of importance.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date not set. Running time, 80 min. PCA No. 11077. Adult audience classification.

Master Sims	Boris Karloff
Nell Bowen	Anna Lee
Lord Mortimer	Billy House
Hannay	Richard Fraser

Glenn Vernon, Ian Wolfe, Jason Robards, Leland Hodgson, Joan Newton, Elizabeth Russell

Facter Is Named Commander Of Chicago Variety Post

The Variety Post of Chicago was formed last week at a meeting held in the Chicago Variety Club's headquarters. The post was organized by members of the film industry. Officers elected were: Max Facter, commander; Sam Berger, vice-commander; Lou Abramson, adjutant; Henry Fantas, sergeant-at-arms; Ray Axelrod, finance officer; Jack Wohl, chaplain; Sol Horowitz, historian, and Marvin Lowenthal, judge advocate.

Start Release of New Metro News

Beginning operations more than two weeks ahead of schedule, Metro News, MGM's international newsreel produced in London and distributed outside the United States and Canada, last week began issuing the continental European edition to five countries. George Muchnic, vice-president of Loew's International and in charge of the Metro News operation, announced in New York last Wednesday.

The five countries which have received the first weekly edition of the newsreel are Switzerland, Sweden, Italy, Finland and Belgium. The commentary is in the language of each country.

At the same time weekly service began in Greece and Bulgaria, replacing the United Newsreel issued there. Egypt and the Middle East were to begin receiving their issues this week, and service also was scheduled to begin in Portugal, Australia and South Africa.

The Latin American edition of News of the Day henceforth will be known as Metro News, Mr. Muchnic said, thus giving one world title to all the MGM newsreels outside the United States and Canada.

Last week Howard Heller, recently released from the Navy and prior to that Pathe News assignment editor, was appointed assistant to Mr. Muchnic. He will be liaison between News of the Day and Metro News.

Substitute in "V" Loan Flight-to-London Trip

William Brown, manager of Loew's Poli-Bijou, New Haven, who emerged in second place in the Flight-to-London Victory Loan contest in the New England area, will make the trip in place of Nathan Silver of the Strand, Lowell, Mass., first place winner, who, because of business engagements, can not go abroad with the other winners. This was disclosed by S. H. Fabian, chairman of the industry's Victory Loan committee. Others of the six winners who will take off for London from New York May 19, are: Joseph Goldstein, Capitol, St. Louis; E. M. Jackson, Orpheum, Plentywood, Mont.; Tom Maine, Roxy, Lafayette, La.; George Pappas, Circle, Indianapolis, and Lewen Pizor, Mayfair, Philadelphia.

Increase Censor Fees For Films in Quebec

A new list of increased prices covering the fees for examination by Quebec's Board of Cinema Censors has been issued. Cost of censoring a 1,000-foot reel of 35mm film has been raised from $3 to $6. If cutting is required, representations cost $10. Trailers formerly cost $1.50 each. Now anything under 500 feet costs $3. Some posters have been increased from eight to 80 cents, others from three to 25 cents and eight by 10 stills have been raised from one cent to 25 cents. The industry was not consulted.

MPA CITES HUGHES FOR "OUTLAW" ADS

Called Violation of Code; Summoned to Hearing Before Board April 23

Howard Hughes, multi-millionaire airman and producer, has been cited by the Motion Picture Association to answer charges of violation of the standard of the Association's Advertising Code in his handling of the exploitation for his four-year-old production, "The Outlaw."

Eric Johnston, MPAA president, announced in New York that Mr. Hughes had been summoned to a hearing before the Association's board of directors at the New York office April 23 to determine whether his use of advertising, which, it is charged, was not approved under the Code, constituted grounds for suspension or expulsion from the Association.

First Such Action

Never before has the Association taken so drastic a step against a member producer. The hearing will bring into the open weeks of undercover argument, first conducted in whispers loud enough to reach only trade circles, which last week was overheard and widely reported in the public press.

In a strong statement directed against Mr. Hughes and the much-discussed production, Mr. Johnston said: "The American public wants decency on the screen and in motion picture advertising."

His statement, in part, follows:

"Mr. Hughes submitted advertising which could not be approved under the provisions of our Code to which as a member of the Association he voluntarily subscribed. Although the advertising was disapproved, Mr. Hughes has nevertheless insisted on using rejected material. He has also used objectionable advertising which was never submitted to the Association. In so doing he has challenged the Association's system of self regulation. . . ."

To Maintain Standards

Mr. Johnston, who is responsible for the Code refresher courses now being conducted on the coast, declared that he intended "to do everything possible" to be certain that with the industry's own machinery moral standards "are maintained, not lowered."

Mr. Hughes is specifically charged with six violations of the Code. According to a letter sent the producer by Carl E. Milliken, secretary of the association, the disputed advertisements appeared in various media in Salt Lake City, Chicago, Los Angeles, San Francisco, Richmond, and in two national magazines.

Answering the Association's charges, Mr. Hughes in a statement in the New York *Times,* said:

"I think it is about time people quit trying to tell the American public what it can see, read or listen to. The public apparently wants the motion picture 'The Outlaw' because in its first week in Los Angeles 100,000 people saw it. The greatest number who ever entered these theatres in one week before was 52,000."

Screen's 50th Anniversary

The date set for the hearing, April 23, coincidentally is the fiftieth anniversary of motion pictures.

At this hearing Mr. Hughes can be represented by counsel and offer evidence.

"The Outlaw" has been condemned by certain groups ever since it was made four years ago. Then the Association refused to give it a seal of approval and the Catholic Legion of Decency placed it in its "C" or "condemned" category. Later the seal was granted after deletions were made in a submitted print.

Only about a month ago did the picture win approval from the New York State censor board. Originally submitted to this board in 1943, it was refused a license but finally was approved in what was termed a "re-edited" version.

Although the picture, which stars the highly-publicized Jane Russell, has opened on the West Coast and in Chicago, it has been banned in Memphis, where a censor described it as containing "too much shooting to be a good example for boys and girls." The picture is distributed by United Artists, which months ago served a resignation notice on the MPAA.

Meanwhile, Mr. Hughes arranged for a group of amusement editors and critics from St. Paul, Minneapolis and Milwaukee to go to Chicago last week to meet Miss Russell and to pass judgment on the film. Further, the producer conferred with Harry L. Gold, his worldwide representative, on the possibility of acquiring a studio near London for production abroad. His latest production is the unreleased "The Sin of Harold Diddlebock," for release through UA.

Wednesday the Legion of Decency issued this statement from its headquarters in New York:

"On February 25, 1943, the Legion of Decency placed the film 'The Outlaw' in the 'C' or Condemned classification for the following reason:

"'The film presents glorification of crime and immoral actions. The film throughout very considerable portion of its length is indecent in costuming.'

"The film is now being widely distributed.

"Several versions of the film have appeared in the course of the years. No version has been shown to the Legion which would warrant any but the Condemned rating."

Screen As Aid to Peace U. N. Aim

An aggressive campaign for peace through the medium of the screen is one of the major objectives of the United Nations, Benjamin A. Cohen, Assistant Secretary General of Information of the U. N., told 150 members of the New York Film Council at a meeting in the Hotel Sheraton last Wednesday in New York.

Mr. Cohen, former Chilean Ambassador to Venezuela, said that his department would ask the cooperation of producers and distributors of newsreels, documentaries and feature films in such a campaign for world peace. He said he would like to see in the near future a day when in every film theatre in the world there would be a five or 10-minute short presented by the U. N.

Outlining the film plans of the organization Mr. Cohen also proposed that his department set up a liaison which would supply information and footage to all companies producing pictures about the U. N.

He said specifically that the information department should "retain control of the dissemination of factual information pertaining to the aims, purposes and scope of the U. N." He pointed out that the distribution of visual material about one country in another in order to make all the peoples of the world better understand each other might be the field of the United Nations Educational, Scientific and Cultural Organization.

Protest Strike Called In British Studios

Ignored by the Kinematograph Renters Society in its claim of jurisdiction over film dispatch workers, the Association of Cine-Technicians set a one-day protest strike of its studio members Wednesday, it was reported from London. The suspension of newsreel deliveries at midweek also was to have been tried. Meanwhile, negotiating with the National Association of Theatrical and Kine Employees on behalf of dispatch workers, the KRS had called an emergency meeting Tuesday to consider recommendations for wage adjustments arrived at in a series of sessions between Tom O'Brien, NATKE general secretary, and Frank Hill and Hugh Harroway, KRS secretary and solicitor, respectively.

Court Rules "Scarlet Street" Atlanta Ban Improper

The Atlanta Censor Board has been restrained from interfering with the exhibition of the picture, "Scarlet Street," which it banned in its entirety some time ago, until it has taken affirmative action showing the picture is "obscene, lewd, licentious and profane or adversely affects the peace, health, morals and good order of the city," Judge Bond Almand, of Fulton Superior Court, ruled Monday. Unless the board takes action by noon of April 23, or files an appeal, the picture may be shown.

Monogram Plans European Study; May Join MPEA

As the Motion Picture Export Association began its organizational work for operation in 13 foreign countries, Monogram, not yet a member, announced it would study the European situation before deciding on an invitation to join the eight majors in their foreign program.

Samuel Broidy, Monogram president, and Norton Ritchey, Monogram International president, were to have left New York this week for England, France, Holland and Belgium.

If the company does not join MPEA, Mr. Ritchey said, the other alternatives are the setting up of Monogram's own Continental branches or the continuance of its franchise deals as in the past.

Republic and PRC Invited

The MPEA has also extended an invitation to Republic and PRC to join the organization.

Following the distribution pattern of individual companies, the MPEA will name a sales manager to direct operations from New York. Branch managers will be named in each of the 13 territories. Eric A. Johnston, president of both the MPEA and MPAA, will name the export sales manager.

Meanwhile, last week, there were adjustments in the markets of France and Spain.

From Washington it was announced the industry's problems in France would be discussed next week at the State Department. That Department is expected to ask that 80 per cent of all French film imports be reserved for American films, which matches the provisions of the 1936 French-American trade agreement which has been violated.

To Ship Raw Stock to Spain

Also from Washington came word that shipment of raw film to Spain is to be resumed in the near future. The State Department has been working with Spain for several months in an effort to eliminate several economic barriers imposed on American films by that country. From Madrid the United Press reported that Hollywood pictures led the Spanish market during the five war years by better than two to one over their nearest competitor.

Paramount, it is reported, is inquiring into the possibility of acquiring studio space in England for production there. Y. Frank Freeman, vice-president and studio head, will visit London the middle of next month.

20th-Fox to Release Three

Twentieth Century-Fox will release "Rendezvous 24" during May, in adidtion to "The Dark Corner" and "Do You Love Me?," announced for May release last week. "Rendezvous 24" features William Gargan and Pat O'Moore.

Quigley Award Winners to Be Guests of AMPA Wednesday

P. E. McCoy of Augusta, Ga., and Harry G. Boesel of Milwaukee, 1945 Quigley Grand Award winners, will arrive in New York Monday for a week as guests of Quigley Publications. The high point of the New York visit of the two outstanding showmen will come Wednesday, when they receive the Awards Plaques, symbolic of their achievements, at a luncheon sponsored by the Associated Motion Picture Advertisers, Inc.

The luncheon, proceeds of which are for the AMPA Relief Fund, will be held at the Hotel Plaza, with many film company and theatre executives attending. Paul Hollister, studio representative in New York for RKO Radio, will be the principal speaker. William K. Jenkins, secretary-treasurer of the Georgia Theatre Company, also will speak.

Hal Horne, chairman of the board of Story Productions, will be master of ceremonies. Rosa Di Giulio, U. S. and European opera star and in private life the wife of Harry McWilliams of Columbia Pictures, will be guest soloist.

At the luncheon, Mr. McCoy, manager of the Miller theatre in Augusta, will receive the Silver Grand Awards Plaque and the War Showmanship Citation for outstanding promotional activity during 1945. Mr. Boesel, manager of the Palace theatre in Milwaukee, will be presented the Bronze Grand Award.

Chosen by Executives

Mr. McCoy and Mr. Boesel were chosen winners in the Quigley Showmanship Competition by leading exhibition and distribution executives on the basis of campaigns submitted by theatre managers of the United States, Canada, Australia and the British Isles.

Mr. McCoy began his theatre career in 1930 as doorman for the Palace in Athens, Ga., becoming manager of the Strand in that city a year later. He handled publicity for the Strand and Palace when he became manager of the Georgia. In 1941, Mr. McCoy moved to Hickory, N. C., as manager of the New Carolina, later transferring to the Miller.

Mr. Boesel started at 15 at the old Aurora theatre in his home town of Sheboygan, Wis. He also worked for a time with stock companies operated by the Winninger Brothers. He has been connected with Warner Theatres and Saxe Amusement Management, Inc. His present assignment is with the Fox Wisconsin Amusement Corporation.

On the dais at the AMPA luncheon will be: Harry Brandt, Jack Cohn, Max A. Cohen, J. Cheever Cowdin, Ned E. Depinet, James R. Grainger, Malcolm Kingsberg, Edward C. Raftery, Walter Reade, Sam Rinzler, Herman Robbins, Fred J. Schwartz, Spyros Skouras, Harry H. Thomas, Joseph Vogel; Joyce O'Hara, assistant to Eric Johnston; William S. Morris, editor, Augusta *Chronicle*.

500 Reservations Received

Approximately 500 reservations have been received, including tables taken by the following organizations: National Screen Service, Hal Roach Productions, Schine Circuit, Century Circuit, Twentieth Century-Fox, Confidential Reports, *Film Daily*, Paramount Pictures, United Artists, RKO Theatres.

Also Buchanan Advertising Agency, Walter Reade Circuit, Donahue and Coe, Bradford Press, Prospect Press, Universal Pictures, Fabian Theatres, Twentieth Century-Fox International, March of Time, PRC.

Also Sam Goldwyn Productions, RKO Radio, Independent Theatre Owners Association, Story Productions, Warners, Monogram International, Skouras Theatres, Terrytoon, Randforce Amusement Corporation and Allied Liquor Industries.

An added attraction of the luncheon will be the personal appearance of the six Goldwyn Girls, now visiting New York.

Some of the outstanding campaigns submitted for the 1945 competitions will be on display at the luncheon.

Hollywood May Be Exempt From Building Order

Hollywood may be exempt from the restrictions of the new Federal construction order, it was indicated in Washington last Friday by Clarence A. Woodruff, director of the construction bureau of the Civilian Production Administration.

It was pointed out that Hollywood, as a recognized industry community, could be seriously hampered in growth, and even in its continued existence if construction projects essential to the industry and the community were to be prohibited.

The new Federal building regulations authorize construction that is held to be locally essential. Therefore, it was said construction essential to film production could be held essential to the community, since unemployment could follow a production halt caused by construction prohibitions.

Montgomery and Houck to Divide Theatre Circuit

L. C. Montgomery announced Monday he and Joy Houck mutually had dissolved their 10-year theatre-operating association which resulted in their present circuit of more than 50 theatres in Louisiana, Mississippi and Texas. Mr. Montgomery will continue to conduct his personal theatre operations and theatre service from New Orleans. The manner of dividing the property would be announced later, Mr. Montgomery said.

PETRILLO DEMANDS CALLED 'FANTASTIC'

Majors Term Proposals "Crippling Factor" as Discussions Continue

James Caesar Petrillo's demands on the motion picture industry are "fantastic," a committee representing eight major film companies said in New York last Wednesday following a meeting of executives who gathered to consider the 91 proposals made by the president of the American Federation of Musicians for his studio workers.

Last Tuesday in the Spanish Room of the Belmont Plaza Hotel in New York, Petrillo submitted his demands to the industry executives which, basically, would double the studio musicians' salaries and triple the working staff of musicians at each studio.

Would Be Crippling Factor

In a formal statement issued to the press the film executives said, "The companies are in unanimous accord in describing the union demands as fantastic. The wage increases and conditions requested would be a crippling factor in the production of motion pictures.

"Based on past performance the wage increases in the field of musicians and staff, under analysis, would approximate a 1,200 per cent raise."

One of the executives said, "Surely collective bargaining can be reduced to an absurdity if either management or the union attempts to enter negotiations on the basis of the amazing introductory proposals. Time is wasted, the chances for agreement are reduced, and the public itself becomes the ultimate loser."

Representatives at the meeting were Nicholas M. Schenck, Loew's, Inc.; Barney Balaban, Paramount; Ned Depinet, RKO; W. C. Michel, 20th Century-Fox; Samuel Schneider, Warners; Jack Cohn, Columbia, and James E. McMahon, Republic.

"Everything Is Fantastic"

Asked to comment on the film executives' statement, Petrillo said, "everything is fantastic today."

Friday and Monday the company executives continued to meet with Petrillo and other union officials. Although discussions on matters of wages and the number of union workers to be employed by the studios was left in abeyance for future meetings, it is understood that agreement has been reached on 23 of the union's 91 demands.

Although neither side would explain the situation officially, indications late Monday were that the AFM had dropped the demand requiring the producers to pay additional music recording fees when 35mm film is reduced to 16mm for worldwide distribution.

When questioned, participants in the discussions from both sides indicated that it was not the intention that producers should be forced to pay a second recording fee when films which they produced in 35mm were reduced to 16mm for commercial use, the explanation being that it is the AFM's intention that library sound tracks should not be used in making 16mm film and that when independents make 16mm films they should be required to use AFM recorded music to prevent alleged "bootlegging" of music sound tracks.

To Prevent "Farming Out"

Discussion Monday also is understood to have touched upon the proposal that recording musicians employed on minimum guarantees should be utilized only on productions which are wholly-owned by the producer. An AFM spokesman said following the meeeting that this proposal was meant to prevent producers from "farming out musicians," indicating that it might not affect the use of studio musicians on a production made on the lot of one of the producers, even though it is one in which the producer only owns a percentage, as in the case of Hal Wallis Productions, which are made on the Paramount lot.

Monday it was revealed also that Joseph Padway, counsel for the American Federation of Labor, was in New York over the weekend from Washington to see Petrillo. Mr. Padway indicated that William Green, AFL president, planned to appeal to President Truman to veto the Lea Bill, which would regulate AFM relations with the broadcasting industry. The President, however, on Tuesday, signed the measure.

Paramount Realigns Home Office Magazine Staff

Realigning the magazine division in the Paramount home office in New York, Al Wilkie, publicity manager, recently announced a number of changes. Aileen Brenon, who has been in charge of all magazine activities, will remain in that post but will also devote her time to national nontheatrical publications. Margaret Fewer Milton has been promoted to control clerk on magazine art placement. Marjorie Kane, formerly with Universal, has joined the department as fan magazine contact. Edith Stone will handle miscellaneous magazines, and Ruth Duthie has been named secretary to Miss Brenon.

Associates Name McFadden

J. J. McFadden, of RKO's sales department in Philadelphia, has been named president of Motion Picture Associates there, to fill the unexpired term of William Humphries, who resigned recently to take over an upstate theatre.

Hollywood Offers Wage Increase Of 10 Per Cent

The major studios announced in Hollywood Tuesday they had offered to increase the hourly rates of 17,000 daily employees by 18½ cents an hour, or 10 per cent above the present rates, whichever is greater.

"This offer conforms to the national wage policy established by the Administration in Washington and will maintain wage standards in the motion picture industry well above those of any other major industry," the announcement said.

Eric A. Johnson and Byron Price, president and vice-president, respectively, of the Motion Picture Association, were in New York Wednesday to confer with the MPAA board of directors on the labor situation after meeting on the west coast with Harvey Brown, head of the International Machinists union.

The situation was tense. Not only were the machinists threatening a walkout, but the painters, set decorators, story analysts, carpenters and electricians were threatening to strike. All are members of the Conference of Studio Unions.

At midweek Herbert K. Sorrell, president of the C. S. U., said that a strike might be called within 48 hours, depending upon a reply received from Mr. Johnston. Mr. Sorrell said the producers were threatening to set up an open shop in the industry.

The machinists at present are causing the majority of the headaches. The trouble began when the International Association of Machinists withdrew from the American Federation of Labor. The AFL countered this action by granting a federal charter to machinists employed at the studios. The non-AFL union promptly tried to regain control over the studio machinists and Mr. Sorrell backed this union by demanding a closed shop for the International Machinists and by demanding that the newly-chartered AFL group be ousted.

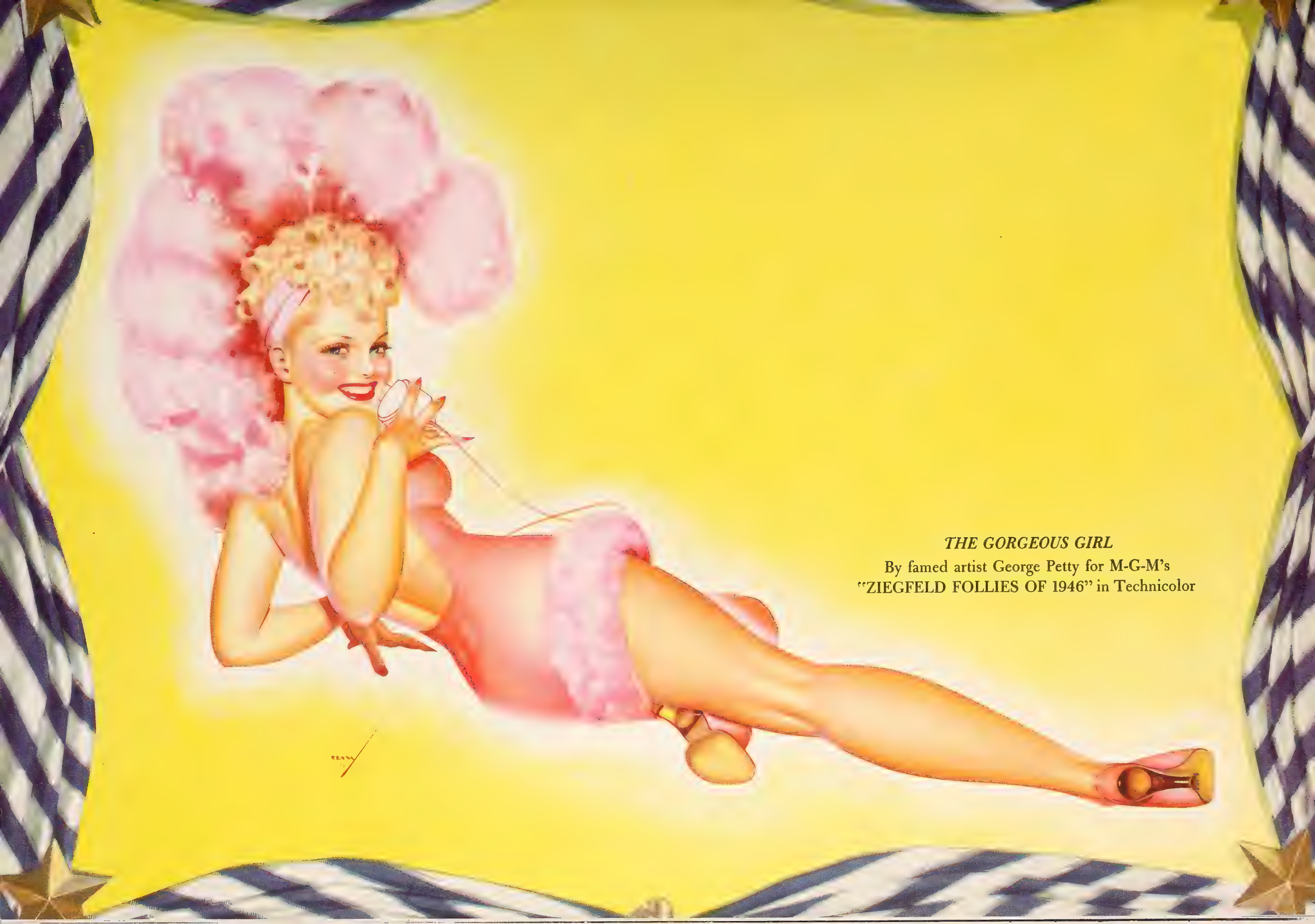
Mr. Johnston has conferred with William Green, president of AFL, and Mr. Brown about a possible merger of the two groups.

New Firm Organized

John Jenkins and O. K. Bourgeois of the Jay-Bee Film Exchange in Atlanta, Ga., have become partners in business with W. M. Richardson of the Astor Pictures Company of Georgia and will operate under the name of Astor Pictures Company of Georgia.

Bader to Complete Book

David A. Bader, editor of *The 16mm Reporter,* resigned Monday in New York to complete work on his book "The Documentary Film in War and Peace," to which he has devoted over a year in research. Mr. Bader plans a trip to California sometime this month and upon his return will go to Cape Ann to complete the work.

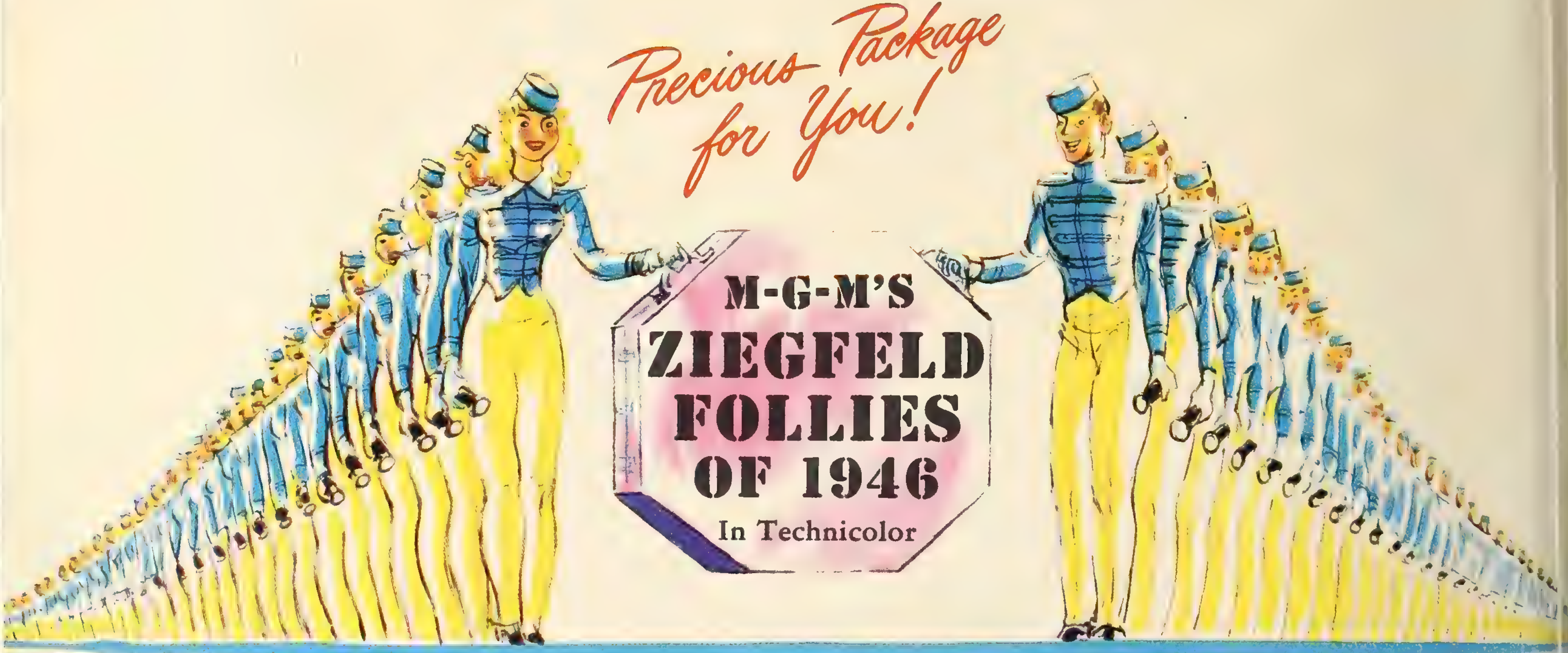


THE GORGEOUS GIRL
By famed artist George Petty for M-G-M's
"ZIEGFELD FOLLIES OF 1946" in Technicolor

M-G-M's BIG ONES MAKE OUR INDUSTRY GREAT!

Again M-G-M does it. A magic thrill to lift the film business into new prominence. The house that plays this wondrous show attains new stature! A fortune in spectacle and star talent in the greatest entertainment since movies began.

★



Starring

FRED ASTAIRE · LUCILLE BALL
LUCILLE BREMER · FANNY BRICE
JUDY GARLAND · KATHRYN GRAYSON
LENA HORNE · GENE KELLY
JAMES MELTON · VICTOR MOORE
RED SKELTON · ESTHER WILLIAMS
and
WILLIAM POWELL
with
EDWARD ARNOLD · MARION BELL · BUNIN'S PUPPETS
CYD CHARISSE · HUME CRONYN · WILLIAM FRAWLEY
ROBERT LEWIS · VIRGINIA O'BRIEN · KEENAN WYNN

Directed by VICENTE MINNELLI · Produced by ARTHUR FREED

A Metro-Goldwyn-Mayer Picture

Pledge Million To Jewish Drive For Industry

Fifty leaders in the entertainment industry met at the Hotel Astor, New York Monday and set a quota of $1,000,000 as their share in the city-wide United Jewish Appeal quota of $35,000,000. Billy Rose, chairman of the amusements division, presided.

Conditions in the displaced persons' camps and elsewhere in Europe were described by Edward M. M. Warburg, and Mr. Rose pointed out that all sections of the entertainment world would be "organized as never before in order to raise money as never before."

Among the heads of various divisions already named are: Ed Sullivan, night clubs; Sigmund Romberg, Jack Robbins, song writers; Emil Friedlander, costumers and stage designers; William Feinberg, orchestra leaders; Abe Krakower, ticket agencies.

Highlighting the drive will be a dinner at Sherry's, New York, April 30, at which Eleanor Roosevelt and Robert Sherwood will speak.

Assisting Mr. Rose in the campaign are his co-chairmen, Barney Balaban, Jack Cohn and Albert Warner.

Among those present at the luncheon Monday were: Jack Alicoate, Mr. Balaban, Sam Berns, Jesse Block, Max Blackman, Harry Brandt, William Brandt, Leo Brecher, Jules Brulatour, Max A. Cohen, Jack Cohn, Sam Dembow, Carl Erbe, S. H. Fabian, Mr. Feinberg, Leopold Friedman, Louis Frisch, Emil Friedlander, W. J. German, Leonard Goldenson, Irving H. Greenfield, Arthur Israel, Red Kann, Jesse Kaye, Malcolm Kingsberg, William Klein, Bert Lebhar, S. Machnovich, Arthur L. Mayer, William Melniker, B. S. Moss, Louis Nizer, Lou Novins, Louis Phillips, Harold Rinzler, Jack Robbins, Harold Rodner, Billy Rose, Alfred Schwalberg, Abe Schneider, Samuel Schneider, Fred Schwartz, Max Seligman, Sam Shain, Nate Spingold, Mr. Warner and David Weinstock.

Shift Sound City Board As Korda Takes Control

London Bureau

The board of Sound City, Ltd., has been reorganized since a controlling interest has been acquired by British Lion Film Corporation. Members of the new board are: Hugh Quennell, Arthur W. Jarratt, Harold Boxall and Sir David Cunynghame. Mr. Quennell, who has acted for some time as Sir Alexander Korda's attorney, became chairman of British Lion when Sir Alexander bought control of that company. Mr. Boxall and Mr. Cunynghame were associates of Sir Alexander when the latter operated with MGM British. Mr. Jarratt, formerly booking-manager of the A. B. C. Circuit, became managing director of British Lion when Sir Alexander obtained control.

Industry Swings Into Action On Cancer Drive Next Week

Sunday the industry begins its final audience collection drive for 1946—a drive in behalf of the American Cancer Society, which seeks to collect $12,000,000 for the study and control of cancer.

During Easter week, from Sunday, April 21, through Sunday, April 28, the nation's exhibitors have pledged to "Collect to Cure Cancer". In addition to the thousands of exhibitors already pledged, it was reported this week that 400 exhibitors in the California area, 500 theatres in Michigan and 1,000 theatres out of a possible 1,100 in the New York metropolitan area have pledged to run the special Spencer Tracy appeal trailer and to follow that showing with audience collections. At midweek National Screen Service reported trailers had been sent to 13,000 theatres pledged to support the cancer drive.

The industry's interest in and close connection with the drive is shown by the fact that Eric Johnston, president of the Motion Picture Association of America, is serving as National Campaign Chairman for the entire cancer drive.

Two coast-to-coast programs in behalf of the cancer campaign were broadcast last week. The half-hour "Truth or Consequences" program on Saturday, April 13, and the special hour-long Carnegie Hall program broadcast last Friday were both devoted to the cause.

During the week other organizations joined the industry in support of the drive. William A. Patterson, president of the United Air Lines, was appointed chairman of the Aviation Committee of the Cancer Society, and William Green, president of the American Federation of Labor, has assured cancer officials that his whole organization is wholeheartedly back of the drive.

Rank's Associates Clash Over Production Policy

London Bureau

Differences between J. Arthur Rank and Filippo Del Guidice, managing director of Two Cities Films, threatened to come to the surface at a conference which was scheduled for Monday, with Mr. Del Guidice complaining of interference in his production plans by John Davis, chief of Mr. Rank's theatre department.

Mr. De Guidice claims it to be of paramount importance that Mr. Rank produce not only box office films but also prestige pictures capable of establishing a reputation in America, whereas Mr. Davis demands profit from all productions.

A clash of the conflicting views has occurred over Mr. Del Guidice's plan to engage Emlyn Williams, actor-author, as an actor-producer. Mr. Davis asserts that Mr. Williams has no draw at the box office. He also insists upon abandonment of several of Mr. Del Guidice's large scale productions, including Anatole de Grunwald's "Dandy."

Presumably as an outgrowth of the disagreement, Mr. Del Guidice has had tentative talks with Spyros P. Skouras, president of 20th Century-Fox, apparently with a view to joining that company, but Mr. Rank still hopes to retain his services.

To Operate in Missouri

The Frisina Amusement Company, Springfield, Ill., has been authorized to operate in Missouri with H. A. Scheideker, Hannibal, Mo., as its principal Missouri agent. The company recently purchased the Orpheum and Star theatres in Hannibal from the Price Amusement Company.

Newsreel Topic Of SMPE Group

"The Newsreel—Its Production and Significance" was the subject of discussion at a meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers at the Fox Movietone studios in New York Wednesday night.

Dan Doherty, Movietone assignment editor, and principal speaker of the evening, outlined the importance of selecting the pertinent and important subjects for incorporation in each edition's 1,800 feet of film. Concerning the future of television in relation to the newsreels, Mr. Doherty said: "We believe television to be our oyster—that is editorially—we have developed the technique of covering news for motion and sound, and whether that picture goes on a theatre screen or a television receiving set, we know how to get it there with the greatest efficiency."

Following Mr. Doherty, Harry Lawrenson, foreign editor of Movietone, discussed foreign distribution of the newsreel and the world audience it reaches. Other speakers included Walter McInnis, cameraman, who spoke on the progress of newsreel photography; Warren M. McGrath, sound engineer; Vyvyan Donner, fashion editor; Jack Gordon, unit director, and Bert Holst, librarian.

Columbia Votes Dividend

Columbia Pictures Corporation has declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable May 15, 1946, to stockholders of record, May 1, 1946.

War Department Controls Films in Occupied Zones

The War Department's Education and Information Bureau will assume complete control of all phases of the industry in the American-occupied territories July 1, it was reported last week by Albert Hemsing, with the New York office of the Office of International Information and Cultural Cooperation.

This would mean that the Department's bureau would control German production for German distribution—and German production unofficially has been reported resumed in Austria—and that it would control all other aspects, including exhibition and distribution.

The War Department has a special budget set aside for this job, Mr. Hemsing reported.

After July 1 the OIC will lose much of the authority it has had over film matters in occupied zones since the Office of War Information was disbanded. Previously OIC, and Military Government, had had much to say about what films were to be distributed and how they were to be handled. OIC has, in fact, let contracts to independent producers for certain specified fact films.

The Motion Picture Export Association, which has announced it will operate in Germany, Japan and Korea, will carry out its activities under the control and blessing of the War Department bureau, with the OIC concerning itself only with broad general policies.

The Export Association's representatives in the occupied areas will act as liasion between the industry and War Department and will submit to the Department its list of films for approval. Three pictures already have been selected for release in Germany, it was reported this week.

Goldstein Named Head of New England Circuit

At the annual meeting of the board of directors of Western Massachusetts Theatres, Inc., held in New York Tuesday, Samuel Goldstein was elected president and general manager. Harry V. Smith was elected vice-president and will continue as supervisory head of all theatre operations. James P. Moriarty was elected to the board of directors, which includes Wallace V. Camp, Mr. Goldstein and Mr. Smith. W. J. Althaus was reelected treasurer and W. E. Kennedy assistant treasurer.

20th-Fox Shifts Alexander

Harry S. Alexander, formerly branch manager of Twentieth Century-Fox's Albany exchange, has been transferred to the home office for special duties, it has been announced by William J. Kupper, general sales manager. Welden Waters, former salesman in the Atlanta exchange, succeeds Mr. Alexander as Albany branch manager.

STARS of TOMORROW

¶ The poll of exhibitors and presentations of their vote for "The Stars of Tomorrow", annually presented in *Motion Picture Herald* and in *Fame*, was initiated by this publication in 1941. The first appearance was in the issue of *The Herald* dated August 9, 1941, and at year's end in *Fame* for 1942.

¶ The Stars of Tomorrow poll has come to national and international fame and wide press attention.

¶ Now an ambitious trade contemporary announces the title and calls it exclusive.

Raftery Urges U.S. Grant Loans

United Artists' revenues from the foreign market, in common with those of other companies, will depend for volume upon this country's granting the loans requested by Great Britain, France and Russia, Edward Raftery, president of United Artists, said in Hollywood last Thursday, prior to his return to New York.

Although conditions affecting distribution of American films in Holland, Norway and Italy have undergone improvements, Mr. Raftery said, France, the Balkans and all-Russian-occupied areas still are closed to American product.

"As long as Europeans have no money with which to buy our product," he added, "I don't see how we can expect to get any revenues from them." On the contrary domestic revenues will be enriched by the opening of new channels through 16mm prints of U. S. films as soon as the required equipment can be obtained, Mr. Raftery said, with product going then into small towns and hamlets which do not have theatres.

Small communities capable of supporting a single theatre from 100 to 250 seats will be opened, he said, and will be serviced with 16mm prints by UA exchanges in the same manner and under the same general terms and release dates as larger communities. The rentals charged will be moderate, Mr. Raftery added.

Variety Club Convention Delegates Announced

The first list of delegates who have registered to attend the 10th Annual Convention of the Variety Clubs of America at the Hotel Astor, New York, May 15-18, has been announced by R. J. O'Donnell and John H. Harris, national chief barker and Big Boss, respectively. Delegates from 23 cities have registered to date. Arrangements for the annual Humanitarian Award Dinner were set in motion this week by S. H. Fabian and the members of his banquet committee.

British Industry Acts to Meet Impact of 16mm

by PETER BURNUP

in London

Renters and exhibitors at length have met formally to discuss the impact of the 16mm entertainment film. The meeting was attended by J. Arthur Rank, who has considerable interest in the production of substandard films, at the invitation of both parties. Secretaries of the two bodies—Frank Hill of Kinematograph Renters' Society and W. R. Fuller of Cinematograph Exhibitors' Association—have been instructed to draw up a comprehensive report on the subject which will form the basis of more detailed discussions.

Application Made

Meanwhile the matter has been brought to a head in an application made to the CEA's Birmingham branch by what is said to be "a firm of substantial sub-standard operators" for membership in the Association.

By and large, exhibitors hitherto have regarded 16mm operation as a menace to their business and frequently have expressed themselves as prepared to fight. Wiser counsels now, however, are being heeded.

Henry Simpson, past CEA president and widely regarded as one of the industry's most responsible statesmen, has offered a resolution urging the Association to press for speedy Governmental control of 16mm operation, else, declares the ex-president, "we shall all be swamped by the thing."

The Board of Trade is collecting evidence of the 16mm shows already in operation and of those planned for the future. Officials concede that the governing Act of Parliament—the Cinematograph Films Act of 1909—is inoperative in the case of sub-standard film. They believe, however, that the Quota Act of 1938 can be interpreted as bringing 16mm within its scope.

New Regulations Probable

Certain it is, whatever the present decision, that the legislation which becomes necessary in 1949 in continuance of the existing Quota Act will include express regulation of 16mm exhibition.

Renters are well aware of the necessity of such formal regulation, foreseeing the perils of the new operators carrying on a system of indiscriminate bartering without established trade practices.

Martin Ross Forms Company

Martin Ross, for the past 10 years associated with Films Incorporated as a sales executive, has formed his own company for the production and distribution of 16mm and 8mm sound and silent short sbjects. The company will operate under the name of Film Highlights, Inc., and will be located in New York.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING					
		(B) TWO SMART PEOPLE (C) BOYS' RANCH		BLUE SIERRA		LITTLE MISTER JIM	
ALBANY	20th-Fox Screen Room 1052 Broadway	MON. 4/29	8 P.M.	MON. 5/6	8 P.M.	MON. 6/10	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	MON. 4/29	10 A.M.	MON. 5/6	10:30 A.M.	MON. 6/10	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	MON. 4/29	10 A.M. Also 2:15 P.M.	MON. 5/6	10 A.M. Also 2:15 P.M.	MON. 6/10	10:30 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	MON. 4/29	2 P.M.	MON. 5/6	2:30 P.M.	MON. 6/10	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	MON. 4/29	7 P.M.	MON. 5/6	8 P.M.	MON. 6/10	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M.
DALLAS	20th-Fox Screen Room 1801 Wood Street	MON. 4/29	(C) 10:30 A.M. (B) 2:30 P.M.	MON. 5/6	2:30 P.M.	MON. 6/10	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	MON. 4/29	2 P.M.	MON. 5/6	2:30 P.M.	MON. 6/10	2:30 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	MON. 4/29	1 P.M.	MON. 5/6	2 P.M.	MON. 6/10	2 P.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	WED. 5/1	1 P.M.	MON. 5/6	2 P.M.	MON. 6/10	2 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	MON. 4/29	1 P.M.	MON. 5/6	2 P.M.	MON. 6/10	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	MON. 4/29	1:30 P.M.	MON. 5/6	2:30 P.M.	MON. 6/10	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M
NEW YORK } NEW JERSEY }	M-G-M Screen Room 630 Ninth Avenue	MON. 4/29	9:30 A.M. Also 1:30 P.M.	MON. 5/6	9:30 A.M. Also 1:30 P.M.	MON. 6/10	10:30 A.M Also 2:30 P.M
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	MON. 4/29	(B) 10 A.M. (C) 1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
OMAHA	20th-Fox Screen Room 1502 Davenport	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	MON. 4/29	(B) 11 A.M. (C) 2 P.M.	MON. 5/6	11 A.M.	MON. 6/10	11 A.M
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	2 P.M
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M

"TWO SMART PEOPLE"—*Lucille Ball, John Hodiak, Lloyd Nolan* • "BOYS' RANCH"—*Jackie "Butch" Jenkins, James Craig, Skippy Homeier, Dorothy Patric*
"LITTLE MISTER JIM"—*Jackie "Butch" Jenkins, James Craig, Frances Gifford* • "BLUE SIERRA"—*Lassie, Elizabeth Taylor, Frank Morgan, Tom Drake*

FBI Arrests 9; Charge Illegal 16mm Film Sale

With the arrest of nine men Friday and Saturday in New York, the Federal Bureau of Investigation announced the smashing of a 16mm distribution organization which allegedly had acquired Army and Navy gift films and was charged with selling and renting them for private exhibition.

The men under arrest, according to H. E. Conroy, special agent in charge of the New York FBI division, are: Joseph Bitto, proprietor of Better Films, Brooklyn; Mortimer Van Brink, manager of the International Camera Exchange, Manhattan; Melvin Baker, amateur photographer, Brooklyn; Arthur Schwartz, photographic supply dealer, Bronx; Robert Goldstein, proprietor of This Shop Motion Picture Service, Astoria, and Nicholas Peruso, George Sinis Galli, Milton Cohen and Frank Tiriolo. The last four men and Goldstein until recently were civilian employees of the U. S. Army Signal Corps Photographic Center in Long Island City.

Edward Sargoy and Joseph Stein of Copyright Protection Bureau and Eric Haight of Films, Inc., worked with the FBI on the investigation.

Among the films which, it was charged, were illegally exhibited and sold were: "Song of Bernadette," "Beautiful but Broke," "Cinderella Jones," "Bridge of San Luis Rey," "Seven Days Ashore," "Tahiti Nights," "National Barn Dance" "The Falcon in Mexico," "Blonde Trouble," and others.

The films were rented for from $5 to $15 per showing and sold from $100 to $125 per production, FBI agents said. The bureau also said they had found containers bearing identifying marks of the United States Army.

Van Brink, released in the custody of his attorney, and Schwartz, released on $1,000 bail, were arraigned in the Southern District Court in New York. The seven other members of the ring were arraigned in the Eastern District Court and released on $500 bail each.

Five Managers Return To Reade Theatres

Five managers of Walter Reade theatres were welcomed back to the circuit last week as managers and assistants met in New York for their first convention since Capt. Walter Reade, Jr., in charge of the company, returned from service. The managers were Leroy Wainwright, Lyric, Asbury Park; Guy W. Hevia, Community, Morristown; John J. Gutteridge, Paramount, Plainfield; Leroy Blumenheim, Paramount, Long Branch, and James Mullen, Strand, Red Bank, all in New Jersey. Group insurance and a hospitalization plan for employees of the circuit and their families soon will be put into effect.

Managers Guild Asks Aid Of Johnston in RKO Fight

The Motion Picture Theatre Operating Managers and Assistant Managers Guild, currently involved in wage disputes with RKO Theatres, operating 41 theatres in New York, has wired Eric A. Johnston, president of the Motion Picture Association, calling upon him "to back up his own report proposing arbitration of mediation in labor disputes. The Guild charges that the refusal of RKO to submit firings to arbitration was forcing the union into a strike position. In the telegram, George Dunn, chairman of the Guild, asserted that the union had made many concessions in its attempt to preserve harmony, but that it could not yield on the question of arbitrary dismissals.

Jackson Park Gets Product

The Jackson Park theatre in Chicago is now receiving "C week" pictures "without prejudice toward their rights," according to the theatre's attorney, Thomas C. McConnell.

Several attorneys for the defendants have asked Mr. McConnell to work out a new clearance system, which he refused to do because it "might defeat my cause by going on their side."

Mr. McConnell said he wanted to break up the present "system" and allow the little man who has the capacity, equipment and money to have an equal right to buy any picture. According to Mr. McConnell if the distributors work together in changing the present system, they are again operating outside the law.

At the same time it was announced that the Jackson Park theatre owners and Mr. McConnell would benefit by nearly a year's interest on the $390,000 award in the action. The interest, five per cent, runs from July 27, 1942, to May 8, this year.

William Kruse Suggests New 16mm Organization

A joint meeting of educational, community, business, theatre and film interests to form one over-all organization for the common good of the 16mm industry, was suggested by William F. Kruse, film division manager for Bell & Howell, in Chicago last Wednesday. Mr. Kruse made his suggestion in welcoming the praise for 16mm films in the Motion Picture Association of America's annual report.

BBC Television Service Will Resume June 7

Resumption of the British Broadcasting Corporation television service has been delayed until June 7, eve of London's victory parade. Thereafter television broadcasts will be made daily from 3 to 4:30 P. M. and from 8:30 to 10.

New York Moves To Enforce Rule On Child Patrons

Benjamin Fielding, Commissioner of Licenses of New York, announced last Wednesday his department had found 147 violations in 86 theatres charged with improper supervision of childrens' admissions.

The violations, the commissioner said, included blocked fire exits, no matrons on duty, unsanitary conditions, unaccompanied children, and adults in the children's section. As a result, childrens' admission licenses were suspended at one theatre for two days and for one day in 18 other theatres in Manhattan, the Bronx, Brooklyn and Queens. The remaining 67 theatres were warned.

As a result of this action "every one of the 147 violations found by our bureau of inspections has been since removed by the theatre owners involved," Mr. Fielding said.

At the same time the commissioner announced he had completed a study of "the advertising techniques employed by theatres in New York." This week he was to make public his findings on "misrepresentation in the three facets of theatre advertising—exploitation: billboard, marquee and lobby."

In Chicago, meanwhile, most of the 66 theatres doing business without licenses have until May 6 to meet license requirements.

U. S. Replies to Schine Objection

Schine Chain Theatres, Inc., has failed to suggest any alternative plan to accomplish the objectives of restoring and maintaining fair competition between them and others, the Government charged last week in replying to the defendant's objections to the plan for the reorganization of the circuit. The reply was filed in Federal District Court, Buffalo.

The defendants do not propose another form of reorganization than that suggested by the plaintiff, said the reply. "They simply insist that the court declare the most important section of its judgment a nullity."

Schine Chain Theatres earlier filed a notice in the Buffalo Federal District Court that it was appealing from Judge Knight's decision of last November 1, directing the dissolution of the circuit.

The Schine motion contends that Judge Knight erred in deciding it had monopolized the exhibition of motion pictures in violation of the Sherman Anti-Trust Act.

Spanish Film for Harlem

The Spanish version of the two-reel health subject, "Eyes of Tomorrow," produced for the State Department by the Emerson Yorke Studio, New York, has been booked in two theatres in New York's Harlem.

Du Mont Opens New York Studio For Television

Another milestone in television was passed in New York Monday night when the first permanent network, linking New York and Washington by coaxial cable, was set up with the opening of the Du Mont television studios in the John Wanamaker store.

Another television development was the inauguration of the highest transmitter in the world, atop Mt. Wilson last week.

The two-way network which went into operation Monday night was the beginning of a plan which eventually will link Cleveland, Cincinnati and Pittsburgh also, reaching a potential audience of 20 million, it is explained.

Speakers in the New York opening ceremonies were Mayor William O'Dwyer, of New York, Dr. Quo Tai-chi, president of the United Nations Security Council, Governor Walter E. Edge of New Jersey, Grover Whalen and Dr. Allen B. Du Mont.

Senators James M. Meade, Albert Hawkes and Brien McMahon were seen and heard as they spoke from the Mayflower Hotel in Washington.

Entertainment features were included in the ceremonies.

The new studios contain three auditoriums, the largest, seating 700, exceeding in size any other television studio in the world.

The new Mt. Wilson television transmitter has been built and will be operated by Television Productions, Inc., a Paramount subsidiary for its television station W6XYZ, which heretofore has transmitted programs direct from the Paramount studios in Hollywood.

At a record altitude of 6,000 feet, the new transmitter is a link in a projected nationwide network, Klaus Landsberg, west coast director of Television Productions, Inc., announced.

Du Mont Purchases Plant

The Allen B. Du Mont Laboratories, Inc., television equipment manufacturers, has bought the former Doherty Silk Mill plant at Clifton, N. J., from Main Associates, and plans manufacturing activities after September, it has been reported by J. J. Garibaldi Organization, the broker.

Subject to Censorship

Premier Maurice Duplessis of the Quebec Government announced in the legislature there last Wednesday that releases of the National Film Board in the future would be censored by the Quebec Board of Censorship, declaring, "The National Film Board diffuses Communism and is showing films encouraging centralization." Several films produced by the National Film Board from 1939 to 1944 were banned in Quebec because of alleged Communist propaganda.

Unit to Foster Television As Educational Medium

In a move to organize educators into a body to study television and advance its use as an educational medium, Television Broadcasters Association, Inc., has formed an education committee.

Wallace S. Moreland, assistant to the president of Rutgers University, has been named chairman of the committee by J. R. Poppele, TBA president. Other members are Kenneth Bartlett of Syracuse University, Barclay Leathem of Western Reserve University, Edward C. Cole, Yale University, Nathan Rudich, New School, and E. H. Rietzke of the Capitol Radio Engineering Institute.

Object of the committee is to "foster television as an educational medium on all levels," this to be accomplished by "acting as a clearing house for general television information" and by "encouraging the use of television for educational purposes."

Stuckey, Haustein, Bridge In New Paramount Posts

Three promotions from the ranks in the Paramount sales force were announced Wednesday in New York by Charles M. Reagan, vice-president in charge of distribution. The men are Ed Stuckey, Henry Haustein and Tom Bridge. Mr. Stuckey, presently sales manager, has been appointed branch manager at the company's Detroit branch succeeding John Howard who resigned; Mr. Haustein, sales manager at the San Francisco branch, was appointed branch manager for Portland, succeeding James Clark, resigned; and Mr. Bridge, Dallas salesman, was appointed sales manager at the San Francisco branch.

Omaha Wins UA's $100,000 Grad Sears Sales Drive

J. J. Unger, United Artists general sales manager, Monday announced that Omaha had taken top honors among the branches in the company's $100,000 Grad Sears Drive, which started August 4 and ended December 29, 1945. Edward M. Schnitzer, home office executive, was national drive captain during the sales contest. Trailing Omaha in the first 10 were Charlotte, Dallas, Philadelphia, Washington, Boston, Denver, Atlanta, Buffalo, and Los Angeles. District honors were won by the south, with New England finishing second and the central district third.

Miss Plauche to Universal

Lucille F. Plauche, former Latin American publicity director for Monogram International Corporation, this week joined Universal International, in New York, as associate film editor in its publicity department.

Drops Theatre Interest

Martin J. Lewis has announced the disposal of his interest in the Little Carnegie theatre, New York, and his resignation as vice-president of First Run Films, Inc., operators of the house.

$10,000,000 in Building Set for Northwest Area

Conservative estimates on new theatre construction and remodeling of houses in the Pacific Northwest, principally in the key cities of Oregon and Washington, now run well above $10,000,000. While many are still in the blue print stage, and will likely remain so for the next few months, due to building restrictions, others are nearing completion.

Among the theatres scheduled for early opening is the Park Rose, latest in the Art Adamson circuit, in the suburbs of Portland.

Two for Portland Area

Two large metropolitan theatres are announced for the Portland area; the $75,000 drive-in theatre on the new Portland Speedway, to be built by Northwest Sports, Inc., and the other by Evergreen Theatres, which has purchased property in the Hollywood suburbs of Portland. This will be the site of another $100,000 theatre, to be started as soon as materials are available. It will seat 1,500.

E. W. Johnson, who operates the Northwest Motor-In theatre on the Seattle-Tacoma highway, announces plans for a new Aurora Motor-In theatre in Seattle. It will be ultra-modern in design and will accommodate 700 cars.

John Danz, of Sterling Theatres, Seattle, announces that plans are in the blueprint stages for two new houses in the Seattle area, at a total cost of $200,000, and personnel is now being trained for new positions opening up among his 25 operations in Pacific Northwest centers.

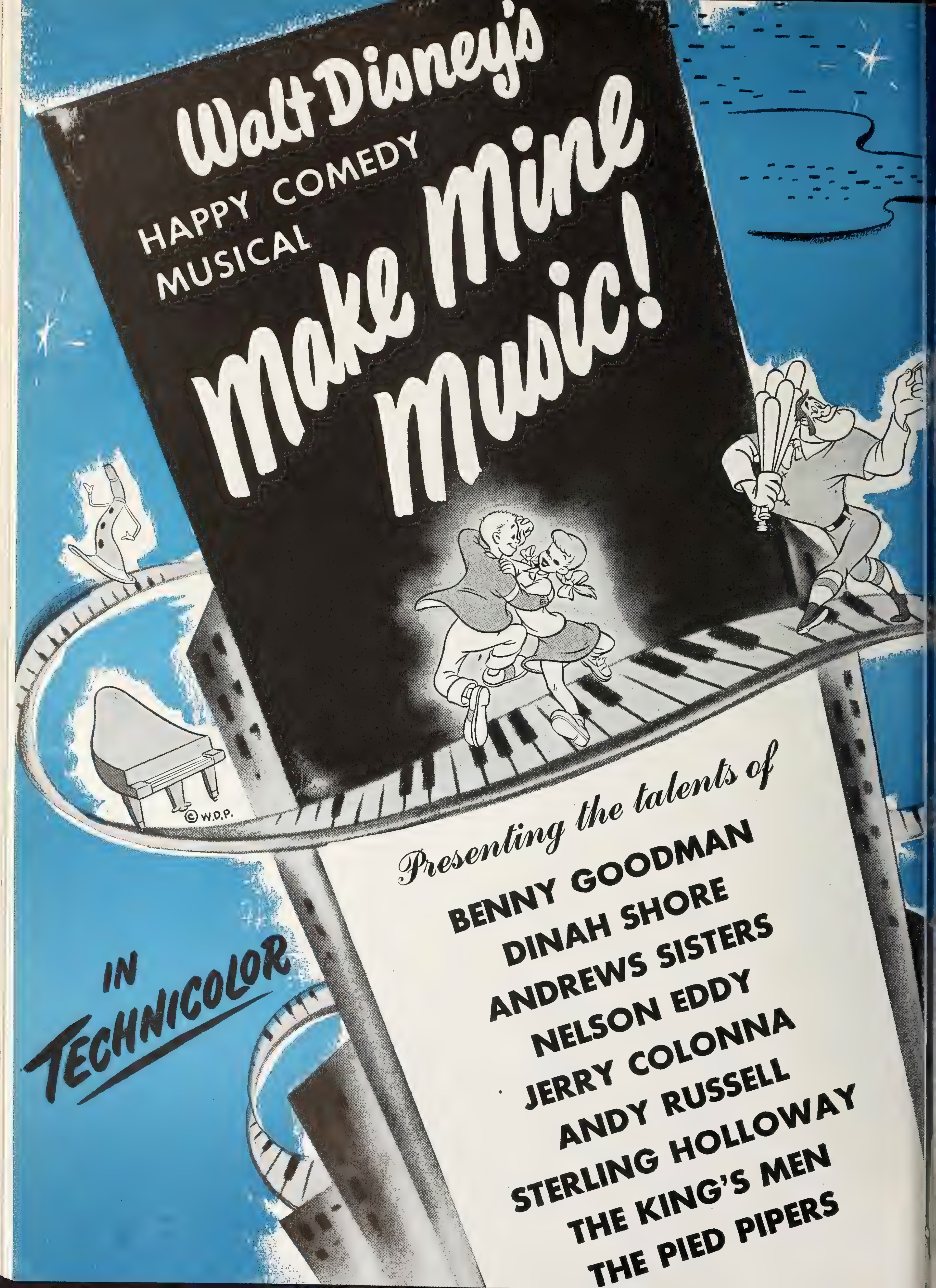
Drive-in for Boise

Roger Mendenhall of the Mermar Theatre Corporatoin of Boise, Ida., announces another drive-in theatre to be built on a 20-acre tract and have a capacity of 500 cars. A $150,000 theatre is planned by Evergreen Theatre Corporation at Olympia, Wash., but exact date of start of construction is at present uncertain. Harold Whitfield will build a $100,000 theatre in downtown Vancouver, Wash., to seat 900. Howard F. Matthews, of Ontario, Ore., has announced plans for a $60,000 theatre at Ontario, Ore. G. M. Wilson has let a contract for remodeling the Rex at Shoshone, Idaho, at a cost of $20,000.

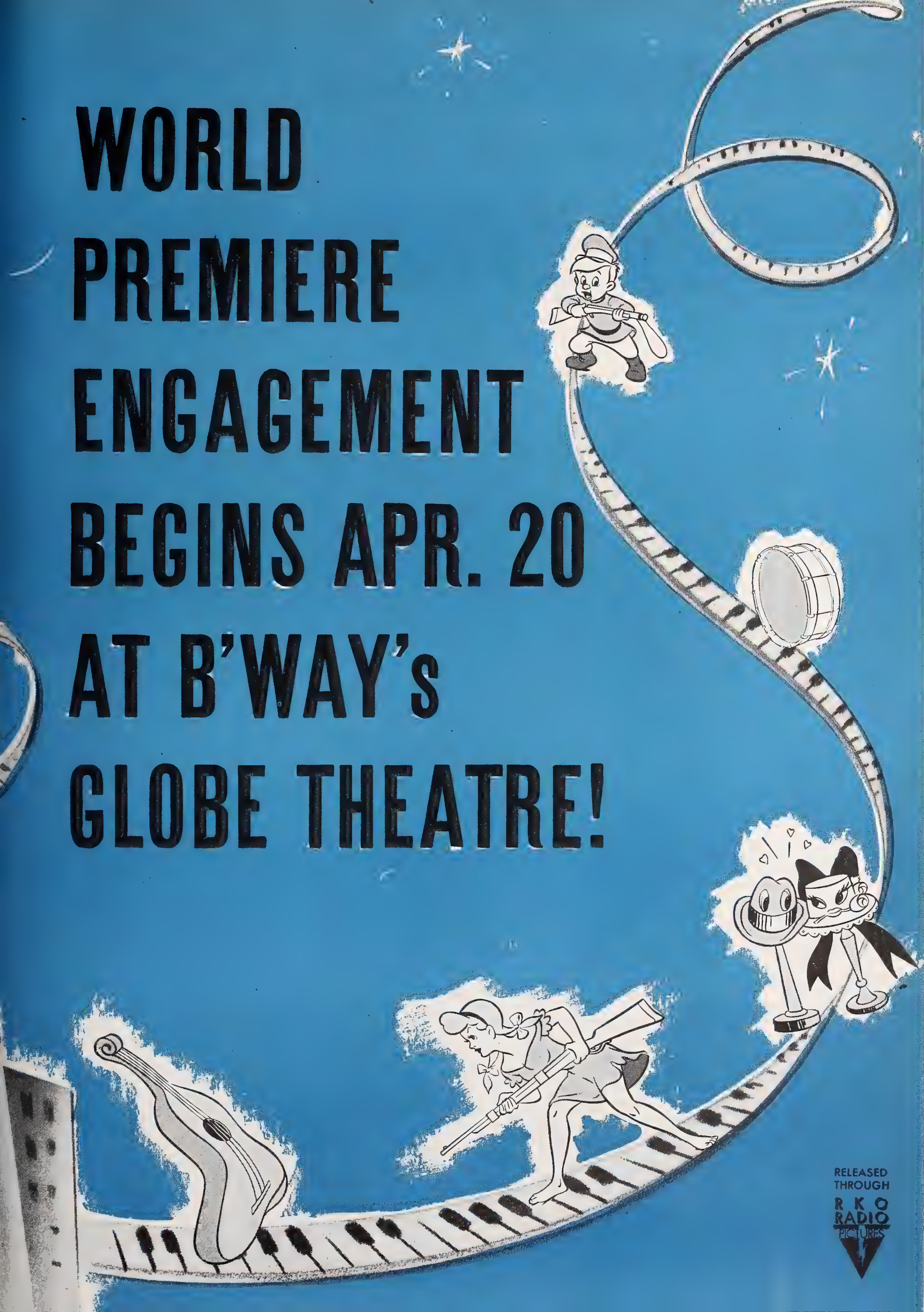
General building in Portland for the month of March registered an all-time high, and incidentally exceeded the $5,000,000 mark for the first time. A total of 594 building permits were issued.

Produce Film for Macy's

The Princeton Film Center, Princeton, N. J., will film a 35mm black and white subject for the R. H. Macy Company, N. Y., to be used for indoctrination of employees.


Walt Disney's
HAPPY COMEDY
MUSICAL
Make Mine
Music!
© W.D.P.
Presenting the talents of
BENNY GOODMAN
DINAH SHORE
ANDREWS SISTERS
NELSON EDDY
JERRY COLONNA
ANDY RUSSELL
STERLING HOLLOWAY
THE KING'S MEN
THE PIED PIPERS
IN
TECHNICOLOR

WORLD PREMIERE ENGAGEMENT BEGINS APR. 20 AT B'WAY's GLOBE THEATRE!



RELEASED THROUGH
RKO RADIO PICTURES

THE *HOLLYWOOD SCENE*

Studio Pace Quickens; 44 Pictures in Work, Including Kaye Film

Hollywood Bureau

Production turned upward last week, as 13 new films went before the cameras, and nine reached cutting stages. At the weekend, the total number of pictures in work was 44, an increase over the previous week's total of 40.

Samuel Goldwyn launched "The Secret Life of Walter Mitty," which he is producing for RKO Radio release. Based on a short story by James Thurber, the picture stars Danny Kaye in the title role, with a supporting cast including Virginia Mayo, Fay Bainter, Boris Karloff, Florence Bates, Ann Rutherford, Thurston Hall and Gordon Jones. Norman Z. McLeod is directing, with Lee Garmes handling the Technicolor cameras.

A second RKO picture to start last week was "The Falcon's Adventure," another in the series of mystery-dramas starring Tom Conway. Also in the cast are Madge Meredith, Ed Brophy, Myrna Dell, Phil Warren and Steve Brodie. William Berke directs; Herman Schlom produces under the executive supervision of Sid Rogell.

20th-Fox Begins Work on Western Starring Fonda

At 20th Century-Fox, work began on a super-Western, "My Darling Clementine," based on the lives and adventures of Wyatt Earp and his deputy, Doc Holliday. Henry Fonda, Linda Darnell, Victor Mature and Walter Brennan head the cast. John Ford is the director; Samuel D. Engel the producer.

Hal Roach launched the first of 12 feature comedies scheduled for 1946-47 release. Titled "Curley," it is being produced in Cinecolor by Robert McGowan, with Bernard Carr directing. Frances Rafferty has the leading feminine role in a cast which includes Larry Olsen and Eilene Janssen.

Comet Productions, the company recently formed by Buddy Rogers and Ralph Cohn, launched its initial venture, "Little Iodine," based on the comic strip by Jimmy Hatlo. Reginald LeBorg is directing a cast composed of Jo Ann Marlowe, Marc Cramer, Eve Whitney, Irene Ryan, Hobert Cavanaugh, Lanny Rees, Leon Belasco, Emory Parnell, Sarah Selby and Jean Tatriquin.

At Republic, producer-director Joseph Kane began work on "The Plainsman and the Lady," a high-budget adventure-romance. William Elliott, who is no longer to be known as "Wild Bill," has the leading male role, with Vera Hruba Ralston playing opposite him. Heading the supporting cast are Joseph Schildkraut, Donald Berry and Andy Clyde.

TRUMAN TO APPEAR IN "JONES" PROLOGUE

President Harry S. Truman has agreed to appear in the prologue to "The Life of John Paul Jones," which Samuel Bronston will produce with the cooperation of the Navy Department, Mr. Bronston announced in Hollywood last week.

Republic Starts Another In "Red Ryder" Series

Republic's second new venture is "Stagecoach to Denver," another in the studio's "Red Ryder" series. Allan Lane has replaced Elliott as "Red Ryder," and others in the cast include Bobby Blake and Martha Wentworth. Sidney Picker produces; R. G. Springsteen directs.

Monogram trained cameras on two: "Jumpin' Joe," and "Trail to Mexico." The latter is a Western with Jimmy Wakley and Lee "Lasses" White heading the cast. Oliver Drake is the producer-director. Lindsley Parsons is producing "Jumpin' Joe"; William Beaudine is directing. Ramsay Ames, Warren Douglas, Joseph O'Gatty and Sailor Vincent top the cast.

PRC launched "Missouri Hayride" and "Secrets of a Sorority Girl." The first is a musical starring Martha O'Driscoll, with John Carradine, Eddie Dean, William Wright and Mabel Todd in supporting roles. Joseph Berne is the producer-director.

"Secrets of a Sorority Girl" is an Alexander-Stern production which Lew Landers is directing. The cast includes Mary Ware, Rick Vallin and Addison Richards.

Universal also trained cameras on two: "Black Angel" and "She Meant No Harm." Tom McKnight and Roy William Neill are co-producers on the former, with Neill handling the directorial reins as well. The cast includes Dan Duryea, June Vincent, Peter Lorre, Constance Dowling, John Ford and Freddie Steele.

Heading the cast of "She Meant No Harm" are Dennis O'Keefe, Helen Walker, Tom Powers, Scotty Beckett and Fuzzy Knight. Marshall Grant is executive producer, with Charles Haas as associate producer. Jack Rawlins directs.

Personnel Intelligence About Hollywood

Sir Alexander Korda has engaged Paulette Goddard to star in the film version of Clemence Dane's novel, "The Babyons," which will be adapted to the screen by Anthony Veiller. The picture will be filmed in England late this summer. . . . MGM plans to resume the popular "Thin Man" series, which has been discontinued for two years. Myrna Loy and William Powell will co-star in "Song of the Thin Man," which Nat Perrin is set to produce. . . . Director Mitchell Leisen has been signed to a new long term contract by Paramount, with which studio he has been associated since 1933.

John W. Rogers and Arthur Lewis have formed a new producing company to be known as Modern Productions. The company has acquired the screen rights to a psychological melodrama, "Night After Night." . . . Lord Chesterfield's classic "Letters to His Son," will be brought to the screen by Enterprise Productions. . . . Paulette Goddard has been selected to co-star with Gary Cooper in "Unconquered," which Cecil B. DeMille will produce for Paramount.

Edward G. Robinson will be starred by Sol Lesser in "The Red House," film adaptation of the book by George A. Chamberlain. This will be the initial production venture of the recently-formed Screen Productions. Delmer Daves will direct. . . . Ivan Kiarov, dancer who scored in the stage success, "Oklahoma," has been signed to a long term contract by Vanguard Films. . . . Hal Wallis has purchased the screen rights to Joseph Shearing's latest novel, "For Her to See." No production details have been arranged on the film as yet.

Robert Young to Star in "They Won't Believe Me"

Robert Young is to star in "They Won't Believe Me," which Joan Harrison will produce for RKO. . . . June Vincent will co-star with Dan Duryea and Peter Lorre in Universal's "Black Angel," replacing Ava Gardner, who leaves for New York shortly. . . . Paramount has exercised its option on the services of Paul Stewart, director. . . . James Dunn, winner of this year's Academy Award for the best performance by a supporting actor, has been signed by Republic for the leading male role in "That Brennan Girl," which Alfred Santell will produce and direct from an original story by Adela Rogers St. John.

COMPLETED

MGM
Till the Clouds Roll By
Fiesta

MONOGRAM
Bowery Bombshell (formerly "Hot Money")

PRC
Queen of Burlesque

RKO RADIO
Dick Tracy versus Cueball

REPUBLIC
Rendezvous with Annie

20TH CENTURY-FOX
Margie

UNIVERSAL
Claude's Wife
Lover Come Back

STARTED

MONOGRAM
Jumpin' Joe
Trail to Mexico

PRC
Secrets of a Sorority Girl
Missouri Hayride

RKO RADIO
Falcon's Adventure
Secret Life of Walter Mitty (Goldwyn)

REPUBLIC
Plainsman and the Lady
Stagecoach to Denver

20TH CENTURY-FOX
My Darling Clementine

UNITED ARTISTS
Little Iodine

UNIVERSAL
Black Angel
She Meant No Harm

INDEPENDENT
Curley (Hal Roach)

SHOOTING

COLUMBIA
Down to Earth
The Coffin
Blondie Knows Best
The Great Highway

MGM
Woman of My Own
Tenth Avenue Angel
My Brother Who Talked to Horses
Undercurrent

PARAMOUNT
Where There's Life
Welcome Stranger
Perils of Pauline
Suddenly It's Spring

RKO RADIO
Honeymoon
Sinbad the Sailor
What Nancy Wanted

REPUBLIC
Under Nevada Skies
Earl Carroll Sketchbook

20TH CENTURY-FOX
Razor's Edge
Forever Amber
Home Sweet Homicide
Claudia and David

UNITED ARTISTS
Short, Happy Life of Francis Macomber (Bogeaus - Robinson)
Bachelor's Daughters (Stone)

UNIVERSAL
Ghost Steps Out
The Runaround

WARNERS
Stallion Road
Cloak and Dagger
Cheyenne
A Very Rich Man
The Sentence
Humoresque

Showman Makes 'Em for Showmen

Any exhibitor who hasn't at some time or another thought to himself or declared aloud that he could make better product than he gets, if he had a chance, is a different type of showman than William B. David, an exhibitor who both thought and declared as much and is having his chance right now. Vice-president and production chief of Golden Gate Pictures, as well as vice-president of Screen Guild Productions, the exhibitor-owned company that will distribute them, youngish, confident Mr. David tells his story quietly across a Brown Derby table between a morning and afternoon of cutting room toil on "Scared to Death," a Bela Lugosi number he's just finished shooting in Cinecolor.

"I came down here expecting to take it a little easier," he says, referring to the matter of having turned over to subordinates for a while the management of his 16 theatres in northern California, "and I'm finding out what work really is." During the war he maintained and booked for 38 theatres in all. "It's quite a change, coming out of work that consists of dealing with tangible properties along established business lines and getting into the handling of personalities, talents and temperaments. In exhibition you've got permanent employees, who feel responsibility to your organization.

Is Not Dismayed

Producer David is not dismayed, however, and after two months in charge of a production schedule which calls for 12 pictures within 12 months he's still dedicated to the policy which brought him from the box office front to the point of product origin. He used to wonder, during his 15 years of theatre operation, why Hollywood turned out so many pictures that were good enough in their way but offered showmen nothing whatever in the way of sales angles. "We don't intend to revolutionize the industry," he says, "but we do intend to make pictures a showman can get his teeth into. We have no idea of making a lot of little pictures to be pushed at exhibitors to make them buy four of five big ones. We intend to make action pictures, 60 to 70 minutes in length, that an exhibitor can sell to his public on their own." The original name of Golden Gate Pictures was Action Pictures, the trademark under which "Wildfire," the first David production, was presented.

Golden Gate is committed at this time to supply to Screen Guild Productions only the 12 pictures per year which Mr. David will produce personally. Later other production units may be added, although not more than 24 pictures annually are contemplated at most. They will be, like the David productions, pictures conceived, planned and produced for the showman who wants product he can advertise to his patrons in terms that will bring them into the theatre. Mr. David was that kind of a showman, and he believes he can give that kind of showmen the kind of product he couldn't find enough of when he wanted and needed it for his theatres.

FOR HIS BOND SALES, which now total more than $12,000,000, Emil Epstein, left, of the Universal studio transportation department, receives a special Treasury award in Hollywood from William A. Ring of the Treasury Department.

Paramount Innovation Saves Shooting Time

Scientific progress within the industry has been accompanied by an increasing complexity of equipment and cumbersomeness of operation. But Paramount's new dial-controlled step-by-step sound channel lineup and test circuit, for which Loren L. Ryder, head of the studio's sound department, and Dr. Charles R. Daily, of the engineering department, received an Academy Award for scientific and technical achievement, for the first time provides a simplified system of lineup, testing and trouble shooting. It is estimated that a saving of 20 minutes' shooting time per day is effected.

19 Authors Subsidized By 20th Century-Fox

Nineteen authors have been subsidized in the writing of their books by fellowships and advance payments from Twentieth Century-Fox. Four of the books were purchased by the company for production. These include "Dragonwyck" and "Centennial Summer," both to be released soon, and "Victor Hugo" and "Any Number Can Play," which have been assigned to producers. 20-Fox has paid advances on 10 other novels not yet completed.

MGM, Atlantic Monthly Announce Story Prizes

Metro-Goldwyn-Mayer and the *Atlantic Monthly* have jointly announced that during the next two years prizes will be awarded to stories accepted as "Atlantic Firsts." MGM will have the option on such stories published and if they have film possibilities will buy them for $5,000. "Firsts" may run between 2,000 and 20,000 words. Prizes of $1,500 and $750 will be offered.

Sack Acquires Three

Sack Amusement Enterprises, Dallas, has acquired negatives and all rights to "Harlem on Parade," "We've Come a Long, Long Way" and "Boogie Woogie Dream."

World Premiere

SAMUEL GOLDWYN presents

DANNY KAYE

in

The Kid from Brooklyn

IN TECHNICOLOR

with

VIRGINIA MAYO • VERA-ELLEN • THE GOLDWYN GIRS

WALTER ABEL • EVE ARDEN • STEVE COCHRAN

FAY BAINTER • LIONEL STANDER

Directed by NORMAN Z. McLEOD

Adapted by DON HARTMAN and MELVILLE SHAVELSON
From a Screenplay by GROVER JONES, FRANK BUTLER and RICHARD CONNELL
Based on a Play by LYNN ROOT and HARRY CLORK

ASTOR, N.Y. APRIL 18th

"The Samuel Goldwyn-Danny Kaye combination has outdone itself . . . Looks certain to bring in top grosses wherever played."
—*Variety*

"Loaded with pay-off ingredients for a luxury-hungry public and for laugh-hungry audiences."
—*M. P. Daily*

"Danny Kaye is better than twice before . . . A money-maker of girth and proportion."
—*M. P. Herald*

"Samuel Goldwyn has rung the bell again . . . A whiz of a show for any theatre anywhere."
—*Showmen's Trade Review*

"First rate entertainment of top B.O. calibre . . . Danny Kaye again a wow."
—*Film Daily*

"Solid fun . . . geared for high box-office returns . . . lavish production."
—*Daily Variety*

"Hilarious Kaye vehicle will prove very popular."
—*The Exhibitor*

"Sure to do capacity business in all playdates."
—*Boxoffice*

"Call out the auditors and total up another bonanza."
—*The Independent*

and

WALTER WINCHELL *says:* "Danny Kaye is at his funniest in 'The Kid From Brooklyn'."

LOUELLA O. PARSONS *says:* "I never in my life enjoyed a picture more . . . How much funnier can a picture get?"

JIMMIE FIDLER *says:* "For a fun festival, take the family to see 'The Kid From Brooklyn'."

RELEASED
THROUGH
RKO
RADIO
PICTURES

Czechs Sponsor Prague Exhibit Of French Films

by J. B. KANTUREK
in Prague

The Czechoslovak Ministry of Information, in cooperation with the Prague Cinematographique Section of the French Ministry of Information, sponsored a festival of French motion pictures which began March 20 and continued to April 5.

French directors and technicians are visiting the country in connection with the festival and are lecturing on various subjects connecting the motion picture with the other arts. The guests include officials of the French Government.

It is hoped that this festival will strengthen the cultural links between France and Czechoslovakia.

▽

During the first week of March the usual Czech weekly newsreel could not be distributed because no positive stock was available. It is hoped that the Russians will help out again by offering the Czechs some captured German stock. The Czech film monopoly is unable to buy the offered Canadian and American stock because the Czechoslovak National Bank cannot pay in dollars.

▽

Recent visitors in Prague have included Piu Mironescu, actor-manager of the Central theatre in Bucharest, who is discussing a joint Czech-Rumanian production of a film dealing with the common fight of the Rumanian Army and the Czech partisans, and Anthony Asquith, the English director, who brought with him his "The Way to the Stars."

▽

The biggest current box office hits in Prague are the British productions, "The Goose Steps Out," in its thirteenth week, and "The Man in Gray," in its eleventh week.

Bureau of Mines Films Shown to 8,000,000

Films produced by the U. S. Bureau of Mines were shown on more than 82,000 occasions to an audience of approximately 8,000,000 during 1945, Dr. R. R. Sayers, director of the bureau, has reported. The Bureau's library of more than 10,000 reels was enlarged last year by the addition of three new pictures, "Tin from Bolivia," "The Story of Copper," and "The Story of Arc Welding."

Incorporate Chicago Unit

The Val-Dale Theatre Corporation, Chicago, has been incorporated by the Secretary of State's office at Springfield, Ill., with 1,000 shares of $1 par value stock. Incorporators are Lazarus Krinsley, Robert B. Moore and James John Gullen.

Brandon Elected Chairman Of 16mm Film Council

Thomas J. Brandon of Brandon Films, Inc., was elected chairman of the recently formed New York Film Council at a luncheon meeting at the Sheraton Hotel held recently. The organization was formed for the development, production and distribution of 16mm films and other audio-visual materials. Others elected were: Willard Van Dyke, Affiliated Film Productions, vice-chairman; Richard Griffith, National Board of Review, executive secretary; Albert Rosenberg, McGraw-Hill, treasurer. Elected to the executive committee were: Bosely Crowther, New York *Times;* Iris Barry, Museum of Modern Art; Louise Condit, Metropolitan Museum of Art; Dr. Eileen Cypher, Museum of Natural History film section; Ella Marquardt, Films, Inc.; Elizabeth Florey, Educational Film Library Association; A. H. O'Connor, Australian Information Service, and Lt. Comm. Orville Gardner, Navy Department film section. Mr. Brandon and Emerson Yorke, of Emerson Yorke Studios, were co-chairmen of the meeting.

Screen Guild Convention Set for May in Chicago

Screen Guild Productions will map plans for the 1946-47 season at the annual convention to be held the first week in May at the Blackstone Hotel, Chicago, Johnny Jones, president, has announced. The convention will be attended by all branch managers, franchise owners and SGP producers. Although the production schedule last year called for a release every eight weeks, the program was held up. Albert Dezel, Detroit franchise owner, has acquired franchises for Cincinnati and Cleveland.

New York Film Theatres Show Safety Subjects

Film theatres throughout New York City will show one minute short subjects during the next three months in a campaign of mass education in safety, it was announced Wednesday by the Greater New York Safety Council, which is distributing the films with the cooperation of the police department. The first of the films, to be shown this month, is "No Slips, No Skids, No Terrors."

Wometco Theatre Circuit To Build in Florida

The Wometco theatre circuit, operating theatres in Miami and Miami Beach, will build two theatres, one in each location, it has been announced. The Beach theatre will have a seating capacity of 2,500. A building permit for $250,000 has been issued for the Miami theatre. The circuit is owned by J. Mitchell Wolfson and Sidney Meyer.

Buys 73rd Theatre

S. J. Gregory, general manager of the Alliance Theatre Corporation, Chicago, has purchased the Paramount theatre, Anderson, Ind. This is the 73rd house for the circuit.

Government to Build $100,000 Studio in Cuba

by CHARLES B. GARRETT
in Havana

The Cuban Government has appropriated $100,000 for the construction of studios. President Grau San Martin has stated that Manuel Alonso, editor of two newsreels, will supervise construction of the plant and manage its activities.

The President will lay the cornerstone for these studios some time in April and it is expected that they will be ready in September.

Mr. Alonso said the studios would be put at the disposal of any Cuban producer at moderate rentals. The studios will include two sound stages, a laboratory, cutting rooms, cafeteria, offices for producers and other facilities.

▽

Committees of both Film Boards, including major American companies and independent distributors, are meeting with heads of the Exhibitors' Union in an effort to reach friendly agreements on such points as the refusal of exhibitors to book 50 per cent pictures and on the matter of who should pay the express charges on pictures.

▽

"Mildred Pierce" is enjoying great popularity here, due, in part, to the announcement that Joan Crawford won an Academy Award for her performance in this picture.

Meanwhile, Paramount plans to release "The Lost Weekend" as soon as possible to capitalize on the awards this picture received.

▽

One of Havana's large radio stations, RHC Cadena Azul, has inaugurated motion picture shows in its largest studio-theatre. It offers vaudeville acts and follows with newsreels and short subjects.

Mestanza Names Three

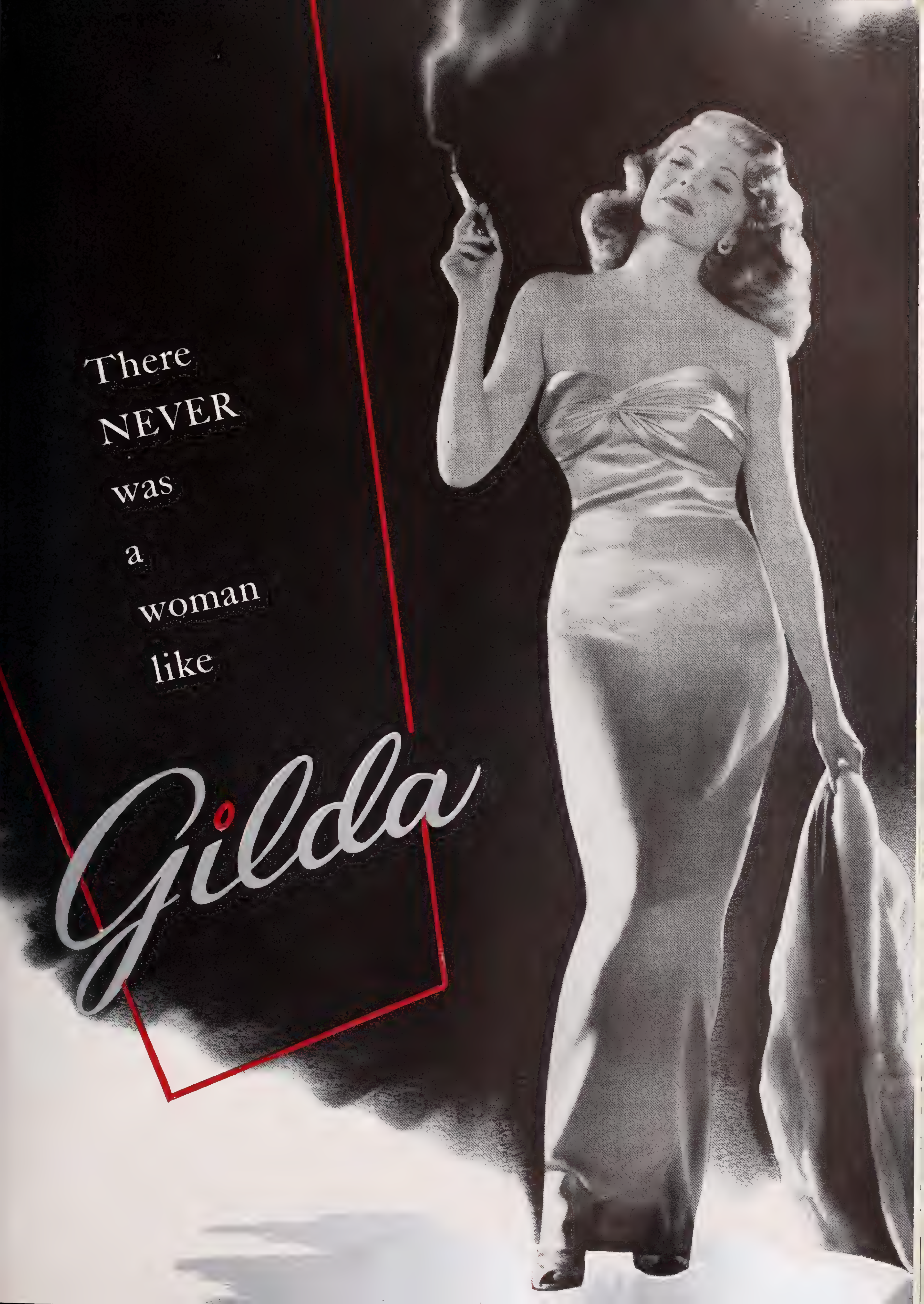
Foreign Screen Corporation has appointed three additional representatives, H. Alban-Mestanza, president, has announced. They are J. Arnaud Maia, Brazil; Jose Villa Barro, Caribbean territory from Havana, and Edgardo Aguirre Vasquez, west coast of South America.

Hode with Paramount

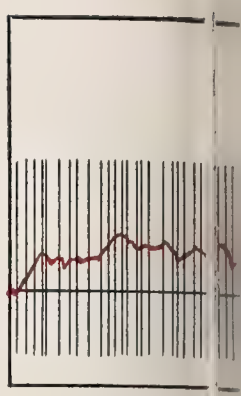
Stanley F. Hode, formerly with National Screen Service and released from the Army six months ago, has been appointed assistant to D. John Phillips, short subject and Paramount News publicity manager.

Gins Heads PRC Branch

Joseph Gins, for the past 10 years with Columbia, has joined PRC as Philadelphia branch manager. He served with Columbia as Detroit and Charlotte branch manager and earlier was with Universal.


There
NEVER
was
a
woman
like
Gilda

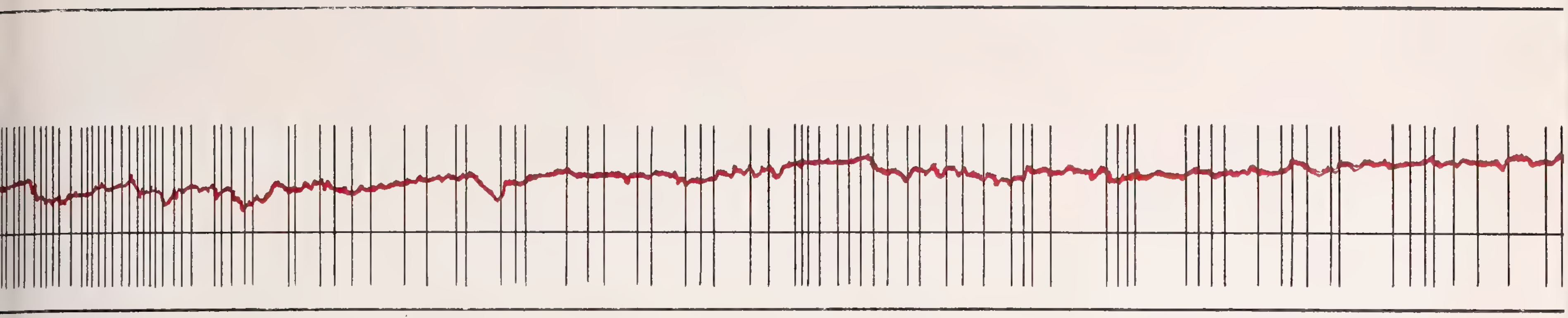
Dr. Gallup *measures* a *Picture*...



AND FINDS AN UNUSUALLY HIGH LINE OF ENTERTAINMENT!

Here's the inside story of the most interesting discovery in the motion picture business since sound! The graph above is a Preview-Profile of how an audience reacts to "Gilda". Typical movie-goers, representing all types and ages in an average theatre audience, were shown the picture. They had heard nothing about the picture in advance. Their reactions – sequence after sequence – were recorded by an *exclusive patented process* developed by Audience Research Inc. Tests over seven years have proved that through these Preview-Profiles the Gallup organization can forecast audience reaction to a new picture with scientific accuracy.

Gilda's curves are



THIS *Gilda* PREVIEW-PROFILE IS ONE OF THE MOST EXCEPTIONAL IN THREE YEARS OF GALLUP PROFILE RECORDS.

it shows audience acceptance—and enthusiasm for Rita Hayworth in a dramatic role.

it shows unusual build-up in interest, and ends high—the distinctive mark of TOP pictures—insuring widespread and favorable word-of-mouth.

IT INDICATES THAT *Gilda* IS ONE OF THE TOP AUDIENCE ENJOYMENT PICTURES OF THIS YEAR.

Another Anniversary Box-office Winner From Columbia!

efinitely Box-Office!

The Profile chart as shown is recorded by the Hopkins Electric Televoting machine.

COLUMBIA PICTURES
presents
RITA HAYWORTH
as
Gilda
with
GLENN FORD
GEORGE MACREADY
JOSEPH CALLEIA

Screenplay by Marion Parsonnet

Produced by VIRGINIA VAN UPP
Directed by CHARLES VIDOR

Nationally advertised in 90 publications with a circulation of

53,793,750

COLUMBIA'S SILVER ANNIVERSARY 1946

Egypt Demands Studios Produce Films to Educate

by BASIL G. CARAMALLEES
in Alexandria

The local Ministry of Social Affairs intends to see to it that future Egyptian films educate the people rather than be simple instruments of entertainment.

At a recent meeting of Ministry officials, producers and shareholders of the more important production companies, a deputy of the Minister stated that his office was disappointed in the quality of Egyptian production and would no longer accept the excuse that pictures must essentially appeal to popular tastes.

To implement this decision, the deputy announced that the Ministry would prohibit the production of pictures considered in bad taste and that it would further put an end to the excess of popular songs usually contained in the pictures and used to attract attendance.

Stressing that their films have served no social, economic or moral purpose, the deputy advised the producers not to imitate foreign industries but to prepare subjects based on the conditions, habits and folklore of the country.

▽

A representative of Monogram has concluded an agreement with Metouvas Film of Tel-Aviv for the distribution of Monogram product. This agreement is valid for four and a half years and covers the whole of the Middle East.

▽

Some local industry men believe that American pictures are losing ground in Egypt. However, it is possible that the recently-instituted practice of using Arabic subtitles on films may aid the American industry.

There are several reasons for believing that the U. S. may lose some of its market here. A new firm, for example, has been formed which aims at owning all provincial cinemas for the screening of Arabic pictures. The new firm, capitalized at $1,000,000, is the Societe Orientale de Cinemas.

Columbia Pictures recently had one of its pictures returned from a provincial town with a letter stating, " . . . We are no longer able to present English talking pictures."

Moreover, contracts between certain provincial theatres and MGM, Twentieth Century-Fox, Warner Brothers and Columbia have been cancelled.

▽

However, the provinces are not of too much importance since the highest grosses are collected in Cairo, Alexandria and Port Said. Cairo has 11 first runs. Four of these show only Arabic pictures, one shows only French pictures while the others show American and English pictures.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 65 — League of Nations' final assembly; UN carries on. . . . Navy destroys Jap subs. . . . Canadian gold rush. . . . American Theatres Association convention. . . . Parade at Naval Academy. . . . Fashions. . . . In the animal world. . . . Water sports.

MOVIETONE NEWS—Vol. 28, No. 66 — Roosevelt home dedicated. . . . Germany today: cotton from America, steel mines opened, black-market round-up. . . . Canada greets new Governor General. . . . Cardinal Gillroy welcomed. . . .Pontoons placed on blimps. . . . Wizard at dressmaking. . . . Sports: Skiing and boxing.

NEWS OF THE DAY—Vol. 17, No. 263—Red envoy back in UN. . . . League of Nations liquidated. . . . Jap submarine blown up. . . . Theatre men unite. . . . First Lady visits infantile paralysis victims. . . . Hirohito's horse in rodeo. . . . Logging in Everglades.

NEWS OF THE DAY—Vol. 17, No. 264 — Nation honors FDR. . . . Reconversion inside Germany. . . . New ambassador to Argentina. . . . Harriman transferred. . . . Soviet sends new envoy. . . . Monkeys from overseas. . . . Easter fashion parade.

PARAMOUNT NEWS—No. 66—Wings over Manhattan. . . . Warships check in. . . . Operation "Road's End." . . . Theatres organize. . . . Cypress trees aid housing shortage. . . . League of Nations' final session. . . . Baseball fever grips U. S.

PARAMOUNT NEWS—No. 67—In Memoriam: Franklin D. Roosevelt. . . . Baseball season's opening games.

RKO PATHE NEWS—Vol. 17, No. 68—First Lady at children's hospital. . . . League of Nations ends. . . . Exhibitors to serve U. S. . . . French return to Indo-China. . . . Cypress cut for lumber. . . . Jap subs sunk.

RKO PATHE NEWS—Vol. 17, No. 69—Land mines in huge explosion. . . . DDT cleans entire county. . . . Open UNRRA university in Munich. . . . President hale after first year. . . . FDR—a nation remembers.

UNIVERSAL NEWSREEL—Vol. 19, No. 493 — Jap subs sunk. . . . Gromyko back at UN Council. . . . League of Nations quits. . . . First Lady visits polio victims. . . . Public good is exhibitor goal. . . . Florida cypress is logged. . . . Hirohito horse in rodeo.

UNIVERSAL NEWSREEL—Vol. 19, No. 494—FDR's home dedicated. . . . Russia feeds France. . . . Ambassadors Novikov and Harriman. . . . Sports: Kyack races, hockey.

Legion of Decency Reviews Twelve New Productions

The National Legion of Decency reviewed 12 new productions this week, approving all but two. In Class A-1, unobjectionable for general patronage, were: "Boy's Ranch," "Home on the Range," "In Old Sacramento," "The Wife of Monte Cristo." In Class A-II, unobjectionable for adults, were: "The Cat Creeps," "Devil Bat's Daughter," "From This Day Forward," "Heartbeat," "The Phantom Thief," "She-Wolf of London." In Class B, objectionable in part, were: "A Night in Paradise," for "suggestive costumes and situations," and "A Scandal in Paris," for "cynical attitude toward virtue and morality; suggestive songs, dialogue, situations and costumes; lack of adequate moral compensation."

Heads Entertainment Unit

Louis M. Simon, formerly a director for Warner Bros., the Schuberts and the Theatre Guild in New York, has been appointed chief of the Veterans Administration's entertainment division. At the same time, it was announced that the motion picture program for veterans' hospitals is being handled by John C. Cassidy, who was special services officer for the Second Air Division and Eighth U. S. Air Force.

Eire's Dail Asks Questions About Rank Intentions

by TOM SHEEHY
in Dublin

The first signs of alarm at J. Arthur Rank's growing hold on the Irish screen has appeared in the official *Record,* issued March 25, of the Dail (Irish House of Representatives) debates of March 20.

In these debates the Minister for Industry and Commerce was asked if he would consider an amendment to the Manufactures Acts extending its restrictive provisions to ownership of theatres, cinemas and other places of public entertainment. The reply was that such an amendment was not now being considered but that "any developments affecting the ownership of such businesses . . . will however be kept under review."

The Manufactures Acts demands that all manufacturing companies established in Eire after June 1, 1932, shall have an Irish head office, a minimum of 51 per cent of the shares held by Irish nationals and an Irish majority on the board of directors.

Seen as First Step

Mr. Rank took over control of the largest group of Dublin first run cinemas the week of April 1 and it is reported that this is only the first step in what appears to be an intense drive on the part of Mr. Rank for control of the Eire market.

Mr. Rank's recent G. B. Instructional documentary, "A Nation Once Again," directed by Brendan Stafford for Eire's Government-backed National Film Institute, is probably intended as a sample effort and the forerunner of similar Rank-made documentaries.

This Rank film is the first Government-sponsored documentary and it is the best Irish short produced to date.

A 20-minute screen tribute to the Irish patriot and writer, Thomas Davis, "A Nation Once Again" gives a brief account of the life of Davis, which the camera interprets in terms of Irish landscapes, monuments and period-costume settings, and then merges into a review of the modern Ireland which is credited largely to Mr. Davis' effort.

Made Most of Static Theme

Irish novelist John D. Sheridan made the most of the rather static and unexciting theme and the film will be certain box office in Eire, while the almost too comprehensive portrayal of modern Ireland should interest Irish-Americans and the G. I's.

The first of the month saw the first signs of real commercial exploitation of the 16mm entertainment film here when a company under the name of Mobile Pictures announced its intention of opening 16mm circuits in three counties.

Italian Theatres Must Run Shorts Of Government

by ARGEO SANTUCCI
in Rome

A new Italian Government decree has been published obligating all exhibitors to include in their programs news or educational films which will be produced and distributed by the Secretary of the Constituent, the head of the provisional congress.

If exhibitors do not comply with this edict they will have their permits to operate withdrawn for a period of from three to 12 months.

Exhibitors showed propaganda films under a similar compulsion during the Mussolini regime.

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Although only four pictures are now in production at Turin, the Turin producers have agreed to try to produce a minimum of 10 films a year.

▽

Business is as good as may be under the restrictions. It appears that people still have a lot of money and it is evident that they wish to spend it in theatres. The most popular American film in Rome today is "The Adventures of Robin Hood," in Technicolor, produced in 1938, and released in Italy for the first time this year.

▽

The Pastor Company is producing "Montecassino," the story of the famous Abbey which the Germans turned into a fortress during the war and which eventually was destroyed by Allied artillery. Proceeds from the film will be used to reconstruct the Abbey. An International Commission has been established in connection with the picture which will offer prizes for the best written articles concerning the Abbey.

▽

The newly reorganized National Institute Luce, the governmental newsreel and documentary company, is still very much in a disordered state, according to Valentino Brosio, president of Cinecitta, the Government's film studio. The Italian Government recently decided to increase the capital of the Institute from 2,500,000 lira to 12,500,000 lira, but this increase, it is believed, will be used to pay debts rather than for production.

"Centennial Summer" to Open In Philadelphia in July

Twentieth Century-Fox has set Philadelphia for the premiere of its Technicolor musical, "Centennial Summer," which will open there the middle of July. The picture, which is based on Albert E. Idell's novel, tells the story of Philadelphia's Centennial celebration held in 1876. The premiere will be held under the auspices of the Chamber of Commerce and the Board of Trade and will have the backing of all city officials.

Short Product in First Run Houses

NEW YORK—Week of April 15

ASTOR:* *No Sale	***RKO***
Feature: Spellbound	United Artists
CAPITOL:* *Springtime for Thomas	***MGM***
Glimpses of Guatemala	***MGM***
Feature: Ziegfeld Follies	MGM
CRITERION:* *Rasslin' Romeos	***Columbia***
River Ribber	***Columbia***
Feature: The Bandit of Sherwood Forest	Columbia
GLOBE:* *Quentin Quail	***Vitaphone***
Days of '76	***Vitaphone***
Feature: Wife of Monte Cristo	PRC
HOLLYWOOD:* *Baseball Bugs	***Vitaphone***
Hitler Lives?	***Vitaphone***
Feature: Saratoga Trunk	Warner Bros.
PALACE:* *Great Lakes	***RKO***
Canine Patrol	***RKO***
Feature: From This Day Forward	RKO
PARAMOUNT:* *Testing the Experts	***Paramount***
Service with a Guile	***Paramount***
Feature: The Virginian	Paramount
RIALTO:* *Flicker Flashbacks, No. 5	***RKO***
How To Be a Sailor	***RKO***
Ski Master	***RKO***
Feature: The Falcon's Alibi	RKO
RIVOLI:* *College Queen	***Paramount***
Feature: Kitty	Paramount
ROXY:* *Mighty Mouse and the Wicked Wolf	***20th Cent.-Fox***
Feature: Dragonwyck	20th Cent.-Fox
STRAND:* *Baby Bottleneck	***Vitaphone***
Holiday on Horseback	***Vitaphone***
Gem of the Ocean	***Vitaphone***
Feature: Devotion	Warner Bros.
WINTER GARDEN:* *Cured Duck	***RKO***
Feature: Tomorrow Is Forever	RKO

CHICAGO—Week of April 15

APOLLO:* *Baby Bottleneck	***Vitaphone***
Louisiana Springtime	***20th Cent.-Fox***
Feature: The Lost Weekend	Paramount
GARRICK:* *Night Club Boom (March of Time)	***20th Cent.-Fox***
Feature: Road to Utopia	Paramount
ORIENTAL:* *Maid Trouble	***RKO***
Feature: The Outlaw	United Artists
ROOSEVELT:* *Musical Shipmates	***Vitaphone***
Feature: My Reputation	Warner Bros.
STATE LAKE:* *Baseball Bugs	***Vitaphone***
Feature: Saratoga Trunk	Warner Bros.

Chicago Cinema Lodge To Install Officers

Officers of the newly-organized Chicago Cinema Lodge of B'nai B'rith will be installed April 28 at special ceremonies at the Congress Hotel. Officers are: Louis H. Harrison, honorary president; Jack Kirsch, president; Manny Smerling, Sam Levinsohn and E. L. Goldberg, vice-presidents; Louis L. Abramson, recording secretary; I. J. Silverman, treasurer; Harris Silverberg, chaplain; Albert Bartelstein, warden; Lester Simansky, guard. The board of directors includes M. M. Gottlieb, Robert Hirsch, Edward Wolk, Benjamin Banowitz, Irving Mack, Henri Elman, Herman Busch, Sam Honigberg, Jack Irving, Ralph Berger, Ben Lourie, Charles Gross, Jack Shumow, J. J. Levinson, Al Simon, Arthur Davidson, Herbert Lustig, Harry Mandel, Mort Van Praag and Morrie Bers.

New Jersey Allied Names Convention Committee

Harry H. Lowenstein, president of Allied Theatre Owners of New Jersey, has appointed the following convention committee for the equipment trade show and convention to be held at Atlantic City June 19-21: Edward Lachman, Irving Dollinger, Louis Gold, Lou Martin, M. Miller, Wilbur Snaper, Sy Meyer, Sam Franks, Lee Newbury, Haskell Block, Joe Sicardi, Henry Brown.

Classics Gets Exchange

Film Classics, Inc., has acquired the Milwaukee exchange from Ben Marcus, who held the franchise. Plans are under way to acquire other branches. The company also plans production of features.

80% of Sweden's Films from U. S.

by GÖSTA ERKELL
in Stockholm

During 1945 Sweden imported 264 features, 80 per cent of which were Hollywood product. With the U. S. supplying Sweden with 209 of her foreign films during 1945, England, America's most active competitor, offered only 21.

In 1941 Sweden imported 186 American features; in 1942, 158; 1943, 164, and in 1944, 191.

The most popular American picture during 1945 was "Going My Way," which ran for 27 weeks. A Russian film, "The Wedding," ran for 16 weeks, but following this picture closely was "Song of Bernadette," with 13 weeks; "Thrill of a Romance," with 12, and "To Have and Have Not," with 10 weeks.

During the past year Sweden produced 43 features: 16 dramas, 26 comedies and one musical comedy.

▽

James B. Shakleford, a Paramount photographer, is preparing to do preliminary work on a Technicolor picture about Sweden and is at present in Stockholm awaiting favorable weather conditions.

Blumenstock Adds Four

Robert Bixler, Allen Kohan, Edwin Maillard and Emmons H. Turner have been added to the Warner field public relations staff by Mort Blumenstock, vice-president in charge of advertising and publicity. They will be supervised by William W. Brumberg, field staff manager.

1946's greatest
boxoffice figure
Jane Russell
now in a modern
love story . . . . .

Hunt Stromberg's

"Young Widow"

from **UA**

Hunt Stromberg presents **JANE RUSSELL** and **LOUIS HAYWARD** in
"YOUNG WIDOW" with Faith Domergue, Kent Taylor, Marie Wilson, Connie Gilchrist and Penny Singleton
Directed by Edwin L. Marin • Screenplay by Richard Macaulay and Margaret Buell Wilder Additional Dialogue by Ruth Nordli
Lee Garmes, A. S. C., Director of Photography • A Hunt Stromberg Production

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—The movie is not what the book is, but it had what it takes to make the turnstile click. The rural folks ate it up. Doubled with "Cisco Kid Returns." Played Friday, Saturday, March 22, 23.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Broke midweek record formerly held by "Weekend at the Waldorf." Imagine that! Capacity business. Should have played it on a single bill with a couple of two-reel shorts. Doubled with "Gay Senorita," which was a waste of time and film rental. Just cluttered up the evening with 70 minutes of detrimental running time. Played Tuesday, Wednesday, April 2, 3.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

HIT THE HAY: Judy Canova, Ross Hunter—It takes one quick stroke to spoil a good thing and here is the perfect example. Judy has a big following here but it will surprise me if our patrons come to see her again. It was a shame to give her those straight singing parts, especially operatic singing. Our folks just groaned. Played Friday, Saturday, March 29, 30.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

KISS AND TELL: Shirley Temple, Jerome Courtland—Very good. A little spicy in spots.—Scenic Theatre, Tyler, Minn.

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—Miss Dietrich and MacMurray are both well liked in this locality and this picture, although it is old, is a swell comedy. Played Sunday-Wednesday, March 3-6.—James Thompson, Royal Theatre, Miami, Fla.

LAWLESS EMPIRE: Charles Starrett, Vernon Keays—If you play Westerns, by all means book this one. It has action and plenty of riding and songs. In other words, it is a musical Western which the public want. I believe and predict that musical Westerns will be in great demand soon, but they have to to good. Played Sunday, Monday, March 10, 11.—M. L. London, Gem Theatre, East Boston, Mass.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—A very clever comedy that did average business and certainly pleased the patrons. Played Sunday, Monday, March 3, 4.—Henry Sparks, Sparks Theatre, Cooper, Texas.

RHYTHM ROUNDUP: Ken Curtis, Cheryl Walker—Give us more of these. Everyone likes them. The more music the better they go over. Played Friday, Saturday, March 8, 9.—Fred Flanagan, Moon Theatre, Stratton, Colo.

ROUGH, TOUGH AND READY: Chester Morris, Victor McLaglen—This is one that will stand by itself. It certainly pleased our crowd. But it is too short and you almost have to spend the price of another feature to buy enough shorts to get a two-hour show. This is my first year as a theatre owner, but I am learning fast. (I hope). Played Saturday, March 23.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—A very pleasing picture which did average Sunday and Monday business. Played Feb. 10, 11.—Henry Sparks, Sparks Theatre, Cooper, Texas.

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—Very good. Played two days.—Scenic Theatre, Tyler, Minn.

TEN CENTS A DANCE: Jane Frazee, Jimmy Lloyd—This is a good little second feature, just one hour. It is entertaining. It was liked by the few who came. No fault of the picture. Would recommend this if you haven't played it. Played Tuesday-Thursday, March 5-7.—M. L. London, Gem Theatre, East Boston, Mass.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Bud Abbott, Lou Costello—One of the poorer films with these stars, but it did better than average business. Sequences that are supposed to be funny are badly drawn out and overdone. Played Sunday, Monday, March 24, 25.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Rather disappointing. Expected more from this cast. Business average and they seemed satisfied. Played Wednesday-Friday, March 13-15.—W. Lee Beckley, Center Theatre, Grundy, Center, Iowa.

HIDDEN EYE, THE: Edward Arnold, Frances Rafferty—Another good mystery story of the blind detective series. Very good for a double bill. Played Friday, Saturday, March 22, 23.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

KEEP YOUR POWDER DRY: Lana Turner, Laraine Day, Susan Peters—Not good. Not bad. But the patrons who came seemed to like it. We say give us more of Laraine Day. She is truly a marvelous actress. Played Wednesday-Saturday, March 20-23.—James Thompson, Royal Theatre, Miami, Fla.

LETTER FOR EVIE, A: Marsha Hunt, John Carroll—Used on a double bill and it was really a honey. Laughs galore. Played Friday, Saturday, March 29, 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Very good. Played two days.—Scenic Theatre, Tyler, Minn.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins — A very entertaining show. —Scenic Theatre, Tyler, Minn.

SON OF LASSIE: Peter Lawford, Donald Crisp—Good. Played two days.—Scenic Theatre, Tyler, Minn.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—It was good to see Robert Montgomery again in this picture after his long absence from the screen. This story about the PT boats in the Philippines is very informative and certainly appealed to the great majority who saw it. Business was good. Played Sunday-Tuesday, April 1, 2.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—Drew above average crowd at all performances but drew complaints about the length of the picture. People were restless towards the end. Would have been perfect with 30 minutes lopped off. Played Sunday, Monday, March 24, 25.—William Lindenau, Arthur Theatre, Lemont, Ill.

THIRTY SECONDS OVER TOKYO: Van Johnson, Spencer Tracy—A grand show. Played two days.—Scenic Theatre, Tyler, Minn.

THRILL OF A ROMANCE: Van Johnson, Esther Williams—Very good. Splendid color. Played two days.—Scenic Theatre, Tyler, Minn.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—Believe me, any exhibitor could do worse than to show this four-star entertainment hit again. It's got everything, including Van Johnson, and he is what the people want. Our box office proved it. Played Sunday-Wednesday, March 17-20.—James Thompson, Royal Theatre, Miami, Fla.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Did not take in film rental on this English production, as was expected. Most of my yawning audience stuck it out but some had to leave for more comfort. Played Tuesday, Wednesday, March 26, 27.—William Lindenau, Arthur Theatre, Lemont, Ill.

VALLEY OF DECISION, THE: Greer Garson, Walter Pidgeon—A fine picture. Played two days.—Scenic Theatre, Tyler, Minn.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon, Lana Turner, Van Johnson—An excellent picture that drew above average business and was very well liked. Ginger Rogers and Walter Pidgeon were the favorites here. Played Sunday-Wednesday, March 24-27.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

Monogram

ALLOTMENT WIVES: Kay Francis, Paul Kelly—Very good midweek picture. Our audience is very critical, but they liked it. Played Friday, March 29.—Fred J. Case, Pompano Theatre, Pompano, Fla.

CISCO KID RETURNS, THE: Duncan Renaldo, Martin Garralaga—Doubled with "Girl of the Limberlost" to excellent business. This is a good Western series. Played Friday, Saturday, March 22, 23.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

FLAME OF THE WEST: Johnny Mack Brown, Raymond Hatton—No better and no worse than the average run of Westerns. Our business was good, but most of those who came were here to see the co-feature and the serial. Played Saturday, March 30.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

GHOST ON THE LOOSE: East Side Kids—This is a repeat, but for any subsequent neighborhood theatre it is made to order. Even the adults get a kick out of this series of the East Side Kids. It is better than the long dialogue pictures of some of the majors. Played Sunday, Monday, March 3, 4.—M. L. London, Gem Theatre, East Boston, Mass.

SWING PARADE: Gale Storm, Phil Regan—Very good musical. Everyone satisfied. Gale Storm deserves top billing. Played Thursday, March 28.—Fred J. Case, Pompano Theatre, Pompano, Fla.

Paramount

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—Good comedy which did average business. Neither Bracken nor Miss Lake are liked here. Played Wednesday, Thursday, March 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—A wonderful drawing card. Ray Milland's acting could be called perfect, but it failed to get any comments, good or bad, from patrons.—Henry Sparks, Sparks Theatre, Cooper, Texas.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—This is a swell picture but it failed to do average Sunday and Monday business for me. Played Feb. 17, 18.—Henry Sparks, Sparks Theatre, Cooper, Texas.

SCARED STIFF: Jack Haley, Ann Savage—This is just another "B" picture. Not bad, but Jack Haley should be in musicals. That is where he belongs, in my opinion. Played Tuesday-Thursday, Feb. 26-28.—M. L. London, Gem Theatre, East Boston, Mass.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Poorest Sunday business since "Out of This World." Light, flimsy musicals just don't go here, although this was a very good picture. If they are musicals they have to be elaborate and in Technicolor and with a good heart story. Then they draw. Played Sunday, Monday, March 30, April 1.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—This is a very good musical show and business is above average. Play it soon. Played Sunday, Monday, March 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—It is a grand and glorious feeling to watch your customers walk out with smiling faces and that satisfied air indicating that they have had a good time. Business, of course, was good. Played Sunday, Monday, March 3, 4.—William Lindenau, Arthur Theatre, Lemont, Ill.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Didn't do the business I anticipated but that was no fault of the picture. Well liked by the patrons. Betty Hutton is tops with my crowd. Played Thursday, Friday, Feb. 7, 8.—Henry Sparks, Sparks Theatre, Cooper, Texas.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—A very good, entertaining feaeture for the entire family. Comments all were good. Played Sunday, Monday, March 24, 25.—A. T. Wohlert, Main Theatre, Altamont, Ill.

TILL WE MEET AGAIN: Ray Milland, Barbara Britton—An excellent war picture, well produced and directed, but no business. It had been seen by nearly everyone before. These big pictures don't mean a thing to me, unless I play them first-run, but never do. Played Tuesday-Thursday, March 12-14.—M. L. London, Gem Theatre, East Boston, Mass.

TRAIL OF THE LONESOME PINE: Sylvia Sidney, Henry Fonda, Fred MacMurray—Here is a swell old film that our patrons really went for. It has beautiful Technicolor. There is a good musical back-

(Continued on page 58)

Edward Small

announces his most ambitious program of screen productions to be filmed from universally popular story properties

"Bella Donna"
Robert Hichen's Brilliant Novel!

"Valentino"
The Story of the Screen's Greatest Lover!

"Lorna Doone"
R. D. Blackmoor's Immortal Romance!

"Kate Fennigate"
Booth Tarkington's Best-selling Novel!

"The Scarlet Letter"
Nathaniel Hawthorne's Outstanding Classic!

"Cagliostro"
The Adventures of Alexander Dumas' Greatest Character!

"Columbus Sails"
A Towering Dramatization of History's Epic Event!

"The Return of Monte Cristo"
Alexander Dumas' Unforgettable Hero in a New Screen Adventure!

"The Notorious Nancy Grey"
A Musical Drama Which Will Mark A New Trend!

(Continued from page 56)

AGAIN MOTION PICTURE HERALD *welcomes new contributors to the columns of the exhibitor's own forum, the What the Picture Did for Me department. Herein he voices opinions based not on personal preference, but on dollars at the box office. It is a fact-and-figure appraisal. The dozen new contributors:*

L. W. NELMS, Grove Theatre, Groveton, Tex.

JOHN WOYTINEK, Gayble Theatre, North Judson, Ind.

WALTER E. FOLEY, Lancaster Theatre, Boston, Mass.

NEWMAN R. ROBINSON, Town Hall Theatre, West Rutland, Vt.

F. KENYON REED, Shinglehouse Theatre, Shinglehouse, Pa.

W. L. McDOWELL, Victory Theatre, Senoia, Ga.

A. E. MUNRO, Rolla Theatre, Rolla, N. D.

EMBASSY THEATRE, Lewistown, Pa.

S. M. UNDERHILL, Flint Theatre, Gentry, Ark.

FRANK M. WHALEN, Hi-Way Theatre, Deertrail, Colo.

HERMAN FIEDLER, Grand Theatre, Java, S. D.

PAUL RICKETTS, Charm Theatre, Holyrood, Kans.

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ground and wonderful performances, especially by Beulah Bondi. This went over well here and should really pack them in elsewhere, especially in small towns. Played Sunday-Wednesday, March 24-27.—James Thompson, Royal Theatre, Miami, Fla.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—An extremely entertaining picture and one which everybody should enjoy. The antics of Robert Cummins and his two buddies are humorous throughout. This program was quite popular with our patrons and business was good. Played Friday, Saturday, March 29, 30.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—Some liked it. Some didn't. It is a Friday and Saturday show and I thought it was very good. Played Sunday, Monday, March 17, 18.—Fred Flanagan, Moon Theatre, Stratton, Colo.

BACK TO BATAAN: John Wayne, Philip Ahn—Here is a good action war picture. But I was very much disappointed with the business. It was poor. This picture was seen by most of my regular patrons at other theatres. The more publicity a picture receives, the less business it does for me. Played Sunday, Monday, Feb. 24, 25.—M. L. London, Gem Theatre, East Boston, Mass.

BELLS OF ST. MARY'S: Ingrid Bergman, Bing Crosby—One of the season's best pictures. Played six days in a small town and the first day was the poorest. Pleased 100 per cent. Miss Bergman is great and Crosby is tops. Played Thursday-Tuesday, March 28-April 2.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—A fairly good musical show which did average business. Nothing sensational. Played Sunday, Monday, March 24, 25.—E. M. Freiburger, Parmount Theatre, Dewey, Okla.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea—This one sent them home with smiles. Numerous favorable comments from the cash customers. It has everything and we found it a pleasure to show it. Rates preferred time. Played Sunday, Monday, March 24, 25.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

JOHNNY ANGEL: George Raft, Signe Hasso—Pretty poor stuff. Raft has no draw and folks don't know Signe Hasso. Poor business. Played Tuesday-Thursday, March 26-28.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—I advertised this as an action picture, but I think my Saturday night fans felt a bit let down on this. Old but still a good attraction, mainly because John Wayne is well liked here. Played Saturday, March 16.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

MAN ALIVE: Pat O'Brien, Ellen Drew—Some of the situations were good and there were plenty of chuckles from the audience, signifying they liked it. On the whole it seemed to have appeal and did good business here. Played Saturday, March 30.—LeRoy Nile, Lakeside Theatre, Rangely, Me.

MAN ALIVE: Pat O'Brien, Ellen Drew—Nothing to it. "Why waste Pat O'Brien on such silly stuff," said the customers as they came out. Played Friday, Saturday, March 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MURDER, MY SWEET: Dick Powell, Anne Shirley—A very fine production. Ninety-five minutes of good, fast entertainment. You won't yawn or sleep during this one. Good for any type of theatre. Played Tuesday-Thursday, March 5-7.—M. L. London, Gem Theatre, East Boston, Mass.

SHOW BUSINESS: Eddie Cantor, George Murphy—One of the best we have ever played. Eddie Cantor is one of the best singers I have ever heard. George Murphy certainly put over the song, "It Had to Be You." Joan Davis, Nancy Kelly were very good. It was an excellent show. What do you think about this report, Sidney Skolsky of Hollywood? Played Sunday, Monday, March 10, 11.—Fred Flanagan, Moon Theatre, Stratton, Colo.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—We wonder where these costume pictures have a drawing. My people respond by staying away in droves. However, it is a good picture of its class. —C. M. Hulbert, Gem Theatre, Cornell, Wis.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best—A reissue that failed to click here. Reissues never mean anything in this theatre and this film was no exception. Nevertheless, people enjoyed it and there were no complaints. The hurricane scenes were exceptional and rather terrifying. Played Sunday, March 31.—LeRoy Nile, Lakeside Theatre, Rangeley, Me.

Republic

CHEROKEE FLASH, THE: Sunset Carson, Linda Stirling—Very good action Western. Not a dull moment. Just a few words to independent exhibitors: If we do not patronize the independent producers, we will find ourselves without product in the near future, for they, at least, give us a break. The majors are producing long features which do not require a second feature, only shorts. I believe they could shorten these two-hour pictures easily, but by doing so it leaves the possibility of a second feature which, no doubt, they are trying to eliminate. These independent pictures are not always of major calibre, but we have to buy them in order to keep independent picture companies in business. If they go out, so will we. Played Sunday, Monday, March 17, 18.—M. L. London, Gem Theatre, East Boston, Mass.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette—Still doing nice business on these Gene Autry reissues. He pleased the Friday and Saturday crowd. Played March 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GRISSLY'S MILLIONS: Virginia Gray, Paul Kelly—Played this with "Santa Fe Saddlemates." We have played several Republic combinations of this kind and find they do top midweek business. Don't know why, but why ask if these combinations do business. Maybe our town is different, but they will draw more people out in a storm than any special in my situation. Played Tuesday, Wednesday, March 19, 20.—A. E. Munro, Rolla Theatre, Rolla, N. D.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—I never have to worry about a good feature when it's a Roy Rogers. All I need is a break in the weather and weak opposition and Rogers will do the rest. Played Sunday, Monday, March 3, 4.—M. L. London, Gem Theatre, East Boston, Mass.

MAN FROM THE RIO GRANDE: Don Barry, Twinkle Watts—I picked up this old Western and it certainly was plenty good. It was well produced and it had good fast direction. Action, not words, is what the patrons want and they got it. Played Friday, Saturday, March 1, 2.—M. L. London, Gem Theatre, East Boston, Mass.

SILVER SPURS: Roy Rogers, Smiley Burnette—Roy always packs them in, but of course, I advertised and that brought in extra business. Smiley is the best comedian in Western pictures. Too bad that he and Gene are not together again. Played Friday, Saturday, March 22, 23.—Fred Flanagan, Moon Theatre, Stratton, Colo.

SUNSET ON THE DESERT: Roy Rogers, George "Gabby" Hayes—If your patrons like corn, this is it. Strictly for the "horse-opera" trade. Roy Rogers is his usual self, and George "Gabby" Hayes is as lovable as ever. Played Wednesday-Saturday, March 13-16.—James Thompson, Royal Theatre, Miami, Fla.

VAMPIRE'S GHOST, THE: John Abbott, Peggy Stewart—Traded "Love, Honor and Goodbye" for this and made an excellent swap. As good as any of its type, and made an excellent owl show, which drew above average. I played "Love, Honor and Goodbye" in the Army theatres and knew I must get rid of it. Played Saturday night, March 30.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Well made picture which did extremely poor business. Those who saw it liked it. Played Thursday, Friday, March 21, 22.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—A very fine piece of film to show in any theatre. May not be a top grosser, but it has a story worth anyone's screen. Played Thursday-Saturday, March 21-23.—A. E. Munro, Rolla Theatre, Rolla, N. D.

CARIBBEAN MYSTERY: James Dunn, Sheila Ryan—Here is fine family entertainment. Wouldn't recommend a Sunday date, however. Business was light, but it was priced right, so we have no regrets. Played Sunday, Monday, March 17, 18.—A. J. Sindt, Rankin Theatre, Rankin, Ill.

DIAMOND HORSESHOE: Betty Grable, Dick Haymes—A swell show. Beautiful setting and color. Played two days.—Scenic Theatre, Tyler, Minn.

DOLLY SISTERS, THE: Betty Grable, John Payne—Very entertaining. Played two days.—Scenic Theatre, Tyler, Minn.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Played this a little late but it still did average Thursday and Friday business. A very interesting feature. Played Thursday, Friday, March 7, 8.—Henry Sparks, Sparks Theatre, Cooper, Texas.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Just fair box office. Documentary features never do much in this spot. A two-reel March of Time would have covered the subject as far as my audience was concerned. Played Sunday, Monday, March 17, 18.—William Lindenau, Arthur Theatre, Lemont, Ill.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Remarkable picture. One of the best of its kind. It is well made.—Scenic Theatre, Tyler, Minn.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—The biggest grosser this year and I believe I'll say the best picture of the year. Color was best I have ever seen.—Henry Sparks, Sparks Theatre, Cooper, Texas.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—Very good. Played two days.—Scenic Theatre, Tyler, Minn.

WILSON: Alexander Knox, Charles Coburn—Very fine show. Settings and color magnificent. Played two days.—Scenic Theatre, Tyler, Minn.

United Artists

BREWSTER'S MILLIONS: Dennis O'Keefe, Helen Walker—Played this one with "River Gang," which was liked very well. "Brewster's Millions" was a silly picture. Played Wednesday, Thursday, March 27, 28.—Louis A. Perretta, Crescent Theatre, Mahowington, Pa.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—Excellent picture. Laughton good as usual. Was a little late in getting this one, but in spite of the fact it had been played in this vicinity we did fair business. Played Sunday, Monday, March 24, 25.—Fred J. Case, Pompano Theatre, Pompano, Fla.

GOLD RUSH, THE: Charlie Chaplin—Here is Chaplin as everyone likes him in what is said to be his greatest picture. Anyway, we thought it was wonderful and, according to the box office, our patrons seemed to think so, too. Played Sunday-Wednesday, March 24-27.—James Thompson, Royal Theatre, Miami, Fla.

GUEST WIFE: Claudette Colbert, Don Ameche—A good, snappy comedy. Patrons well pleased. Played Sunday, Monday, March 24, 25.—A. E. Munroe, Rolla Theatre, Rolla, N. D.

GUEST WIFE: Claudette Colbert, Don Ameche—Sorry I paid the price I did for this picture. Did not go over big. Just made expenses. Just a fair comedy. Played Friday, Saturday, March 22, 23.—Louis A. Perretta, Crescent Theatre, Mahowington, Pa.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—This picture is a repeat. It is an old one, but it is very good. At least I had a few patrons who didn't comment with the remark, "I saw it at the first run house." They did, three years ago, but had forgotten it. Played Tuesday-Thursday, Feb. 26-28.—M. L. London, Gem Theatre, East Boston, Mass.

NOTHING SACRED: Carole Lombard, Fredric March—This reissue was a disappointment to us. As a comedy it falls flat. It seems to us that if they are going to bring back pictures with great stars that have passed away (in this case, Carole Lombard), that they would bring back their best pictures, not their worst. The grosses were equally disappointing. Played

(Continued on following page)

(Continued from preceding page)

Sunday-Tuesday, March 10-12.—James Thompson, Royal Theatre, Miami, Fla.

YOUNG AND WILLING: William Holden, Susan Hayward—Fair little comedy with some good laughs. Thanks to Eddie Bracken and an unknown little actress with a squeaky voice who was downright hilarious. Played Wednesday-Saturday, March 20-23.—James Thompson, Royal Theatre, Miami, Fla.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Entertaining show which did average business. Played Wednesday, Thursday, March 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Why doesn't Miss Durbin have young men in her films? Her picture would be better and a bigger draw if there were. Played Monday, Tuesday, March 25, 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—This type is always sure-fire box office for weekends. Above average receipts and pleased customers. Played Friday, Saturday, March 22, 23.—William Lindenau, Arthur Theatre, Lemont, Ill.

IDEA GIRL: Jess Barker, Julie Bishop—A small musical show that got by on Bargian Night. Lacks star power. Played Tuesday, March 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IMITATION OF LIFE: Claudette Colbert, Warren William—Still a good picture. At first the hair styles are funny but you soon forget that as you get interested in the story. A good picture for the present Brotherhood movement. Business poor, but those who came enjoyed themselves. Played Wednesday, Thursday, March 20, 21.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

PILLOW OF DEATH: Lon Chaney, Brenda Joyce—Average horror picture which did average business. This is just a program picture and will not stand alone. Played Tuesday, March 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SCARLET STREET: Edward G. Robinson, Joan Bennett—We took advantage of this being censored in Atlanta. Publicity of a censored picture is great for this small town. Thanks to the Atlanta censor, but I can't understand why a picture of this type was censored, and neither can my patrons. It teaches a lesson that all Americans should see. The acting is great, with Dan Duryea showing promise of becoming a great star. Had a packed house the first night, but a rain storm really hurt the second night attendance. Thanks, Universal, for something entirely different. Played Wednesday, Thursday, March 27, 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

STRANGE CONFESSION: Lon Chaney, Brenda Joyce—Made a good midnight show, but it didn't draw as well as some of them. Seemed to hold interest. Played Saturday midnight, March 23.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

Warner Bros.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—The gross for Sunday was average. Monday was poor. Just an average picture. Played Sunday, Monday, March 24, 25.—Louis A. Perretta, Crescent Theatre, Mahowington, Pa.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—This is a very absorbing story, especially if seen from the beginning. It is a bit of detective, spy and mystery story rolled together into one. We had some good reports on this picture. Business fair. Played Sunday-Tuesday, March 24-26.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

CORN IS GREEN, THE: Bette Davis, John Dall—Here is a truly artistic masterpiece. Miss Davis is just about tops in every picture she makes and this is no exception. Fine supporting cast, including John Dall and Joan Lorring. Both are outstanding. Played Thursday-Saturday, March 13-16.—James Thompson, Royal Theatre, Miami, Fla.

CORN IS GREEN, THE: Bette Davis, John Dall—A fine production. Limited customers for this type in a small town. Did O.K. playing it midweek. Played Tuesday, Wednesday, March 5, 6.—A. E. Munro, Rolla Theatre, Rolla, N. D.

CRIME BY NIGHT: Jane Wyman, Jerome Cowan—Good title. It is good for the second feature. It is very interesting for the adults, if they like this type of picture. At least you are not bored to death with constant dialogue. Only 72 minutes. Played Friday, Saturday, March 1, 2.—M. L. London, Gem Theatre, East Boston, Mass.

MILDRED PIERCE: Joan Crawford, Jack Carson—This proved to be an outstanding hit with the public. What more could we ask for? Played Sunday, Monday, March 17, 18.—A. E. Munro, Rolla Theatre, Rolla, N. D.

MY REPUTATION: Barbara Stanwyck, George Brent—Barbara Stanwyck still delivers the goods when given a worthwhile role. This picture is good.—Henry Sparks, Sparks Theatre, Cooper, Texas.

PRIDE OF THE MARINES: John Garfield, Eleanor Parker—Good for its kind. The public is shying away from these, but it should be played. Played Thursday-Saturday, March 14-16.—A. E. Munro, Rolla Theatre, Rolla, N. D.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—While this picture was not popular with our patrons, it certainly should have been. It is all any music lover could ask for. As a portrayal of the life of Gershwin, it is completely interesting from beginning to end but the music is the main attraction. Business fair. Played Friday, Saturday, March 22, 23.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—A very good action picture with glorious Technicolor. Tailor-made for small towns. Business good and everyone enjoyed the picture. Played Saturday-Tuesday, March 16-19.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan—Good reissue from Warners. Has a good story and a fine cast including Claude Rains and Ann Sheridan. Double billed with "The Lady Is Willing" with above average results at the box office. Played Sunday-Wednesday, March 3-6.—James Thompson, Royal Theatre, Miami, Fla.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—A good class "B" picture. Did fair at the box office. Played Wednesday, Thursday, March 20, 21.—Louis A. Perretta, Crescent Theatre, Mahowington, Pa.

Short Features

Metro-Goldwyn-Mayer

HOLLYWOOD SCOUT: Pete Smith Specialties—Entertaining animal reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LONESOME LENNY: Technicolor Cartoons—Good Metro cartoon. Clever travesty on "Men and Mice."—R. D. Fisher, Star Theatre, Willow Springs, Mo.

SWINGSHIFT CINDERELLA: Technicolor Cartoons—Great as usual. The audience really went for this.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Paramount

DIXIE POINTERS: Sportlights—Good sport reel about dogs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOUSE TRICKS: Popeye the Sailor—A good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTLE WITCH: Musical Parade—A two-reel musical in Technicolor which is just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PADDLE YOUR OWN: Sportlights—Entertaining sport reel about canoes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POPULAR SCIENCE: No. 2—Good science reel in color. Worth running.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POPEYE A LA MODE: Popeye the Sailor—Another good one in this excellent series.—Paul Ricketts, Charm Theatre, Holyrood, Kansas.

RKO Radio

RANCH HOUSE ROMEO: Ray Whitley Western Musicals—A dandy musical with hillbilly music. Play it.—Fred Flanagan, Moon Theatre, Stratton, Colo.

SAGEBRUSH SERENADE: Ray Whitley Western Musicals—Another good Western musical two-reel film. Play it.—Fred Flanagan, Moon Theatre, Stratton, Colo.

WHAT, NO CIGARETTES?: Edgar Kennedy—Very good. Lots of laughs.—Fred Flanagan, Moon Theatre, Stratton, Colo.

TRIPLE TROUBLE: Leon Errol—Slapstick comedy which seemed to be enjoyed by a Thursday to Saturday audience.—Paul Ricketts, Charm Theatre, Holyrood, Kans.

Universal

DOCTOR OF PAINTINGS: Variety Views—Just a filler. No entertainment here.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MELODY STAMPEDE: Name-Band Musicals—Very good two-reel musical with hillbilly comedians.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

BUCKAROO BUGS: "Bugs Bunny" Specials—We are crazy about Bugs Bunny, but this one proved to be a little disappointing. Too silly.—James Thompson, Royal Theatre, Maimi, Fla.

FOREST COMMANDOS: Technicolor Specials—Interesting Technicolor double with some beautiful clips from "Captains of the Clouds." Warners have been saving money using old clips on their shorts this year, but as long as they come out good, it is O.K. with me.—R. D. Fisher, Star Theatre, Willow Springs, Mo.

FRONTIER DAYS: Technicolor Specials—Good two-reel Western in color. Better than some features.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GOOD OLD CORN: Featurettes—I'm going to repeat this. What more can one say?—A. J. Sindt, Rankin Theatre, Rankin, Ill.

HOLIDAY FOR SHOESTRINGS: Merrie Melodies Cartoons—Good color cartoon which has an excellent musical score.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I WON'T PLAY: Featurettes—Two-reel short that filled in the time.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

QUENTIN QUAIL: Merrie Melodies Cartoons—This color cartoon is above average, with the characters imitating Baby Snooks and Frank Morgan.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRC Announces Promotions In Sales Department

Four promotions from within the ranks of PRC's sales department have been announced by Harry H. Thomas, president and general sales manager. Elmer Hollander, Philadelphia special representative, has been named to head the playdate department at the home office; Sam Miller, formerly branch manager in Denver and Salt Lake City to branch manager in Dallas; James Hendel, branch manager in Pittsburgh, to district manager of Cleveland and Pittsburgh; Mark Goldman, sales manager in Boston, transferred to Pittsburgh as branch manager.

Philadelphia Warner Managers Meet

Ted Schlanger, Philadelphia zone manager for Warner Brothers, has completed a series of meetings with 125 managers in the zone, assistant zone managers and other officials in the territory which comprises Eastern Pennsylvania, Delaware and Southern New Jersey. Mr. Schlanger placed the responsibility of all theatre personnel in the hands of the managers and called for each manager to take an active part in booking and the formation of policies.

Disney's New Film Opens At Globe in New York

"Make Mine Music," Walt Disney's new RKO Radio Technicolor film, was to have its world premiere at New York's Globe theatre Saturday. The first post-war feature made by Disney, its cast includes Benny Goodman, Nelson Eddy, Dinah Shore, the Andrews Sisters, and others. Disney's aim in the film was to unite into a whole the arts of drama, music and cinematography. For review of film, see page 31.

Lineburger Promoted

James L. Lineburger, former office manager of the Charlotte, N. C., branch of Confidential Reports, Inc., has been promoted to branch manager following the resignation of Leroy E. Johnson.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Get Ready

Those theatres which lie in the temperate zones will shortly be looking hopefully to their air-conditioning plants to maintain business levels through the warm months.

Air-conditioning is a recognized and valuable device upon which the exhibitor has come to depend to break down the patrons' reluctance to attend in sultry weather.

During the war years, gas refrigerants were not available to many theatres. In some cases only limited quantities were available, requiring careful use and often resulting in not altogether satisfactory conditioning.

The extensive advertising and publicity campaigns which managers employed to promote their cooling systems during the spring months were therefore abandoned. Also, gas rationing and the fact that people could not readily travel tended to keep business at a higher level than in the years preceding the war.

Even now, with cars difficult to obtain, people are taking to the roads in great numbers.

The theatre's comfort and fine attractions can once again be brought to the consciousness of the public.

New valances and banners could be ordered, or the old ones brought from storage for laundering.

New trailers can be ordered; special newspaper advertisements and signature cuts can be prepared, snipe signatures redesigned; window cards made ready for distribution with the first sign of hot weather. Perhaps the news editor or one of the newspaper's feature writers would be interested in stories about the cooling plant, the man who operates it or some other slant which could be written in advance, ready for immediate use.

How about getting hold of mat or cut slugs for the house program, and making plans and having bulbs on hand for dressing the house lighting with a cool atmosphere?

Forewarned is forearmed. A little preparation well in advance can do much to counteract the drop which may come during those first warm days.

The time and effort expended in promoting your cooling system, in advance and during the first waves of hot weather, will pay dividends at the box office throughout the summer months.

14-Carat Showmanship

In Manhattan, Kans., recently, manager Dave Dallas had "Bugs Baseball", a Bugs Bunny cartoon, on his program at the State theatre.

Recalling that a portion of Mr. Bunny's popularity with moviegoers is due to his fondness for carrots, Mr. Dallas decorated the theatre box office with bunches of them. That provoked enough fun from passersby to get a page one story in the local newspaper. It also served to sell extra theatre tickets.

Mr. Dallas also created special interest in the short among sport fans by offering a three-months theatre pass to the first local ball player in town to hit a home run.

These are just two minor promotions, perhaps, expended as an auxiliary device to support the main attraction; but, nevertheless, every day managers are devising these bright showmanship sparks which bring extra dollars into the box office.

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Main Street Salesman

Recently we heard from Bob Cox, manager of the Kentucky theatre in Lexington, Ky., advising us that he had received the local 1945 Chamber of Commerce Award and was elected president of the group.

He comments as follows:

"The above honors were not overlooked by my company and I received many congratulations from our 'biggies'. All of which bears out my contention that a good manager can sell more tickets on Main Street than he can by sitting behind a big desk."

That's saying a mouthful, Bob.

△ △ △

Looking down from our high office window in Rockefeller Center, two items mark the final passage of winter. The man-made ice upon which the skaters whirl—and sometimes fall—has evaporated. On the roof of the Radio City Music Hall, the Rockettes, in colorful sports attire, tan themselves on sunny afternoons.

—CHESTER FRIEDMAN

Walter Wanger

presents.... the screen's most tempting
tribute to that sly old feeling....

That *different* kind
of story that makes
great entertainment . . .
that magnificent kind of
showmanship that makes
great *box-office!*

Walter Wanger presents

MERLE OBERON
TURHAN BEY

Night in Paradise

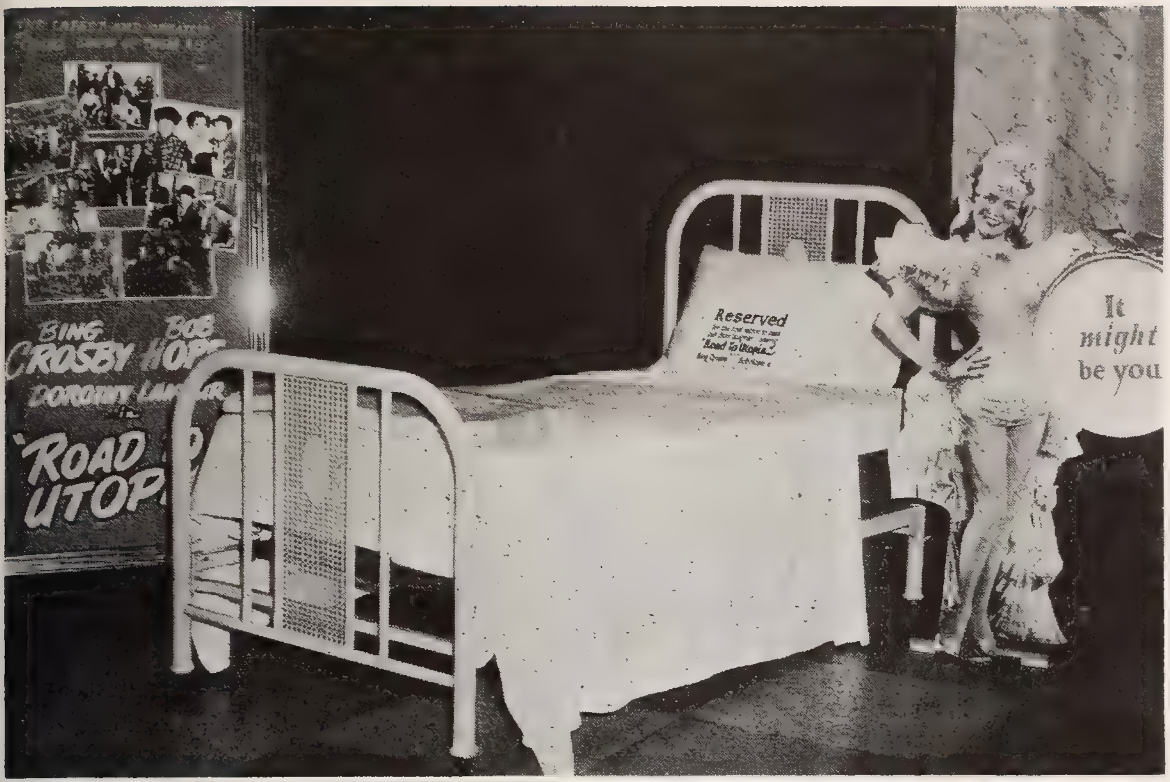
in TECHNICOLOR

A UNIVERSAL PICTURE with
THOMAS GOMEZ • GALE SONDERGAARD
RAY COLLINS • ERNEST TRUEX
GEORGE DOLENZ • JEROME COWAN

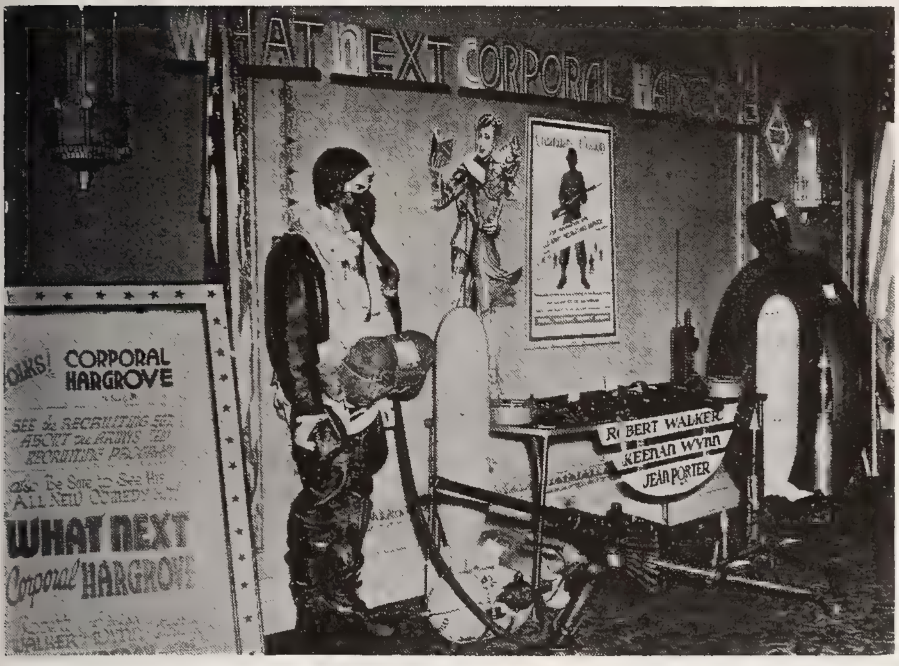
UNIVERSAL

Directed by ARTHUR LUBIN • Produced by WALTER WANGER Associate Producer: Alexander Golitzen
Screenplay: Ernest Pascal • Adaptation: Emmet Lavery • From the Novel "Peacock's Feather" by George S. Hellman

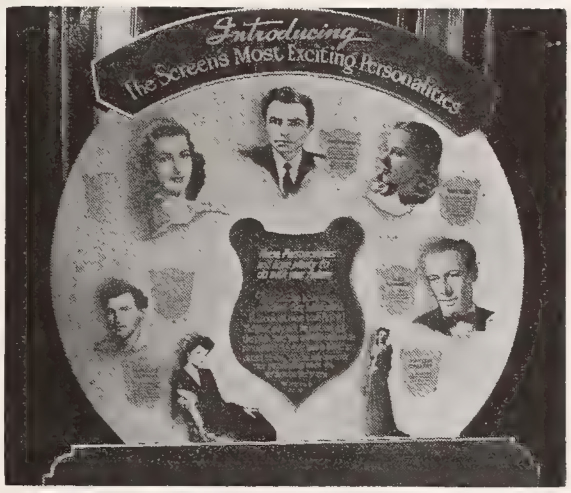
IDEAS for LOBBY DISPLAYS


BING CROSBY
BOB HOP
DOROTHY LAM
"ROAD UTOP
Reserved
Road to Utopia
It might be you

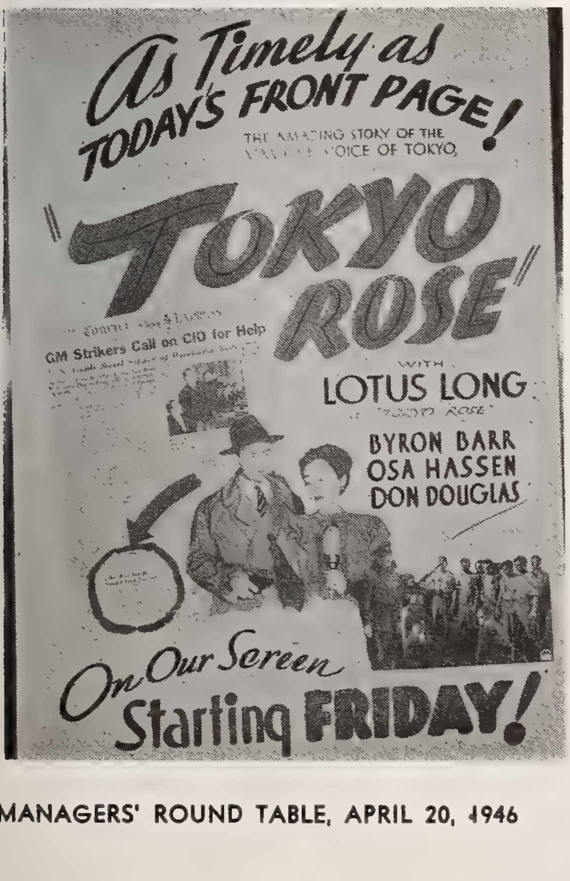
Well in advance of his playdate for "Road to Utopia", Frank Pratt, manager of the Paramount theatre in Portland, Ore., set up this lobby display with excellent results. Hospital bed with copy reading, "Reserved for the first patron to pass out from laughter, etc., provoked amused smiles from theatregoers.


WHAT NEXT CORPORAL HARGROVE
CORPORAL HARGROVE
WHAT NEXT Corporal HARGROVE
ROBERT WALKER
KEENAN WYNN
JEAN PORTER

Left, the Norden bombsight and other Army equipment borrowed by manager Ralph Tully proved to be a valuable exhibit tied in with "Corp. Hargrove" date at the Paramount, Lynn, Mass. Tully also secured a mobile unit from the Army Recruiting Service which he used for street ballyhoo.

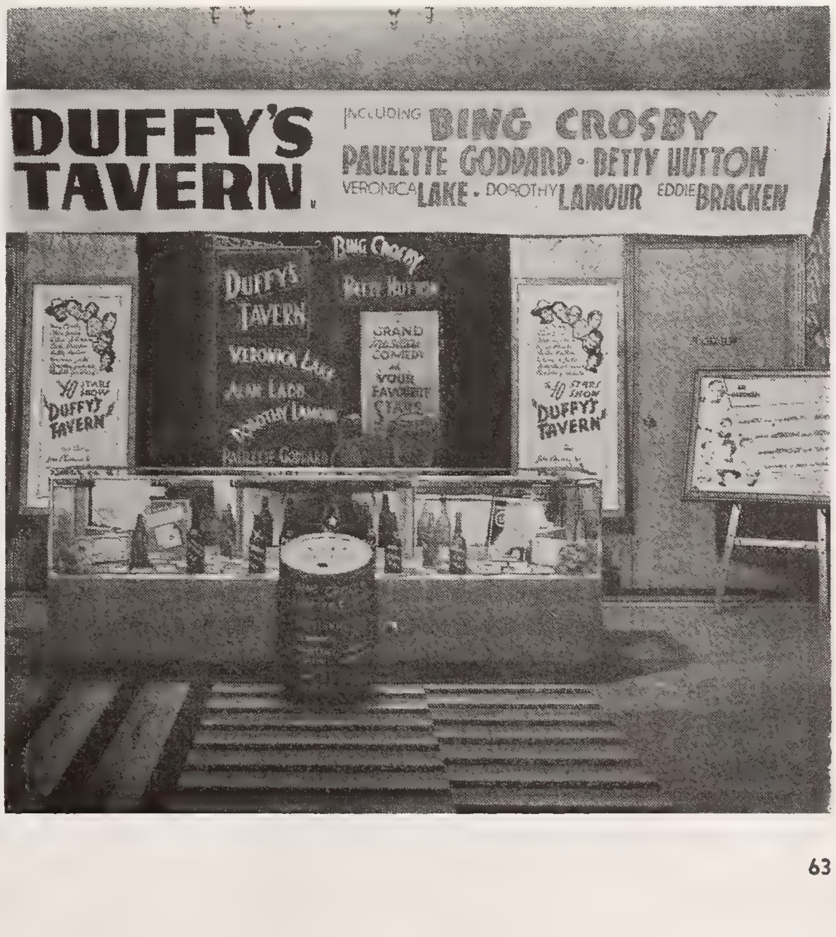

Introducing
The Screen's Most Exciting Personalities

Simplicity was the keynote of this setpiece created by C. A. Hunter, manager, at the Capitol theatre, Hamilton, Ont. Cutouts with copy introducing stars of "Seventh Veil" attracted unusual attention.


As Timely as TODAY'S FRONT PAGE!
THE AMAZING STORY OF THE VOICE OF TOKYO
"TOKYO ROSE"
WITH
LOTUS LONG
BYRON BARR
OSA HASSEN
DON DOUGLAS
GM Strikers Call on CIO for Help
On Our Screen Starting FRIDAY!

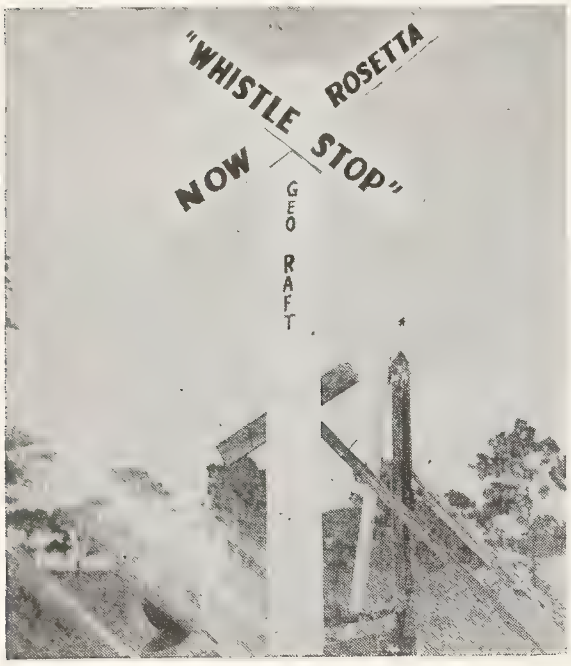
"Duffy's Tavern" came in for this advance lobby build-up, right, by manager S. P. Caro of the Odeon, Clacton-on-Sea, Essex, England. Entire display was built at a minimum expenditure of approximately 80 cents.

At left, Charles Taylor, publicity head for Shea's, Buffalo, N. Y., lifted a local newspaper story timed perfectly to promote the showing of "Tokyo Rose" and incorporated it in special 40x60 posters.

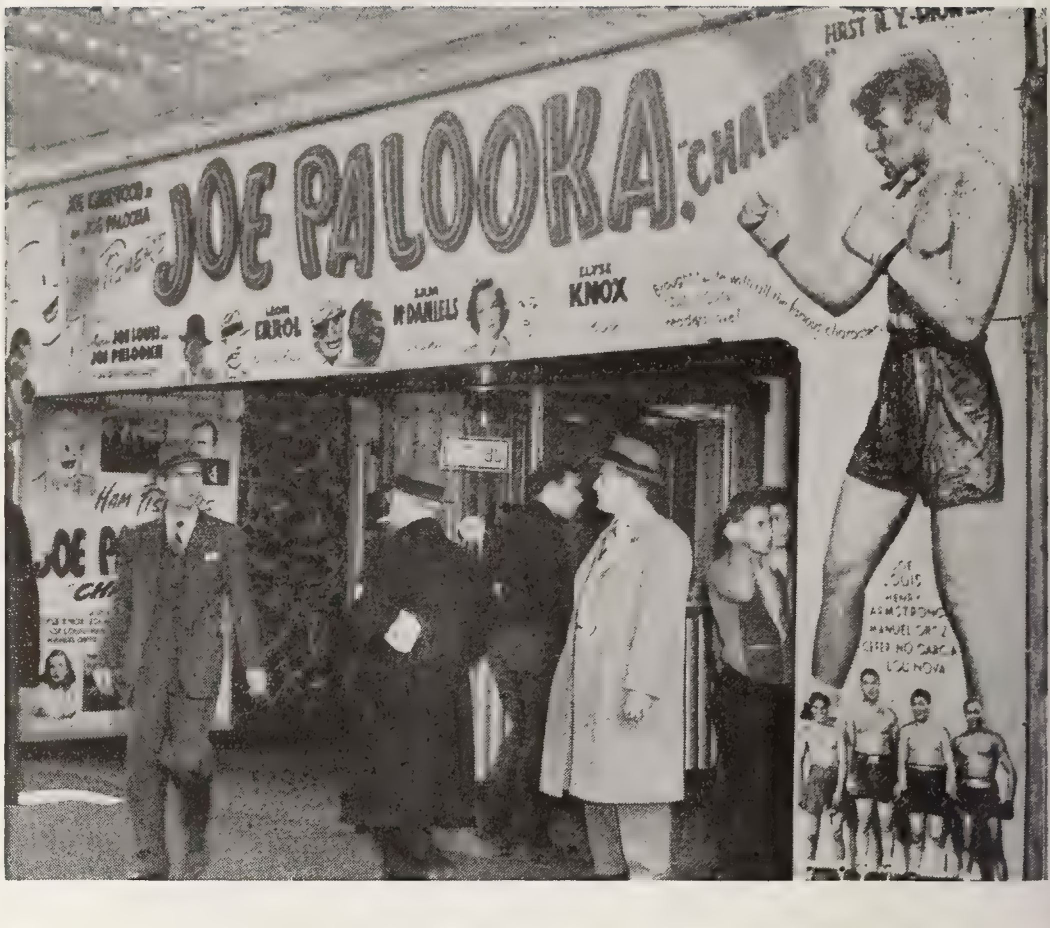

DUFFY'S TAVERN
INCLUDING BING CROSBY
PAULETTE GODDARD • BETTY HUTTON
VERONICA LAKE • DOROTHY LAMOUR EDDIE BRACKEN
DUFFY'S TAVERN
BING CROSBY
BETTY HUTTON
VERONICA LAKE
ALAN LADD
DOROTHY LAMOUR
PAULETTE GODDARD
GRAND COMEDY
YOUR FAVORITE STARS

SELLING ON THE OUTSIDE

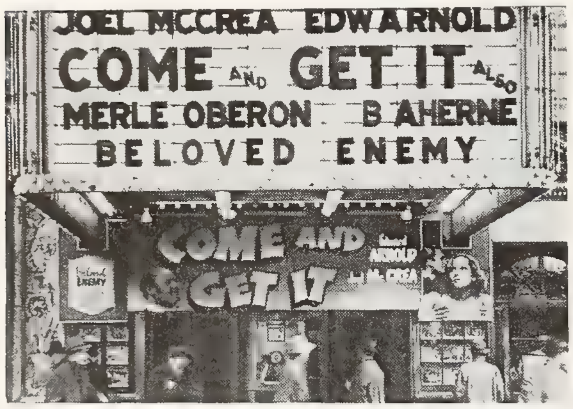
comes in for special attention by showmen who evaluate the importance of exploitation beyond the theatre interior. Here are examples of recent fronts and other devices which attract attention.


"WHISTLE STOP"
NOW
ROSETTA
GEO RAFT

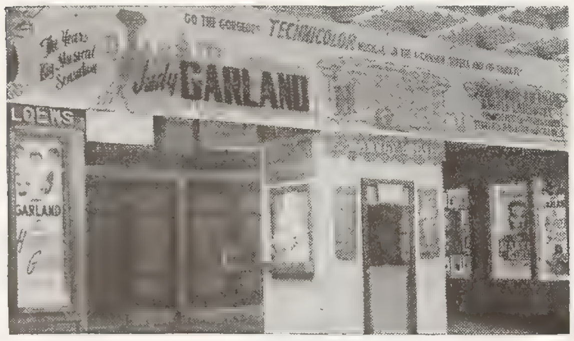
Left, road markers help to ballyhoo "Whistle Stop" for Ed May, manager of the Rosetta theatre, Little River, Fla. The signs were placed at strategic points leading into the town and important intersections within city limits.


JOE PALOOKA, "CHAMP"
ERROL
McDANIELS
KNOX

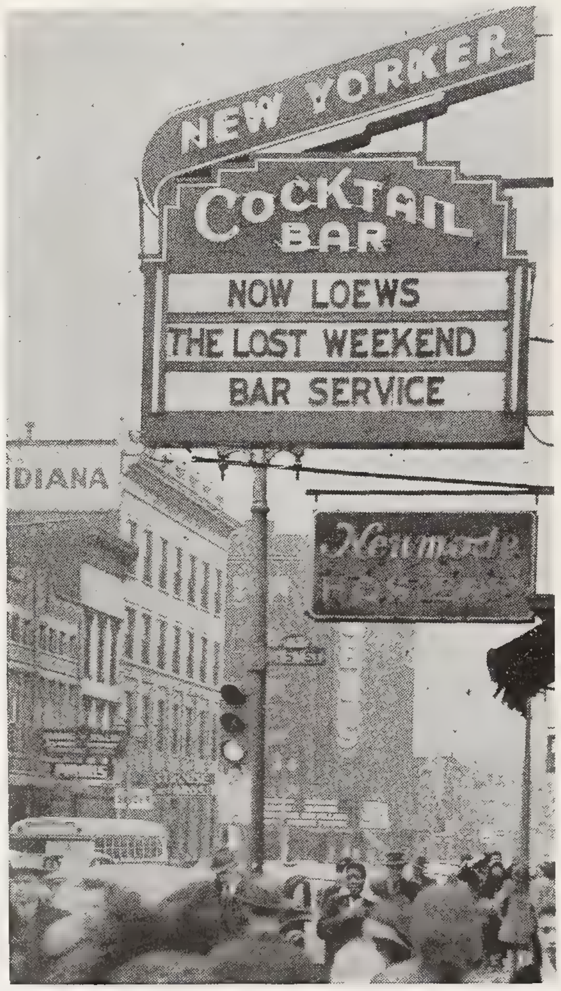
The Victoria theatre front, in New York, comes in for special treatment by manager Maurice Maurer. Current showing of "Joe Palooka" is exploited by using photos of the screen stars and drawings of the cartoon characters from Ham Fisher's strip. An extensive newspaper and radio campaign helped to introduce the picture's opening.


JOEL McCREA EDW ARNOLD
COME AND GET IT ALSO
MERLE OBERON B AHERNE
BELOVED ENEMY
COME AND GET IT

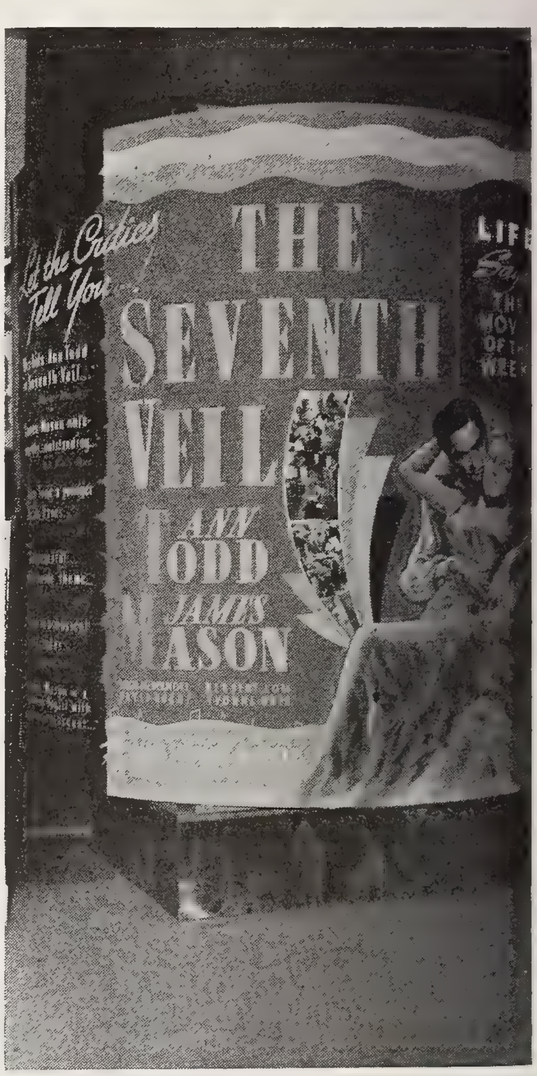
Colorful front at the Amsterdam, New York City, exploits reissue showing for Murray Le Boss, general manager, Cinema circuit.


Judy GARLAND
TECHNICOLOR
LOEWS

Atmospheric front and box-office designed by Sam Gilman at the Regent, Harrisburg, Pa., to promote "Harvey Girls".


NEW YORKER
COCKTAIL BAR
NOW LOEWS
THE LOST WEEKEND
BAR SERVICE
INDIANA

"Lost Weekend", showing at Loew's, Evansville, Ind., got this swell plug from local cocktail bar. Manager Arthur Groom made the tieup.


Let the Critics Tell You
THE SEVENTH VEIL
ANN TODD
JAMES MASON

Maurey White, manager of the RKO Keith, Cincinnati, used flashy exterior displays quoting comments of the critics for his date on "Seventh Veil".

REPUBLIC KEEPS THE BIG ONES ROLLING...

Tops in Rhythmic Revelry!

MEXICANA

starring

TITO GUIZAR · CONSTANCE MOORE · LEO CARRILLO

Roaring Epic of Guts and Glory!

DAKOTA

starring

JOHN WAYNE · VERA HRUBA RALSTON

WALTER BRENNAN

Sizzling with Searing Suspense!

MURDER IN THE MUSIC HALL

starring

VERA HRUBA RALSTON · WILLIAM MARSHALL

Fabulous Love in a Flaming Era!

IN OLD SACRAMENTO

starring

WILLIAM ELLIOTT · CONSTANCE MOORE

BEN HECHT'S *Specter of the Rose* • The Screen's Loveliest Musical! **EARL CARROLL SKETCHBOOK**

Ballyhoos Get Top Attention From Lou Nye

Ten mounted riders provide effective ballyhoo for "Daltons Ride Again" at the Hoosier theatre, Whiting, Ind.

Street ballyhoo has been used extensively in the promotion of recent playdates by manager Louis Nye of the Hoosier theatre, Whiting, Ind.

For "Stork Club," Nye used a 32-foot asphalt felt runner lettered with copy on the sidewalk. The runner was moved periodically to different sections of town. Another stunt had four busboys parading the streets with signs reading "See what goes on at the 'Stork Club.'" Cardboard arrows with playdate copy were tacked to poles around town pointing towards the theatre.

Ten horsemen in cowboy regalia rode through town to ballyhoo the engagement of "The Daltons Ride Again." The horsemen carried banners reading "For adventure and excitement see," etc.

A man in a full dress suit, top hat and opera cape walked the downtown streets to exploit a double horror show, consisting of "Pillows of Death" and "House of Dracula."

Promotes Noteworthy Page Ad

Nine merchants paid for a cooperative newspaper display ad in conjunction with manager Harry F. Wilson's date on "State Fair" at the Capitol, Chatham, Ont. The ad, which ran in the *Daily News,* incorporated mats on the film's four stars and a two-column story topped by a page-wide banner headline announcing the playdate.

Ties "Bandit" to Red Cross Drive

Tying in the slogan, "If the 'Bandit of Sherwood Forest' lived in Portland he'd contribute to the Red Cross," Frank Pratt, manager of the Paramount theatre, Portland, Ore., stencilled sidewalks all over town to promote his current attraction. Pratt obtained fine cooperation from merchants in window displays and radio plugs.

Eight Co-Op Display Ads Promoted by Kolbeck

Eight cooperative display ads appearing in three New Jersey newspapers marked the high point of the campaign for "Spellbound" at Loew's Jersey City theatre, N. J. Manager James J. Kolbeck promoted two co-op ads with Queens vacuum cleaners and Geismar's dress store, one each with Sterling furniture, Michel dresses, Carteret drugs and Anlu novelties. The Sterling contribution was a five-column by 14 inch display ad topped by a photo of Ingrid Bergman and Gregory Peck in a scene from the picture.

For his date on "Tars and Spars," Kolbeck arranged a window tie-in of the film-inspired "Sissy Boy Hat" with the Rose Marie Hat Shop.

Schools, Parent-Teacher Groups Aid "Forest"

The cooperation of school authorities and the Parent-Teacher's Association paved the way for the engagement of "The Enchanted Forest" at the Avon theatre, Watertown, N. Y. The campaign was conducted by manager Harold Sliter, assistant manager Frank Lindkamp, and Francis Dee, manager of the Palace theatre. Both theatres are operated by the Schine circuit.

Lindkamp and Dee obtained permission to visit school classrooms for two minute talks. Eleven county schools were visited. Each child received a blotter imprinted with title and playdate. All Watertown PTA presidents mentioned the picture at their weekly meetings.

Uses Sport Show In "Bandit" Tieup

The Northwestern Sports Show, an annual event in St. Louis, served as a timely interlude coincident with the engagement of "Bandit of Sherwood Forest" at the Ambassador theatre.

M. L. Plessner, publicity manager, took full advantage of the opportunity promoting large cutout displays of the stars of the film adjacent to the archery exhibits.

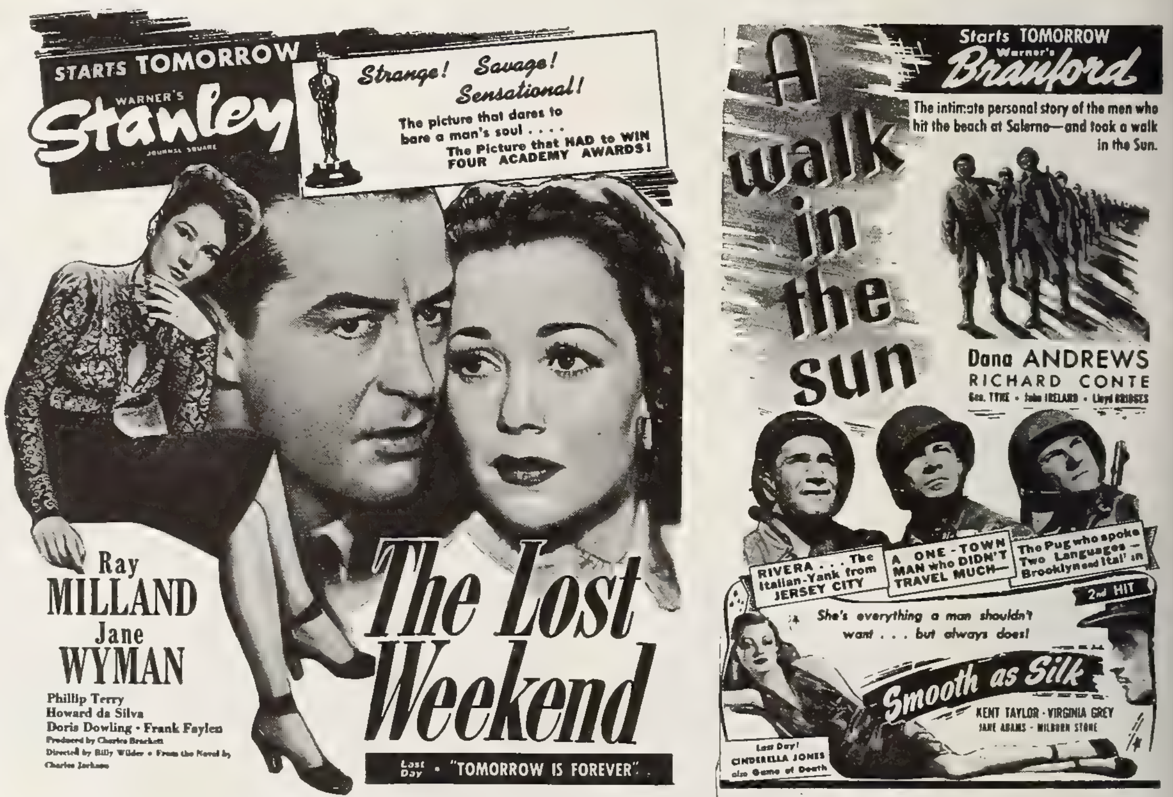
Every person who attended the Sports Show received a numbered program. Plessner arranged a drawing and gave free guest tickets to the theatre to those whose program numbers were drawn. Announcements with theatre credits were made periodically over the public address system.

Sports and department stores gave additional support with many fine window displays.

Classified Ad Contest Aids Stockwell's "Adventure" Date

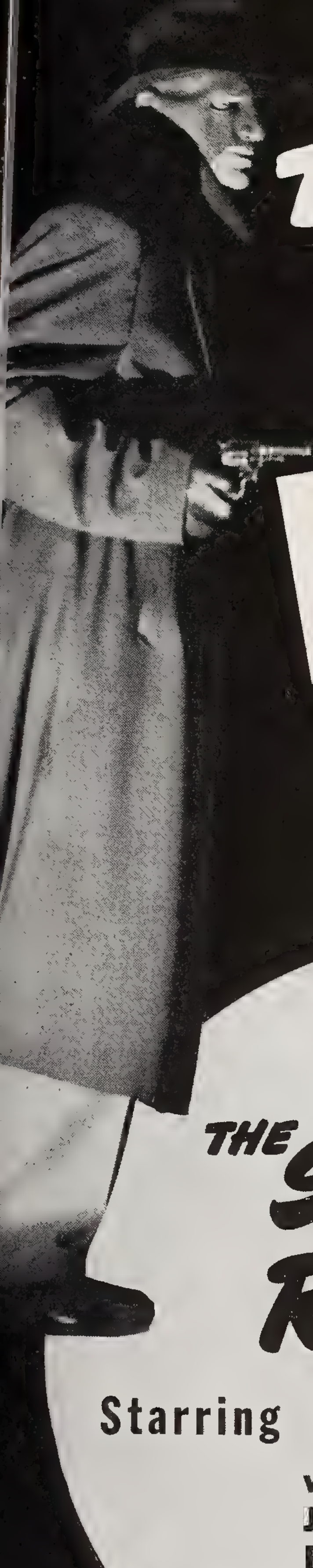
Manager M. Stockwell promoted a classified ad contest in the Joliet, Ill., *Herald-News* to exploit his date on "Adventure" at the Rialto theatre. Contestants had to find the words "AD" "Ven" "Ture" which were scattered on the classified page. The newspaper ran daily stories for three days. Window display tieups were arranged with Woolworth's and the Book Shop. Spot announcements were made over WJOL three days in advance.

WARNER NEW JERSEY THEATRE ADS


STARTS TOMORROW
WARNER'S Stanley
JOURNAL SQUARE
Strange! Savage! Sensational!
The picture that dares to bare a man's soul . . . .
The Picture that HAD to WIN FOUR ACADEMY AWARDS!
Ray MILLAND
Jane WYMAN
Phillip Terry
Howard da Silva
Doris Dowling · Frank Faylen
Produced by Charles Brackett
Directed by Billy Wilder · From the Novel by Charles Jackson
The Lost Weekend
Last Day · "TOMORROW IS FOREVER"
Starts TOMORROW
Warner's Branford
A walk in the sun
The intimate personal story of the men who hit the beach at Salerno—and took a walk in the Sun.
Dana ANDREWS
RICHARD CONTE
Geo. TYNE · John IRELAND · Lloyd BRIDGES
RIVERA . . . The Italian-Yank from JERSEY CITY
A ONE-TOWN MAN who DIDN'T TRAVEL MUCH—
The Pug who spoke Two Languages — Brooklyn and Ital' in
2nd HIT
She's everything a man shouldn't want . . . but always does!
Smooth as Silk
KENT TAYLOR · VIRGINIA GREY
JANE ADAMS · MILBURN STONE
Last Day! CINDERELLA JONES also Game of Death

Frank Kelly, advertising manager for the Warner Jersey theatres, Newark, had these two display ads prepared by artist Ben Adler. Layouts are designed to appeal to local theatregoers who prefer their entertainment spiced with romance and action.

PRE-SOLD TO MORE POTENTIAL TICKET-BUYERS THAN ANY SERIES EVER SCREENED



MONOGRAM presents

THE SHADOW

Heard by MILLIONS EVERY WEEK ON 207 MUTUAL STATIONS COAST-TO-COAST!

Read by MILLIONS MORE IN TOP-SELLING COMIC BOOKS AND IN STREET AND SMITH'S FAMOUS "SHADOW" MAGAZINE!

FIRST 2 RELEASES NOW READY

THE SHADOW RETURNS

"BEHIND THE MASK"

Starring Kane **RICHMOND** and Barbara **REED**

with TOM DUGAN
JOSEPH CREHAN
PIERRE WATKIN

Directed by PHIL ROSEN
Screenplay by George Callahan

with GEORGE CHANDLER
DOROTHEA KENT
JOSEPH CREHAN
PIERRE WATKIN

Directed by PHIL KARLSON
Screenplay by George Callahan

Produced by **JOE KAUFMAN**
Associate Producer **LOU BROCK**

BEGIN SEARCH FOR "HOLIDAY PRINCESS" IN GREAT BRITAIN

The most extensive promotion ever undertaken by theatres in the British Isles was launched April 2 with the announcement that Gaumont British theatres in conjunction with Butlin's Holiday Camps had undertaken a search for the "Holiday Princess" of Great Britain.

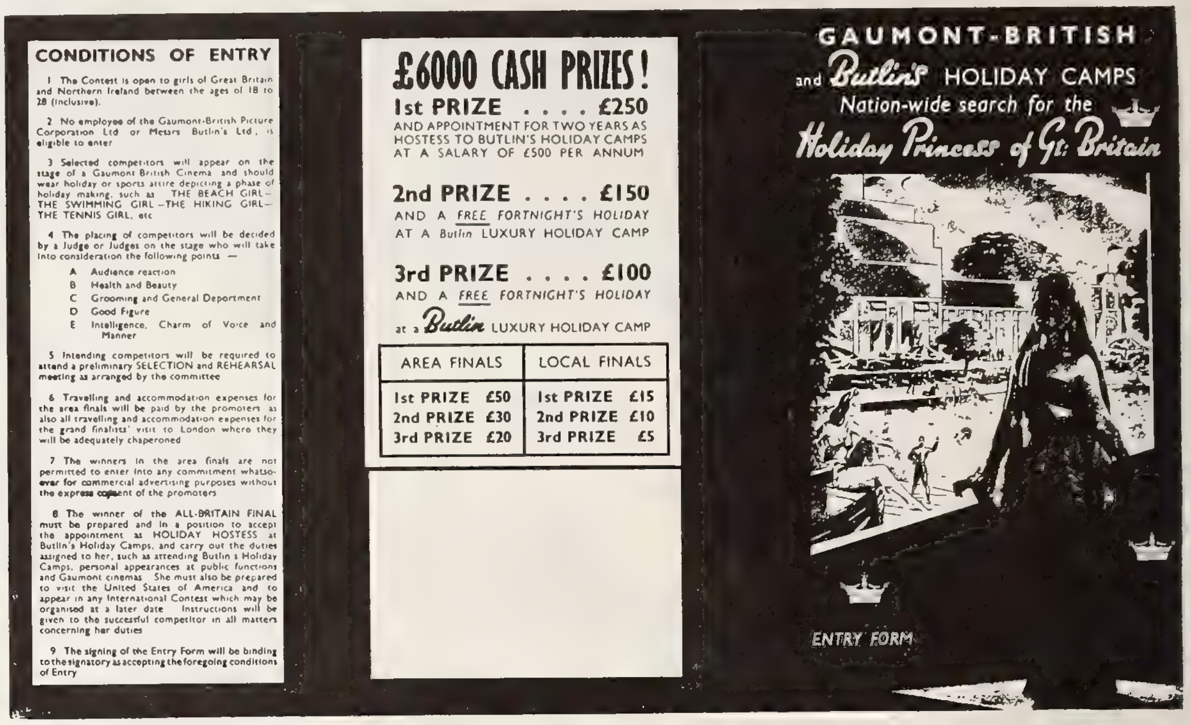
Prizes to winners and theatremen from whose areas the finalists are drawn will total £6,300, more than $25,000.

The contest, conceived and developed by James Forsyth, director of public relations for Gaumont British, has a manifold purpose.

Following the strain of six war years and the incidental discomforts of rationing, the campaign, it is hoped, will focus attention on the charm, health and intelligence of the women of Great Britain.

The more obvious objectives are building goodwill and increasing theatre business.

Butlin Holiday Camps have been active in England for many years. They provide competition to theatres during vacation period, offering bed, board, sports, entertainment and other diversions to the customer at very low cost.



CONDITIONS OF ENTRY

1 The Contest is open to girls of Great Britain and Northern Ireland between the ages of 18 to 28 (inclusive).

2 No employee of the Gaumont-British Picture Corporation Ltd or Messrs Butlin's Ltd, is eligible to enter

3 Selected competitors will appear on the stage of a Gaumont British Cinema and should wear holiday or sports attire depicting a phase of holiday making, such as THE BEACH GIRL—THE SWIMMING GIRL—THE HIKING GIRL—THE TENNIS GIRL, etc

4 The placing of competitors will be decided by a Judge or Judges on the stage who will take into consideration the following points —

A Audience reaction
B Health and Beauty
C Grooming and General Deportment
D Good Figure
E Intelligence, Charm of Voice and Manner

5 Intending competitors will be required to attend a preliminary SELECTION and REHEARSAL meeting as arranged by the committee

6 Travelling and accommodation expenses for the area finals will be paid by the promoters as also all travelling and accommodation expenses for the grand finalists' visit to London where they will be adequately chaperoned

7 The winners in the area finals are not permitted to enter into any commitment whatsoever for commercial advertising purposes without the express consent of the promoters

8 The winner of the ALL-BRITAIN FINAL must be prepared and in a position to accept the appointment as HOLIDAY HOSTESS at Butlin's Holiday Camps, and carry out the duties assigned to her, such as attending Butlin's Holiday Camps, personal appearances at public functions and Gaumont cinemas She must also be prepared to visit the United States of America and to appear in any International Contest which may be organised at a later date Instructions will be given to the successful competitor in all matters concerning her duties

9 The signing of the Entry Form will be binding to the signatory as accepting the foregoing conditions of Entry

£6000 CASH PRIZES!

1st PRIZE £250
AND APPOINTMENT FOR TWO YEARS AS HOSTESS TO BUTLIN'S HOLIDAY CAMPS AT A SALARY OF £500 PER ANNUM

2nd PRIZE £150
AND A FREE FORTNIGHT'S HOLIDAY AT A Butlin LUXURY HOLIDAY CAMP

3rd PRIZE £100
AND A FREE FORTNIGHT'S HOLIDAY at a Butlin LUXURY HOLIDAY CAMP

AREA FINALS	LOCAL FINALS
1st PRIZE £50	**1st PRIZE** £15
2nd PRIZE £30	**2nd PRIZE** £10
3rd PRIZE £20	**3rd PRIZE** £5

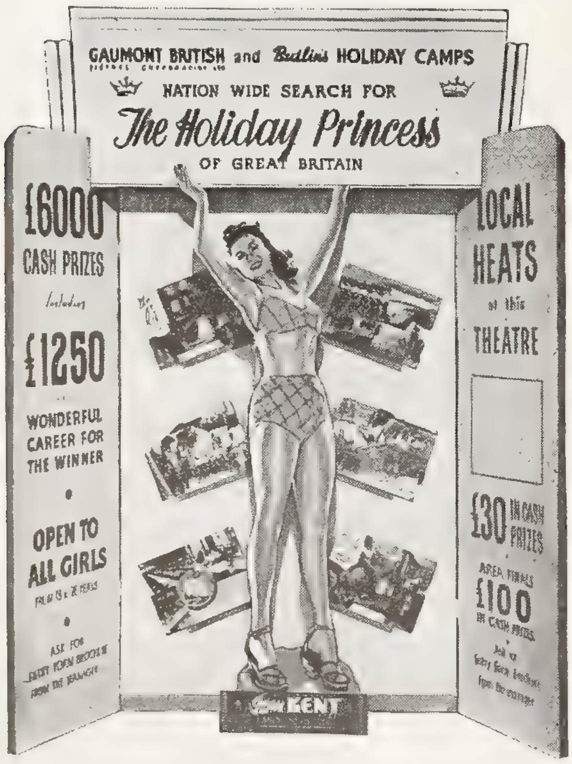
GAUMONT-BRITISH
and Butlin's HOLIDAY CAMPS
Nation-wide search for the
Holiday Princess of Gt. Britain

ENTRY FORM

The colorful entry blank, which is being distributed by theatres, shops and in factories, prescribes rules and regulations for interested candidates.

Substantial Prize Offer

The rewards which the ultimate winner of the title "Holiday Princess" will reap are sufficient to attract even the less glamorous women. The winner will receive £250, a two-year contract at £500 with Butlin's as Holiday Hostess and will visit the United States as ambassador of British womanhood. National runners-up will receive £150 and £100.



Display pieces which will be exhibited in lobbies by Gaumont theatres in the "Holiday Princess" quest.

Every participating theatre will give three cash prizes to local winners and three additional cash awards will be made to three winners in each of the 15 regional eliminations preceding the national finals.

A general pattern of staging and judging the contest will be carried out. A selected panel of judges will appraise the final candidates. At local theatre heats, awards will be made on the basis of audience applause coupled with health and beauty, grooming and general deportment, carriage, intelligence and charm of voice and manner.

Competitors must wear holiday or sports attire representative of the Beach Girl, Swimming Girl, Tennis Girl, etc., and will have the opportunity to show ingenuity in their attire.

Manual To Assist Managers

The choice of stage settings for the presentation of candidates is left to the local manager and will be governed by the facilities of the theatre.

To assist theatre managers, a comprehensive manual has been made available to them from the circuit home office which includes general information and exploitation suggestions.

Trailers and lobby setpieces are uniform and have been provided for each theatre. Managers will try to arrange tieups with local merchants for merchandise awards to supplement the cash prizes. Stores and factories will be contacted to provide individual candidates and managers will have considerable leeway in advertising budgets to insure the full success of the promotion.

Cooking Tieup For "Saratoga"

Harry Olmstead, manager of the Warner theatre in Fresno, Cal., tied in his "Saratoga Trunk" exploitation campaign with a cooking school which is sponsored as a feature of the *Fresno Bee*. School instructors stressed Creole dinners famous around New Orleans and plugged the film production.

Olmstead got several free plugs for the picture on the air and the *Bee* used several display ads promoting the school and the picture.

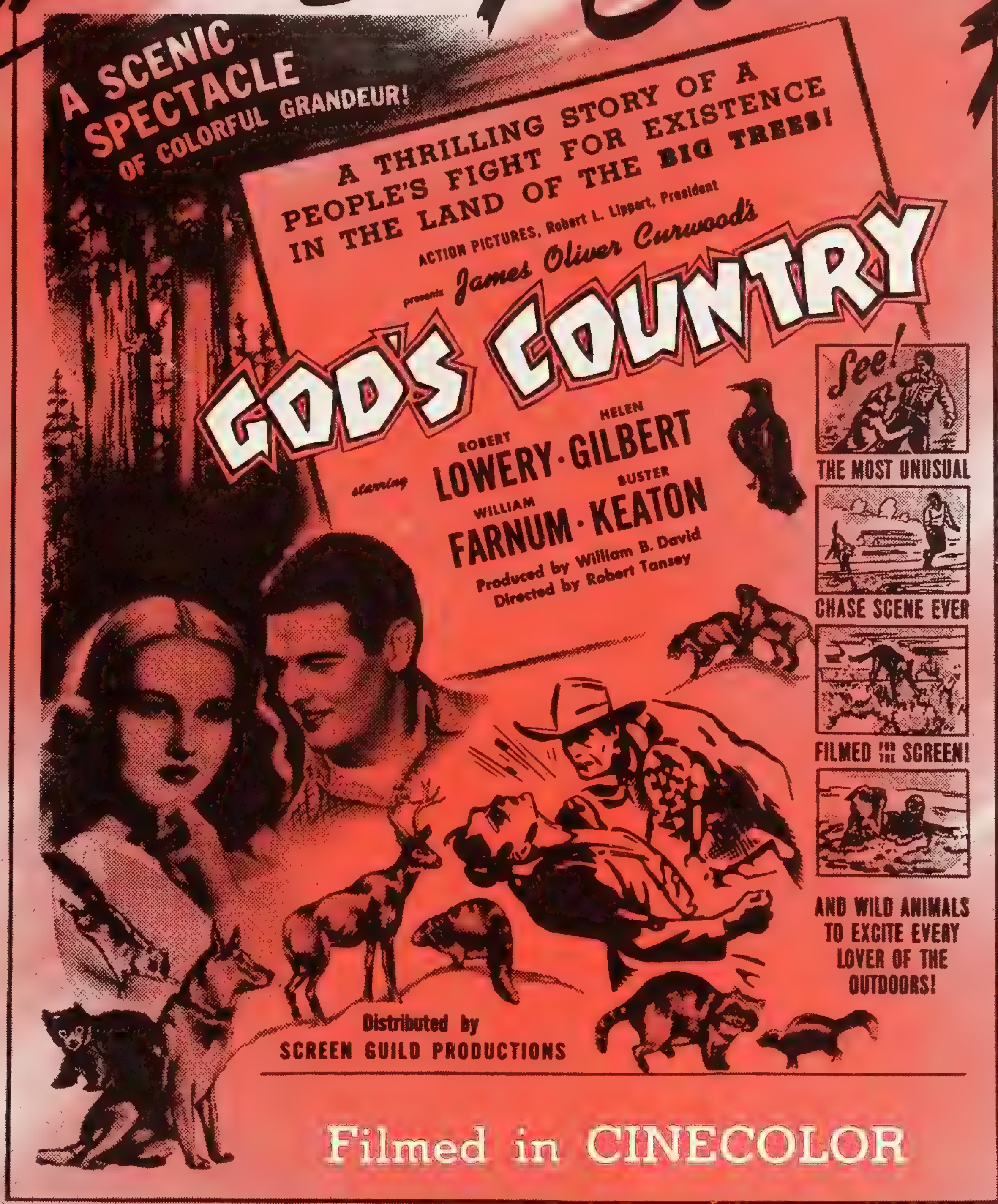
During a regular Lion's Club luncheon, the members were surprised to find the title "Saratoga Trunk" displayed across the front of the speaker's table. Olmstead came in for a ribbing from members and was penalized with a small fine. The stunt paid dividends, however, and rated special news stories.

Toledo Newspaper Sponsors "Chambermaid" Contest

Theatre patrons and readers of the Toledo *Blade* were given an opportunity to vote for their favorite chambermaid as part of Manager Ted Teschner's campaign on "Diary of a Chambermaid," for its local opening at the Valentine theatre.

Teschner promoted a contest with the *Blade* to determine who the most popular chambermaid was. The winner was wined and dined in elaborate fashion and supplied with a complete wardrobe by merchants. The stunt was given full coverage daily by the *Blade*.

nother Big Color Hit!



A SCENIC SPECTACLE OF COLORFUL GRANDEUR!

A THRILLING STORY OF A PEOPLE'S FIGHT FOR EXISTENCE IN THE LAND OF THE BIG TREES!

ACTION PICTURES, Robert L. Lippert, President
presents James Oliver Curwood's

GOD'S COUNTRY

starring ROBERT LOWERY · HELEN GILBERT
WILLIAM FARNUM · BUSTER KEATON

Produced by William B. David
Directed by Robert Tansey

See! THE MOST UNUSUAL CHASE SCENE EVER FILMED FOR THE SCREEN! AND WILD ANIMALS TO EXCITE EVERY LOVER OF THE OUTDOORS!

Distributed by
SCREEN GUILD PRODUCTIONS

Filmed in CINECOLOR

PROVEN BOX-OFFICE
in Color!!

"WILDFIRE"

THE STORY OF A HORSE

WITH
JOHN MILJAN · STERLING HOLLOWAY
VIRGINIA MAPLES · BOB STEELE

DOING OUTSTANDING BUSINESS

James Oliver Curwood's

"NORTHWEST TRAIL"

Filmed in **COLOR!**

WITH
JOHN LITEL · JOAN WOODBURY · RAYMOND HATTON

Exchange Centers

LANTA—Film Classics of Southeast, 164 Walton St. N.W., Atlanta 3, Ga.

STON—Film Classics Inc., of New England, 54-58 Piedmont St., Boston 16, Mass.

ARLOTTE—Screen Guild Productions, 300 W. Third St., Charlotte, N. C.

ICAGO—Screen Guild Productions, 1325 So. Wabash Ave., Chicago, Ill.

CINNATI—Film Classics of Cincinnati, 1635 Central Parkway, Cincinnati 14, Ohio

VELAND—Film Classics of Cleveland, 2108 Payne Ave., Cleveland 14, Ohio.

LLAS—Film Classics of Texas, 308 S. Harwood St., Dallas, Texas.

S MOINES (Omaha)—King Enterprises, 515 Tenth St., Old Colonial Bldg., Des Moines, Iowa.

DETROIT—Albert Dezel Roadshows, 831 So. Wabash Ave., Chicago, Ill. Exchange at Detroit: 2310 Cass Ave., Detroit 1, Mich.

INDIANAPOLIS—Film Classics of Indiana, Inc., 359 N. Illinois St., Indianapolis, Ind.

KANSAS CITY—King Enterprises, 128 West 19th St., Kansas City, Mo.

LOS ANGELES—Screen Guild Pictures, Inc., 1908 So. Vermont St., Los Angeles, Calif.

MEMPHIS (New Orleans)—Film Classics of Southeast, 218 S. Liberty St., New Orleans 13, La.

MILWAUKEE—Independent Film Exchange, 639 N. 7th St., Milwaukee, Wis. Note: Screen Guild will have own exchange here after May 15th.

MINNEAPOLIS—Screen Guild Pictures of Mpls., 1109 Currie Ave., Minneapolis, Minn.

NEW YORK—Bell Pictures Corp., 630 9th Ave., N. Y. C. 19, N. Y.
Capitol Pictures, 723 7th Ave., N. Y. 19, N. Y.

OKLAHOMA CITY—Film Classics Inc. of Okla., 702 W. California St., Okla. City.

PHILADELPHIA—Film Classics of Phila., 1315 Vine St., Philadelphia 7, Pa.

PITTSBURGH—Film Classics Inc. of Western Penn., 1709 Blvd. of Allies, Pittsburgh 19, Pa.

PORTLAND—Film Classics of Northwest, 925 N.W. 19th Ave., Portland 9, Ore.

SEATTLE—Film Classics of Northwest, 2419 Second Ave., Seattle, Wash.

ST. LOUIS—Capitol Film Exchange, 3206 Olive St., St. Louis 3, Mo.

SALT LAKE CITY (Denver)—Screen Guild Productions of Intermountain Territory. 258 E. First South St., Salt Lake City 1, Utah.

SAN FRANCISCO—Screen Guild Productions of Pacific Coast, 125 Hyde St., San Francisco 2, Calif.

WASHINGTON, D. C.—Wheeler Film Co., 203 Eye St., N.W., Washington, D. C.

CANADA—Screen Guild Productions, Ltd. (Canada), 21 Dundas Sq., Toronto, Canada.

HOME OFFICES:

SCREEN GUILD PRODUCTIONS:

Temporary Location: 8824 Sunset Blvd., Los Angeles, Calif.

Permanent Location: 3rd and La Brea, Hollywood, Calif.—after May 1st.

Things Are Coming From SCREEN GUILD!!

WATCH FOR IMPORTA
ANNOUNCEMENTS

Street Ballyhoo Key of "Harvey Girls" Promotion

Strong emphasis on street ballyhoo and exploitation marked a well rounded campaign preceding the opening of "The Harvey Girls" at the Valentine theatre, Toledo, Ohio.

A highlight of the promotion was manager Ted Teschner's buggy stunt, whereby a western costumed driver and three usherettes in "Harvey Girl" attire rode a wagon through the city for two days. A large sign on the back of the buggy proclaimed the opening of the picture at the Valentine.

Three girls paraded through the downtown section for another street ballyhoo stunt, wearing signs around their necks. A "walking book" ballyhoo consisting of two 40x60 boards in the form of a regular book jacket was on the city's streets three days in advance.

Outdoor Advertising Stressed

Teschner augmented his campaign with extensive exploitation by distributing: 200 arrows printed with "Straight Ahead for 'The Harvey Girls'" copy at main street intersections; 1,000 "Reserved" table standees in leading restaurants; 1,000 "Call 'The Harvey Girls'" teaser cards imprinted with the theatre telephone number; 150 one-sheets and 100 two-sheets for downtown windows and factories; 125 cards for juke boxes, and banners for the *Buckeye News* trucks.

Book and music tieups were arranged with Hirsch Book Store, LaSalle and Koch, Lamson's, Lion's and Tiedke's.

Considerable radio coverage further aided the campaign. Spot announcements starting one week in advance were made over stations WSPD and WTOL. Several local programs featured the hit music of the picture.

Writes School Principals On "Dick Tracy" Date

Letters were sent to local school authorities extolling the picture "Dick Tracy" by manager Lew Breyer in a novel promotion campaign at the Broadway, Springfield, Mass. Six theatre passes enclosed in each letter were to be awarded to the boy or girl who contributed the most to the various salvage drives or for exemplary conduct in school.

Six "Dick Tracy" hats promoted from Stillman's department store were given away from the theatre stage. The store publicized the giveaway in a cooperative newspaper ad and window display. Stillman's also supplied Breyer with novels concerning the exploits of the comic strip detective for giveaways to children.

Woolworth's tied in with a counter display featuring "Dick Tracy" cartoon books.

BEAUTY PARLORS BUY PAGE AD ON SHORT

Twenty - one beauty parlors in Johnstown, Pa., a city of only 67,000 people, bought a full page cooperative newspaper ad on the March of Time subject, "American Beauty", in conjunction with manager Dan Shepard's showing of the short at the Embassy. The unusual appeal of the display ad, published in the *Daily Tribune*, was reflected in its makeup. Each of the beauty parlors was represented by a photo showing a model with a new style hair-do.

Saunders Holds Contest For "Doll Face"

A "Doll Face" contest which was well covered by the daily newspapers was arranged recently for Loew's Poli theatre, Bridgeport, Conn. Entrants were required to send a photograph of themselves to manager Matt Saunders. A 16 piece band was promoted for a stage presentation opening night when the awards were made. In addition to merchandise gifts, the winner received a week's engagement at a local night club.

Jolley Fetes Boy Scouts

As secretary of the local Boy Scouts Association, manager Mel Jolley earned the goodwill of the public by holding a free theatre party for scouts at the Marks, Oshawa, Ont. A picture of the boys lined up in front of the theatre was published in the *Times Gazette*.

Sears, Roebuck Tieup Stimulates Run of "Forest"

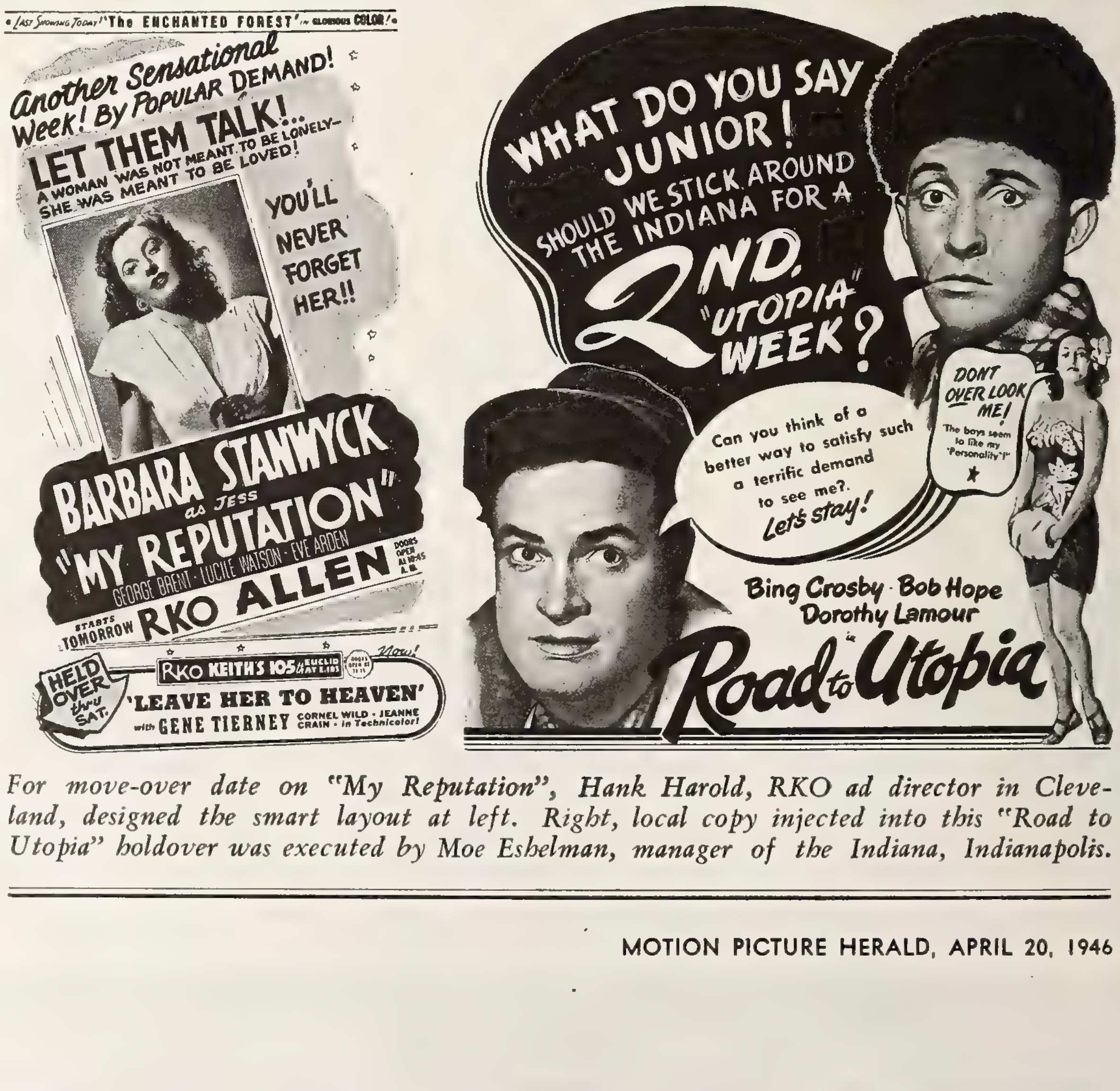
Five hundred children's tickets were purchased by Sears, Roebuck & Co. in a tieup for "The Enchanted Forest" playdate at the Paramount theatre, Syracuse, N. Y. Promoted by manager Richard Feldman, the tieup also resulted in a 30 inch ad in the *Herald-Journal* devoted exclusively to the fact that the tickets would be passed out to the first 500 fathers or mothers who visited the Sears, Roebuck children's shop. The store plugged the picture on its regular radio broadcasts over WFBL.

A screening was held for the daily newspaper feature writers, film critics, radio announcers and representatives from the Board of Education, clergy, Federation of Women, and Parent-Teacher Associations. The *Post-Standard* ran an editorial on the picture the day following the screening. A story was also published in the *Catholic Sun.*

The head of the English department for local public schools addressed a mimeographed letter to elementary school principals and teachers urging them to see the picture.

Sponsors Goodwill Project

By sponsoring a banquet for basketball players of Stevens high school, F. J. Cahalan, manager of the Magnet theatre, Claremont, N. H., reaped dividends in goodwill publicity. Cahalan procured the aid of the local Moose lodge and the *Daily Eagle* in the project.


• Last Showing Today! "The ENCHANTED FOREST" in glorious COLOR! •
Another Sensational Week! By Popular DEMAND!
LET THEM TALK!...
A WOMAN WAS NOT MEANT TO BE LONELY— SHE WAS MEANT TO BE LOVED!
YOU'LL NEVER FORGET HER!!
BARBARA STANWYCK as JESS
"MY REPUTATION"
GEORGE BRENT · LUCILE WATSON · EVE ARDEN
STARTS TOMORROW RKO ALLEN
DOORS OPEN AT 10:45 A.M.
HELD OVER thru SAT.
RKO KEITH'S 105th & EUCLID
Now!
'LEAVE HER TO HEAVEN'
with GENE TIERNEY CORNEL WILD · JEANNE CRAIN · in Technicolor!
WHAT DO YOU SAY JUNIOR! SHOULD WE STICK AROUND THE INDIANA FOR A 2ND. "UTOPIA" WEEK?
Can you think of a better way to satisfy such a terrific demand to see me?. Let's stay!
DONT OVER LOOK ME! "The boys seem to like my 'Personality'!"
Bing Crosby · Bob Hope Dorothy Lamour
in Road to Utopia

For move-over date on "My Reputation", Hank Harold, RKO ad director in Cleveland, designed the smart layout at left. Right, local copy injected into this "Road to Utopia" holdover was executed by Moe Eshelman, manager of the Indiana, Indianapolis.

Prepare Early for Promotion of Mother's Day, Sunday, May 12

MOTHER'S DAY is Sunday, May 12, providing theatremen a springboard from which to build goodwill and the opportunity to arrange tieups with jewelers, florists, confectioners and divers other merchants. Best results are obtainable by advertising this event well in advance through newspapers, special trailers, heralds, etc.

Here are a few promotional ideas:

ESSAY CONTESTS

Arrange with school authorities to hold an essay contest on "Mothers" or "Why I Think My Mother Is the Finest Mother in the World." Tieup with the local newspaper to have the better essays published. Award guest tickets to the winning students.

THEATRE PARTY

Hold a Mother's Day Theatre Party. Insert an application in the local newspaper for readers to fill out. From the applications received select 50 mothers by drawing and send the winners invitations to be guests of the management. Wherever possible promoted merchandise could be given each guest.

PRIZES

Award a prize to the oldest mother attending matinees, the oldest grandmother, the mother or grandmother with the greatest number of children; send passes to every mother of a baby born during the week preceding Mother's Day; give guest tickets to mothers whose sons are prominent in local affairs.

PROCLAMATION

Obtain a letter or a proclamation from the mayor making "Mother's Week" official. Plant the letter in the newspaper. Blow it up for use in the theatre lobby and use a trailer on the screen.

One-Sheets Spread Over City for "Snafu"

For his date on "Snafu" at the Empire theatre, Portland, Me., manager Joseph R. Weisser obtained permission from the local police department to post one-sheets on all light poles, traffic signal posts and boxes. Copy read: "Don't 'Snafu' traffic here."

Two trucks obtained from the Army Recruiting Service were used for street ballyhoo. The Army further tied-in by sending recruits to the theatre for a date contest. Six winners were selected to date USO hostesses.

The appearance on the Empire stage of four soldier survivors of the "Bataan Death March" resulted in publicity stories in the *Press Herald* and *Evening Express.*

Fields Promotes Abundant Newspaper Display Ads

Ten cooperative newspaper display ads paid for by five merchants marked the high point of manager William Fields' campaign for his playdate on "Spellbound" at the Strand theatre, Portland, Me. Merchants participating were Rines Bros., Maine Surgical Supply Co., Springer's Jewelers, Famous Brand and Owen Moore's. Six window displays were secured which tied-in perfumes, dresses and hats with the title.

Special Screening Aids "Black Market" Date

A special screening of "Black Market Babies" held for social workers and Juvenile Court judges resulted in much favorable comment prior to the engagement of the picture at the Poli-Bijou theatre, New Haven, Conn. Manager William Brown arranged the preview. A story and photo of the guests who attended the screening ran in the *Sunday Herald.* Cards were placed on all street doors of the theatre two weeks in advance. Signs with theatre and playdate copy were spotted at 12 busy downtown corners. United-Whalen and Everybody's Radio Shoppe tied-in with window displays.

Churches, Schools Boost "The Bells of St. Mary's"

Close cooperation with local Catholic churches and schools spearheaded the campaign for "The Bells of St. Mary's" date at the Miller theatre, Augusta, Ga. Manager P. E. McCoy contacted parish priests and parochial school teachers for their support well in advance of playdate.

Commencing one week in advance a teenage group from one of the city's recreation centers appeared on the theatre stage singing special arrangements of the three tunes sung by Bing Crosby in the film. Newspaper stories, radio tieups and window displays in two department stores also were promoted.

McCoy obtained extensive newspaper publicity by arranging for this year's "Maid of Cotton," Gwin Barnwell of Gastonia, N. C., to appear on the stage of the Miller during her recent visit to Augusta as emissary of the cotton industry.

Press Covers Star's Visit

Manager Harry A. Rose garnered conconsiderable newspaper and radio publicity for his "Walk in the Sun" date at the Poli-Majestic, from the personal appearance of Richard Conte, star of the picture in Bridgeport, Conn. The actor was feted at a press dinner at the Stratfield Hotel.

Zinn Lands Good Three Way Tieup On "Breakfast"

A three-way tieup on a "Goofy Hat" contest consisting of radio broadcasts from the theatre lobby, abundant newspaper coverage and active participation of prominent business men drew exceptional business to the State theatre, Minneapolis, for the playdate of "Breakfast in Hollywood." Manager Charles A. Zinn promoted the triple tieup.

The *Daily Times* ran stories for 12 days prior to the contest date. The interest was so great tickets were sold in advance with the result that the house was sold out before opening.

Lobby broadcasts were conducted at 2 p. m. daily over WTCN. The station also cooperated with daily spot announcements.

The contest was judged by three prominent business men. In addition to three major prizes for the "Goofy Hat" participants, awards were presented to the oldest woman, the woman with the most children, the G. I. bride born farthest away and to celebrants of wedding anniversaries and birthdays falling on that day.

British War Brides Help Sell "Seventh Veil"

Capitalizing on the current interest in British war brides of G I's, manager Eddie Riesenbeck and publicist Nate Wise garnered extra newspaper space for "The Seventh Veil" at Keith's, Cincinnati, by having a newly arrived bride place a transoceanic phone call. The stunt broke on the front page of the *Times-Star.*

A three-column cut of 16 British brides who were guests at a screening was published in the *Enquirer.* Another two-column story resulted from the discovery that one of the brides had been on the set when the picture was produced. Four additional stories with art broke on the amusement pages.

Promote Co-op Ad in Peoria

For the engagement of "The Harvey Girls" at the Madison theatre, Peoria, Ill., manager Len Worley and Bill Green, MGM exploiteer, promoted a cooperative ad with the Santa Fe Railway. They also arranged window displays with Jacquin's Book Shop, Block & Kuhl, Bergners, Clarke's, Lyle Gift Insurance Agency, Byerly Bros. and Adam's Music House.

ALWAYS REMEMBER
FILMACK
FOR THE SPECIAL TRAILER
YOU WANT WHEN YOU WANT IT
SAME DAY SERVICE
FILMACK TRAILER CO. 1325 S. WABASH CHICAGO 5, ILL.

SHOWMEN PERSONALS

In New Posts: James Di Falco, Garden, Detroit. Maurice Goldberg, Cadet, Philadelphia. Charlie Call, Century, 43rd Street, Brooklyn, N. Y. Carter English, resident manager, Palace Theatre Company, Centerville, Iowa. Harold Brason, Fox, Philadelphia.

Robert Baker, Alliance district manager, Richmond, Wash. Tommy Harris, Colonial, Detroit. Edward Cline, Quentin, Brooklyn, N. Y. Kenneth Blackledge, Southwest division head, Griffith theatres, Lubbock, Texas. Nat Warshaw, Fairmount, Philadelphia.

Lawrence Day, Clarion, Clarion, Iowa. Murray McBride, Lyric and Rio, Billings, Mont.

Ed Nelson, city manager, Fox Intermountain, Montrose, Colo. John Newcomer, Uptown, Marceline, Mo. John Meinardi, Fox Midwest city manager, Jacksonville, Ill. Harland P. Croy, city manager for Alliance, Ottowa, Ill. Edgar Wolf, Waverly, Philadelphia.

Assistant Managers: Earl Moore, Regent, Grand Rapids, Mich. W. L. Holmes, Tower, Miami, Fla. Jack Bersin, Community; Enrico Ferrari, Mayfair; Irving Weigan, Albemarle; Lawrence Wicker, Elm; Leonard Goldman, Rialto; all in Brooklyn, N. Y.

Junior Showmen: It's a girl for Mr. and Mrs. Edward Purcell III of Staunton, Va. Father is manager of the Strand Theatre there, and April 6th was the happy day.

Birthday Greetings: Henry Dorsey, L. Joseph Ryan, Orville Finkboner, Don G. Dugan, Leo W. Shuppert, Arthur K. Dame, Lawrence J. Nordine, Edwin Pettett, Al Liebman, Morris Hatoff, Robert Todd-Robertson.

L. W. Carroll, Roscoe Jones, Seth H. Field, Herbert James, John S. Davies, William A. Agnew, Maurice W. Lathrop, Joel C. Webb, Joseph Kligler, Paul O. Brake, Russ Kitchin, Ben H. Sommers, Joe Joel.

Jack E. Sarphie, Harold J. Schmidley, Bertell Kennerson, Richard M. Kennedy, Albert B. Lourie, Augie C. Berkholtz, Frederick M. Ross, F. E. Howland, Louis Liss, Paul Reynolds.

Steve McManus, Louis Colantuono, Lorenzo Gelbart, Jack P. Blitt, Maurice Verbin, Paul Kessler, Galon R. Miller, Reed D. Yowell.

Nye Has Managed Theatres In Many States

Louis E. Nye began ushering at the Paramount theatre in New York in 1928. He moved up through the ranks to treasurer and assistant manager.

After completing a course in management in the Publix Training School he was assigned to the Paramount, Asbury Park, N. J. Later came managerial assignments in Fort Wayne and South Bend. For a time he operated his own theatre in Michigan; was connected with Fox Wisconsin Theatres and Standard Theatres in Milwaukee, still later joining the Manta and Rose circuit.

During the war, Nye was associated with the U. S. Rubber Co., as a plastic development engineer. He joined Manta and Rose a year ago and has since been in charge of the Hoosier and Capital in Whiting, Ind.

Louis is 38 years old, is married and has a son and is a graduate of the University of Wisconsin.

Manages Centre Where He Played "One-Nighters"

The Centre theatre, Peterboro, Ontario, is the first theatre William John Murray Gibson has ever managed but, as he states in his Round Table membership application, give him time.

Gibson—or Johnny, as he prefers to be called, was a musician with a touring dance band for 10 years before he "graduated." In 1939 he was doing a "one night a week" stage show at the Centre when he was offered a permanent job as doorman.

Progress was steady if not rapid and Johnny stayed on despite a change in ownership of the theatre last year.

Sommers Has Had Varied Business Career

Ben H. Sommers, manager of the Windsor theatre, St. Vital, Manitoba, was managing editor of a community weekly newspaper in Winnipeg at the age of 18. He studied journalism in New York and drifted into printing and copy writing. He has been a film salesman for United Artists and Monogram. In 1945 he purchased the Windsor theatre which he operates himself.

Metchik Joined Calderone Circuit After Army Release

William S. Metchik is rather partial to the Calderone circuit after almost five years of service in the Army. He has recently been discharged with the rank of Technical Sergeant.

Bill started originally with the Bott Theatres in Florida as a doorman and was promoted through stages as manager of the Vera Beach theatre. He joined the Calderone circuit after his release from service and managed the Roslyn in Freeport, N. Y., later being transferred to the Plaza in the same city where he is currently engaged.

Gloriod Resumes at Gem

Only recently discharged from the Army, F. P. Gloriod has resumed his theatre career as manager of the Gem theatre in Caruthersville, Mo. Pete is 30 years old and came up through the ranks from usher in the Criterion, Poplar Bluff. Before entering service, he was assistant manager at the Criterion and Jewel in Poplar Bluff. During the war he served with the QMC at a Dog Reception and Training Center, rising to the rank of captain.

by THE HERALD

Mr. and Mrs. Albert Hefferan of Grand Rapids stop in to say "Hello" at the Round Table. Mr. Hefferan owns the Century theatres in Coopersville, Mich. They have just returned from a vacation in Bermuda.

Wrote Vaudeville Routines, Is Now City Manager

Sam Silver, city manager of Warner Bros.' theatres in Donora, Pa., has been in show business for practically his entire 45 years.

Sam has written over 200 vaudeville acts including routines for such distinguished artists as Harry Richman, Judy Canova and George Beatty.

He was assistant production head for Warner's stage shows in New Jersey during 1927-30. He managed the Rex theatre, E. Rutherford and the Broad, Newark in New Jersey, and the Stamford, Stamford, Conn., before going to Donora.

Snider Manages Seven Army Post Theatres

William M. Snider, supervisor of the seven Post theatres at Camp Pickett, Va., is another Round Table member who started in the business at the bottom. Bill started off in show business as usher at Rockbridge theatre in Buena Vista, Va., moved on to doorman and was assistant manager at the time he entered service. Bill is married and has one child. He is 27 years old. In addition to his duties at Camp Pickett he arranges stage shows for the USO.

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.
Current Release
Whirlwind of Paris
The First New French Musical Since the War
HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

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Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SHOCK (20th-Fox)

First Report:

Total Gross Tabulated	$125,900
Comparative Average Gross	113,600
Over-all Performance	110.8%

BOSTON—Boston (SA) Vaudeville	123.5%
CINCINNATI—RKO Lyric (DB) Behind Green Lights (20th-Fox)	127.2%
LOS ANGELES—Fox-Wilshire, 1st week (DB) Behind Green Lights (20th-Fox)	161.3%
LOS ANGELES—Fox-Wilshire, 2nd week (DB) Behind Green Lights (20th-Fox)	100.0%
LOS ANGELES—Guild, 1st week (DB) Behind Green Lights (20th-Fox)	135.5%
LOS ANGELES—Guild, 2nd week (DB) Behind Green Lights (20th-Fox)	88.1%
LOS ANGELES—United Artists, 1st week (DB) Behind Green Lights (20th-Fox)	123.3%
LOS ANGELES—United Artists, 2nd week (DB) Behind Green Lights (20th-Fox)	67.3%
MINNEAPOLIS—Gopher (DB) Behind Green Lights (20th-Fox)	85.8%
PITTSBURGH—Senator (DB) Behind Green Lights (20th-Fox)	102.7%
ST. LOUIS—Missouri (DB) Behind Green Lights (20th-Fox)	92.1%

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ROAD TO UTOPIA (Para.)

Intermediate Report:

Total Gross Tabulated	$1,616,600
Comparative Average Gross	1,153,800
Over-all Performance	140.1%

BALTIMORE—Stanley, 1st week	147.0%
BALTIMORE—Stanley, 2nd week	111.7%
BOSTON—Metropolitan, 1st week (DB) They Made Me a Killer (Para.)	154.8%
BOSTON—Metropolitan, 2nd week (DB) They Made Me a Killer (Para.)	110.0%
BUFFALO—Great Lakes, 2nd week	133.8%
CHICAGO—Chicago, 1st week (SA) Vaudeville	125.6%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	122.2%
CHICAGO—Chicago, 3rd week (SA) Vaudeville	97.4%
CINCINNATI—RKO Palace, 1st week	178.0%
CINCINNATI—RKO Palace, 2nd week	116.4%
CLEVELAND—Loew's State	183.6%
DENVER—Denham, 1st week	174.7%
DENVER—Denham, 2nd week	169.9%
DENVER—Denham, 3rd week	145.6%
DENVER—Denham, 4th week	123.3%
INDIANAPOLIS—Indiana, 1st week	172.9%
INDIANAPOLIS—Indiana, 2nd week	93.9%
LOS ANGELES—Paramount Downtown, 1st week	220.1%
LOS ANGELES—Paramount Downtown, 2nd week	174.3%
LOS ANGELES—Paramount Hollywood, 1st week	198.4%
LOS ANGELES—Paramount Hollywood, 2nd week	175.5%
MINNEAPOLIS—Radio City, 1st week	204.0%
MINNEAPOLIS—Radio City, 2nd week	95.2%
NEW YORK—Paramount, 1st week (SA) Benny Goodman's Orchestra, others	182.9%
NEW YORK—Paramount, 2nd week (SA) Benny Goodman's Orchestra, others	162.6%
NEW YORK—Paramount, 3rd week (SA) Benny Goodman's Orchestra, others	149.0%
NEW YORK—Paramount, 4th week (SA) Benny Goodman's Orchestra, others	126.0%
NEW YORK—Paramount, 5th week (SA) Benny Goodman's Orchestra, others	110.8%
NEW YORK—Paramount, 6th week (SA) Benny Goodman's Orchestra, others	97.5%
OMAHA—Paramount, 1st week	132.5%
OMAHA—Paramount, 2nd week	99.1%
PHILADELPHIA—Mastbaum, 1st week	196.0%
PHILADELPHIA—Mastbaum, 2nd week	114.5%
PITTSBURGH—Stanley	224.7%
PROVIDENCE—Strand, 1st week	151.2%
PROVIDENCE—Strand, 2nd week	117.6%
PROVIDENCE—Strand, 3rd week	84.0%
SALT LAKE CITY—Centre	102.9%
SALT LAKE CITY—Capitol, MO 1st week	233.7%
TORONTO—Shea's, 1st week	168.5%
TORONTO—Shea's, 2nd week	148.5%

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SENTIMENTAL JOURNEY (20th-Fox)

Final Report:

Total Gross Tabulated	$785,200
Comparative Average Gross	787,500
Over-all Performance	99.7%

ATLANTA—Fox	76.0%
BALTIMORE—New, 1st week	100.0%
BALTIMORE—New, 2nd week	95.0%
BALTIMORE—New, 3d week	85.0%
BUFFALO—Buffalo	100.0%
BUFFALO—Hippodrome, MO 1st week	101.0%
CINCINNATI—RKO Albee	82.8%
CINCINNATI—RKO Shubert, MO 1st week	94.3%
DENVER—Denver (DB) Idea Girl (Univ.)	81.2%
DENVER—Esquire (DB) Idea Girl (Univ.)	66.0%
DENVER—Webber (DB) Idea Girl (Univ.)	66.0%
DENVER—Aladdin, MO 1st week (DB) Idea Girl (Univ.)	77.9%
DENVER—Aladdin, MO 2nd week (DB) Idea Girl (Univ.)	50.0%
DENVER—Rialto, MO 3rd week (DB) Idea Girl (Univ.)	64.5%
KANSAS CITY—Esquire	115.7%
KANSAS CITY—Uptown	132.8%
LOS ANGELES—Chinese, 1st week (DB) She Went To The Races (MGM)	112.2%
LOS ANGELES—Chinese, 2nd week (DB) She Went To The Races (MGM)	96.7%
LOS ANGELES—Loew's State, 1st week (DB) She Went To The Races (MGM)	105.3%
LOS ANGELES—Loew's State, 2nd week (DB) She Went To The Races (MGM)	92.8%
LOS ANGELES—Uptown, 1st week (DB) She Went To The Races (MGM)	107.7%
LOS ANGELES—Uptown, 2nd week (DB) She Went To The Races (MGM)	96.1%
MILWAUKEE—Palace	105.6%
MINNEAPOLIS—Radio City	129.2%
MINNEAPOLIS—Century, MO 1st week	101.6%
NEW YORK—Roxy, 1st week (SA) The Hartmans, Dick Brown and others	109.5%
NEW YORK—Roxy, 2nd week (SA) The Hartmans, Dick Brown and others	88.8%
NEW YORK—Roxy, 3rd week (SA) The Hartmans, Dick Brown and others	80.7%
OMAHA—Paramount	116.1%
OMAHA—Omaha, MO 1st week (DB) How Do You Do (PRC)	87.7%
PHILADELPHIA—Fox, 1st week	152.1%
PHILADELPHIA—Fox, 2nd week	100.0%
PHILADELPHIA—Fox, 3rd week	128.0%
SALT LAKE CITY—Centre	113.9%
SAN FRANCISCO—Paramount, 1st week (DB) Gay Blades (Rep.)	150.2%
SAN FRANCISCO—Paramount, 2nd week (DB) Gay Blades (Rep.)	100.0%
SEATTLE—Fifth Avenue	91.6%
SEATTLE—Music Box, MO 1st week	114.7%
ST. LOUIS—Fox (DB) The Madonna's Secret (Rep.)	103.9%
WASHINGTON—Palace, 1st week	112.2%
WASHINGTON—Palace, 2nd week	80.2%

Lisbon Theatres Close RKO Deal

by JOÃO DE MORAES PALMEIRO
in Lisbon

Juvenal dos Santos and Manuel Matias, managers of the Politeama, have acquired the Capitolio for additional first runs and have signed for RKO release with Joaquin Gallego, general manager for RKO in Lisbon.

Among the features which RKO will release in Lisbon are: "Winterset," "Along Came Jones," "Tomorrow Is Forever," "Belle of the Yukon," "Those Endearing Young Charms," "Enchanted Cottage," "The Body Snatcher," and "The Bells of St. Mary's."

RKO plans soon to open "The Spanish Main" simultaneously in Lisbon, Oporto and Coimbra.

Ingrid Bergman is currently the most popular actress here. "Saratoga Trunk" has been screened with unusual success at Lisbon and Oporto and "Gaslight" has just opened to great public applause.

MANKILLER

EXCLUSIVE OF CANCER OF THE BREAST,

MORE MEN THAN WOMEN DIE OF CANCER.

83,000 MEN WILL DIE OF CANCER IN 1946!

Something Must Be Done About It!

The answer to cancer is,

"COLLECT"

Easter Week (April 21-28) is Cancer Week in Theatres!

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER, PROJECTIONIST. NOW IN SOUTH Carolina. Ten years' experience. Veteran, married, good references. Go anywhere. Box 1980, MOTION PICTURE HERALD.

PROJECTIONIST, LICENSED. VETERAN. 14 years' experience. Will go anywhere. Single. Good references. BOX 1982, MOTION PICTURE HERALD.

PROJECTIONIST — FIVE YEARS' EXPERIENCE. Locate anywhere. References. R. KUEHNEL, 3436 Dunnica, St. Louis, Mo.

VETERAN. TEN YEARS' EXPERIENCE. Theatre manager; publicity director. PEARCE PARKHURST, 29A Elm, Gloucester, Mass.

PROJECTIONIST OVERSEAS VETERAN—ARMY and civilian, seven years' experience, Simplex; age 23. Write WILLIAM OZANICK, 846 Hober Ave., McKees Rocks, Pittsburgh, Pa.

PROJECTIONIST, 8 YEARS' EXPERIENCE; CAN handle sound and projector repairs. Honorably discharged veteran. Will answer inquiries. VICTOR H. BRYANT, 4027 Ibis Street, San Diego, Calif.

HELP WANTED

ASSISTANT MANAGERS TO START IMMEDIATELY. State experience, salary expected and reference in application. WEIR COVE THEATRES, Weirton, W. Va.

OPERATOR - MANAGER. POSITION OPEN April 28. Salary $40. Give all details in first letter. HAL LYON, Franklin, Va.

USED EQUIPMENT

TWO SIMPLEX MACHINES COMPLETE; TWO low Peerless lamps; Hertner generator; all perfect condition; now in use. Available about thirty days: $1,200. SPARTA THEATRES, Sparta, Wis.

PAIR SIMPLEX, DOUBLE BEARING, PEDESTALS, magazines, motors. Strong rectifiers—good condition; $425.00. F. SHAFER, Washington, Ind.

COMPLETE ARMY BOOTH OUTFITS—VETS establish your own house—Holmes professional latest sound projectors, 2,000-ft. magazines; lens; Baby Strong automatic arclamps; 15 amp. rectifiers; constant speed motors; 3-point adjustable heavy pedestals; High Fidelity 30-watt amplifiers; monitor speaker; 2-way multicellular horn system, everything ready to go, $1995.00. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

350 REBUILT REUPHOLSTERED STAFFORD heavy panel back box spring chairs, $5.95; 150 American ditto, $5.95; 504 Irwin ditto, $5.95; 500 American rebuilt, reupholstered red striped velour padded back, box spring, metal lined, $7.95; 408 American ditto, $8.45; 520 American 7-ply veneer back 5-ply seat chairs, $4.75; 575 American veneer back springless cushions, $5.35; beautiful cardinal Red leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

WHAT DO YOU NEED? PROJECTORS, SOUND, Lamphouses, Parts, accessories? We have it and at bargain prices. Write us. STAR CINEMA SUPPLY CO., 440 West 45th St., New York 19.

THEATRE CHAIRS — 400 STREAMLINED FULL upholstered American Seating Company Chairs. 1,000 spring-cushioned, relacquered, ¾ inch padded backs. 900 spring-cushions. 1,000 veneer Chairs. JESSE COLE, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3445.

BUSINESS OPPORTUNITIES

ENGLISH FIRM WITH SUBSTANTIAL CONNECTIONS in 16mm film business, anxious to expand business, invites offers from American producers and libraries of negatives of good class entertainment and interest films, on royalty or purchase basis. Box 1984, MOTION PICTURE HERALD.

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FACTS AND TIPS ON MOVIE PROGRAM LAYOUT. No showman should be without a copy. 25c postpaid. MAURICE FISCHER ART SERVICE, 1294 Third Ave., New York 21, N. Y.

John L. Johnston Dies on Coast

John LeRoy Johnston, 49, director of advertising and publicity for International Pictures, died of pneumonia Monday night in Hollywood.

For more than 20 years Mr. Johnston was connected with the advertising and publicity departments of various film companies, including Universal, Famous Players, First National Pictures, Thomas Ince, Frank Lloyd, Mack Sennett, Columbia Pictures and others.

In 1934 Mr. Johnston was elected chairman of the publicity directors committee of the Producers' Association, and retained that position until 1937. From 1938 to 1942 he was publicity director of Walter Wanger productions, and then director of public relations for Hunt Stromberg Productions. In 1943 he was appointed director of public relations for Republic Pictures, a position he resigned in June, 1944, to become advertising and publicity director of International Pictures.

From 1942 to 1945 he was a member of the Academy of Motion Picture Arts and Sciences and served as secretary during those years.

Mr. Johnston is survived by his widow, Gladys, and three children.

Edmond Koeln, St. Louis Theatre Operator

Edmond Koeln, 79, theatre owner and former City Collector of St. Louis, died there April 11. Mr. Koeln entered the business in 1907 and was a partner in the operation of the Central theatre in downtown St. Louis. At that time he had professional actors behind the screen to speak for the film characters.

Later Mr. Koeln and his associates built the New Grand Central theatre in midtown St. Louis, and shortly after was a founder of the old First National Company, holding the franchise for the St. Louis territory. The theatre was sold in 1917 to the Skouras brothers for a reported $350,000.

From retirement Mr. Koeln returned to the industry several years ago as receiver for the Theatre Realty Company, owners of the Fox theatre in St. Louis.

George Shenker

Masonic funeral services were held on April 10 for George Shenker, 63, in Lorain, Ohio. He had been active in exhibition for the past 38 years and at the time of his death had plans for the construction of a $250,000 house. He is survived by his wife, Minnie, and a sister.

Eugene De Rosa

Eugene De Rosa, 57, architect and theatre builder, died April 15 at his home in New York. Surviving are his wife, the former Gertrude Piser, three sons, three brothers and a sister.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Night in Casablanca

UA-David Loew—Laughter Unlimited

After a noted five-year absence, the Marx Brothers are back again in a bit of rascality well calculated to draw the customers in and give them a good oldtime laugh. They have been provided a screenplay in which, from the opening sequence to the very last scene, there flows a ceaseless succession of gags and skits. While many a situation seems reminiscent of an earlier film of the boys, somehow under the touch of Groucho, Harpo and Chico, even a stock incident is turned into a full-bodied laugh.

As usual, the story functions mainly as a vehicle for the boys to display their entertainment wares. The setting is one of elegance in a post-war Casablanca hotel where a treasure of Nazi loot had been concealed after the Allied invasion. Groucho bounds happily into the scene as hotel manager succeeding three predecessors who were casually bumped off. Thereafter the film is launched on a series of bumptious turns and extravagances that culminate in an airplane sequence in which the absconding Nazis come to grips with the trio.

There is precious little sense to the goings-on, but it is hard not to be tickled silly by it.

Several musical interludes thread through the story, with Harpo finding occasion to display his talent on the harp with a Hungarian Rhapsody by Brahms, and Chico toying on the piano with a version of "Beer Barrel Polka."

Blended into the story is a slight romance between Charles Drake and Lois Collier. As a singing, hip-swaying siren who lures Groucho nearly to destruction, Lisette Verea's performance is just another factor that helps make the picture a delightful experience in cinema farce.

An impressive mounting has been given the production by David L. Loew, while Archie Mayo, directing from an original screenplay by Joseph Fields and Roland Kibbee, allowed the boys uninhibited range.

Seen in the home office projection room. Reviewer's Rating, Excellent. MANDEL HERBSTMAN.

Release date, May 10, 1946. Running time, 85 minutes. PCA No 11407. General audience classification.
Ronald Kornblow ....Groucho Marx
Rusty ....Harpo Marx
Corbaccio ....Chico Marx
Lisette Verea, Charles Drake, Lois Collier, Dan Seymour, Lewis Russell, Harro Mellor, Frederick Gierman, Sig Ruman.

Do You Love Me?

20th Century-Fox—Bach vs. Boogie

Here's one of the best film musical scores in months. And to handle the tunes producer George Jessel has made liberal use of the talents of Harry James and his band, and crooner Dick Haymes—an ensemble that will have every bobby-soxer in the audience howling with delight as the boys swing through the measures of such hits as "I Didn't Mean a Word I Said," "As If I Didn't Have Enough on My Mind," and the title song, "Do You Love Me?"

This colorful selection of tunes, along with a couple of special Jamesian arrangements of the classics and some unadulterated long-hair music, has been given an equally Technicolorful production and a red-haired heroine in the person of Maureen O'Hara.

The whole combination is of the best.

As for plot, the writers dipped into Hollywood's own five-foot shelf and came up with that well-thumbed classic about the beautiful princess who cloaked her beauty in horn-rimmed spectacles and fettered her soul with a hair net. This princess was very happy with her job as head of a strictly classical music school until she went to New York. There she met a man who took off her glasses and fluffed out her hair and made her pretty and then she met a crooner who sang love songs to her that were more meaningful than Bach. And then, all of a sudden, the princess was transformed into a hepcat and she went right back to the dry-as-dust music school and injected a little jive into the place and lived there happily ever after with her New York crooner.

As directed by Gregory Ratoff, this story is palatable only because it is familiar enough to disregard and loose enough to permit the introduction of several quite well-done large-scale production numbers.

The film has beauty and it has standout tunes. And since you couldn't ask that the tunes be handled better, the musical is in the hit class.

Previewed at the home office screening room. Reviewer's Rating: Good.—RAY LANNING.

Release date, May, 1946. Running time, 91 min. PCA No. 10938. General audience classification.
Katherine Hilliard ....Maureen O'Hara
Jimmy Hale ....Dick Haymes
Barry Clayton ....Harry James
Reginald Gardiner, Richard Gaines, Stanley Prager, B. S. Pully, Chick Chandler, Alma Kruger.

Badman's Territory

RKO Radio—Cavalcade of Desperados

Here they are, folks, the bold bad men of the Old West—James Boys, Dalton Boys, Sam Bass, and a good-looking Belle Starr—wrapped up in a single Western, on the grand scale, starring Randolph Scott as a sheriff who works for law and order on and off duty, and with George "Gabby" Hayes in a characteristic role that gives him ample scope for his talents. It's a sort of cavalcade of desperadoes, each depicted here as in the events which make up the fiction story, and that would appear to be the way to exploit it.

Jack Netteford and Luci Ward wrote the original screenplay, with Clarence Upson Young and Bess Taffel supplying some additional sequence, and it concerns a small but dynamic strip of territory to which, at the time, neither Federal nor state law has been extended. The place is populated mainly by refugees from Texas and elsewhere, who have set up their own prairie metropolis and installed rule of gun. Scott arrives as a sheriff without authority, but does establish some regulatory procedures, before being hunted down by a U. S. marshal who is himself a bandit and is treated accordingly by Scott. It's a long and complicated story, better witnessed than described.

Nat Holt produced the picture, for executive producer Jack J. Gross, and Tim Whelan directed.

There is action galore, of the riding and shooting kind, with fisticuffs thrown in at intervals, and with a town celebration highlighted by a horse race added for good measure. The doing in of the Dalton boys at the bank in Coffeeville, Kan., is another highlight of the picture.

Previewed at the Hillstreet theatre, Los Angeles, where it pleased an audience drawn by "Tomorrow is Forever." Reviewer's Rating, Good. WILLIAM R. WEAVER..

Release, Block 5. Running time, 98 min. PCA No. 11468. General audience classification.
Mark Rowley................................Randolph Scott
Henryetta Alcott ....Ann Richards
George "Gabby" Hayes, Ray Collins, James Warren, Morgan Conway, Virginia Sale, John Halloran, Andrew Tombes, Richard Hale, Harry Holman, Chief Thundercloud, Lawrence Tierney, Tom Tyler, Steve Brodie.

The Years Between

Sydney Box: G.F.D.—Box office again

Daphne du Maurier, author of "Rebecca" and several other pieces translated with much profit to the screen, wrote the original of this as a stage play. It's not the least of the film's merits that no trace of staginess is to be discerned in the production. To the contrary, in fact; there is a singular cohesion in the rhythmic, inevitable, development of a fine theme. Merit Number Two is that producer and adapter Sydney Box, having chosen that theme, faces up courageously to its implications, conceding nothing to sentimentality. Box has made an "adult" picture, but one nevertheless which is supercharged with entertainment value.

Miss du Maurier poses the problem of the returned prisoner-of-war whose wife had thought him dead for five long years. She has taken on a new personality. He was once a Member of Parliament. She has been elected to the House of Commons in his stead. She and he had been tenderly, devoutly in love. She has found herself a new love; is on the verge of marrying her new admirer.

He, on the other hand, has come back with a mind and body soured to fractiousness and resentment that the world he knew—all the little pleasantnesses of an easy-going existence—have been washed over in the tides of war. Time standing still for him in that prison camp, he just can't comprehend the circumstances that things will never be the same again. And there's this ultimate blow of fate that his wife's heart, too, has not stood still.

Problem picture though it be, this latest from the Sydney Box team—made, as it is, with unflinching integrity—will move the million. It is a picture to be commended not only to British showmen but to exhibitors in every state in America.

The captious awaited this with some avidity; hinting to the world that Sydney Box would never make another "Seventh Veil." They will be disappointed, for here, if ever there was one, is a pre-destined winner, if only for the reason that every woman will adore it.

Michael Redgrave plays the returned prisoner with easy assurance. Valerie Hobson—the wife—does the finest work of her career. Flora Robson contributes a discreet study of the family retainer called on to patch up with some sturdy eloquence the threatened domestic tragedy. There's a pleasant little submission, too, from rising young actress Dulcie Gray.

But, chiefly, it's Sydney Box's and his director Compton Bennett's picture.

Seen at the Leicester Square theatre, London, trade show. Reviewer's Rating: Good.—Peter Burnup.

Release date, not set. Running time, 100 min. Adult audience classification.
Michael ....Michael Redgrave
Diana ....Valerie Hobson
Nanny ....Flora Robson
Richard ....James McKechnie
Sir Ernest Foster ....Felix Aylmer
Jill ....Dulcie Gray
John Gilpin, Edward Rigby, Yvonne Owen, Wylie Watson, Esma Cannon, Muriel George, Lyn Evans, Joss Ambert, Ernest Butcher, Katie Johnson.

Ding Dong Williams

RKO Radio—Comedy with Music

Modern jive, classical music and cowboy lament are combined here with comedy in an amusing story about life in a motion picture studio to make up a 62-minute film far different than most and a welcome relief for bookers of double bills. It's done in light manner, moving swiftly save when pleasantly slowed down for some brilliant concert-piano music by a gifted 11-year-old named Richard Korbel, and rates exploitation emphasis for its own sake.

The title derives from some stories by Richard English published in *Collier's* Magazine, Mr. Williams being a jive band leader who plays what he feels but can't read or write music. In the picture, Felix Bressart portrays a hardpressed picture studio music department head, who hires Williams to write a modern symphony for a picture nearing completion, and gets the music by means of a recording device and much amusing maneuvering to get the bandman into the required mood. The script by Brenda Weisberg and M. Coates Webster is a neat piece of craftsmanship.

In addition to Korbel's classics, the film presents the Sons of the Pioneers in a characteristic number, and the Misses Anne Jeffreys and Marcy McGuire do right by a couple of modern songs by James McHugh and Harold Adamson.

Sid Rogell, executive producer; Herman Schlom, producer, and William Berke, director, rate a special kind of credit for venturing successfully to vary, for the better, the flow of minor-length feature product.

Previewed at the Alex theatre, Glendale, where it followed "Adventure," and played very well. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 62 min. PCA No. 11246. General audience classification.
Ding Dong Williams ....Glenn Vernon
Angela ....Marcy McGuire
Felix Bressart, Anne Jeffreys, James Warren, William Davidson, Tom Noonan, Cliff Nazarro, Ruth Lee, Jason Robards, Bob Nolan and the Sons of the Pioneers, Richard Korbel.

Strange Conquest

Universal—Research in the Jungle

This is a drama of scientists conducting experiments on monkeys in a jungle laboratory to find a cure for Black Grass fever. Lowell Gilmore, as Dr. Paul Harris, a renowned research doctor, has been working on the serum for years, and Peter Cookson, playing Dr. Sommers, young and inexperienced, arrives to assist Dr. Harris. The young doctor has several misunderstandings with Dr. Harris and sets up his own separate laboratory. When Dr. Harris states that he has found the serum, the young doctor inoculates himself but the serum proves ineffectual and he dies. Dr. Harris discovers that the young doctor has already discovered a cure for the disease and pledges himself to carry on the work in the name of the young doctor.

Jane Wyatt, as Dr. Mary Palmer, comes to the jungle as an assistant and falls in love with Dr. Harris, who is now using the name Dr. Sommers. When Mrs. Sommers arrives, Dr. Harris' identity is made known. Jane Wyatt inoculates herself with the fever and Dr. Sommers' serum cures her.

The interesting story should hold the audience's attention, although there is an abundance of dialogue. There are a few jungle scenes, but almost all the action takes place in the laboratory. Marshall Grant produced and John Rawlins directed. Roy Chanslor wrote the screenplay based on a story by Lester Cole and Carl Dreher.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, May 10, 1946. Running time, 63 min. PCA No. 11474. General audience classification.
Dr. Mary Palmer ....Jane Wyatt
Dr. Paul Harris ....Lowell Gilmore
William Sommers ....Peter Cookson
Julie Bishop, Milburn Stone, Samuel S. Hinds, Abner Biberman.

The Falcon's Alibi

RKO Radio—Melodrama

Tom Conway's latest adventure meets the standard set by its predecessors in this series. Painstaking production by William Berke, under the executive supervision of Sid Rogell, is everywhere in evidence, and Ray McCarey's direction keeps the bodies falling thick and fast. Four bodies, to be exact, turn up before the hour is over. Three of these belong to victims, the fourth to the murderer himself, who hurtles to his doom from a rooftop.

The Falcon, that super-sleuth, attended by his dimwit friend, a role played with enthusiasm by Vince Barnett, responds to an appeal by a young girl that he help her prove that she is not, as alleged, the thief of her employer's jewels. Then the murders occur, one after the other, and the Falcon has the added task of explaining who did them, and why.

Among members of the supporting cast Jane Greer and Elisha Cook, Jr., contribute outstanding performances.

Paul Yawitz wrote the screenplay, based on a story by Dane Lussier and Manny Seff.

Previewed at the studio. Reviewer's Rating: Good.—Thalia Bell.

Release date, not set. Running time, 63 min. PCA No. 11423. General audience classification.
Falcon ....Tom Conway
Joan ....Rita Corday
Vince Barnett, Jane Grere, Elisha Cook, Jr., Emory Parnell, Al Bridge, Esther Howard, Jean Brooks, Paul Brooks.

The Captive Heart

Ealing - Eagle - Lion — Behind Barbed Wire

Being an authentic and convincing transcription of life in a British prisoners-of-war camp in Germany, the piece inevitably develops as an anthology of the endurance, resource and unquenchable spirit of the British fighting man. For that same reason there were those who feared, when news of the production was bandied around, that Michael Balcon was engaged on a quasi-documentary which, by the time of its showing, might well prove out-dated.

To the contrary, the picture (mainly because it is based on a first-rate story — refreshing rarity in British production) has a fine timeliness. Certainly it presents all the ostensible facets of barbed-wire frustration; the devastating boredom, occasional spitefulness and bad temper, heart-searing fears of what may be happening to the folks back home. Those things are revealed in a cunningly devised mosaic of miniatures, but back of them is a powerful yarn.

A young Czech officer, escaped from Dachau, gets caught up in the trail of Britain's battles around Dunkirk time. To save his own skin he takes the uniform from the body of a dead British officer, is made prisoner, must masquerade from then on as the dead Briton. He is suspected by the Gestapo, but gets away with it by carrying on correspondence from the prison camp with the officer's widow. It's a wartime story, but so exquisitely is it played by Michael Redgrave and a newcomer Rachel Kempson, so delicately is it handled by director Basil Dearden, that the case-hardened audience of press critics voted it one of the season's prize evokers of emotion. Similar votes will be accorded it by every British audience.

Not least of the piece's merits is that, despite Redgrave's accomplishment, no actor steals the picture. Basil Radford, radio-star Jack Warner, Guy Middleton, all turn in grand performances in the comic vein. It's easily the best thing producer Michael Balcon has yet done; should be shipped as soon as possible across the Atlantic.

Seen at the Odeon, Leicester Square, London, press preview. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 108 min. Adult audience classification.
Capt. Karel Hasek.....................Michael Redgrave
Celia Mitchell.........................Rachel Kempson
Major Ossy Dalrymple....................Basil Radford
Pte. Evans...............................Mervyn Johns
Cpl. Horsfall.............................Jack Warner
Lieut. Lennox..............................Derek Bond
Capt. Jim Grayson.......................Guy Middleton
Pte. Matthews............................Jimmy Hanley
Karel Stepanek, Rachel Thomas, James Harcourt, Gordon Jackson, Elliot Mason, Margot Fitzsimons, David Keir, Jane Barrett, Meriel Forbes, Robert Wyndham, Ralph Michael, Jack Lambert.

The Truth About Murder

RKO Radio—Melodrama

Despite good performances by members of a cast headed by Bonita Granville and Morgan Conway, smooth production by Herman Schlom, and swift direction by Lew Landers, this film is only fair entertainment. The chief trouble lies in the original screenplay by Lawrence Kimble, Hilda Gordon and Eric Taylor. Too many cooks, as is well known, tend to spoil the broth, and in this case too many writers have turned out a confusing screenplay, inadequately motivated, and full of irrelevant complications.

Early in the proceedings, a beautiful young matron is murdered, and thereafter the efforts of the leading characters. Miss Granville as a lawyer, and Conway as the district attorney, are directed toward clearing the accused, and bringing the true criminal to justice. The methods by which they accomplish this are devious indeed, and the murderer's subsequent explanation of his action difficult to believe.

Fortunately, there's enough action in the film to mitigate the plot defects to some extent. The acting, too, is sterling, and tends to cover up structural inadequacies.

Seen at the studio. Reviewer's Rating, Fair. T. B.

Release date, not set. Running time, 63 min. PCA No. 11526. General audience classification.
Chris ....Bonita Granville
Les ....Morgan Conway
Rita Corday, Don Douglas, June Clayworth, Edward Norris, Gerald Mohr, Michael St. Angel, Tom Noonan.

Portrait of a Woman

Mayer-Burstyn—Drama

The French film makers have sent us a gently amusing drama that moves engrossingly, occasionally offering in its wanderings subtle flashes into the peculiarities of the human animal. It is a mature and satisfying work that should go well with the art patrons.

Francoise Rosay, known somewhat here for her role in "Carnival in Flanders," has in the present production the unusual assignment of a quadruple characterization, each one distinct and different, all executed brilliantly.

The film, conceived, directed and produced in Switzerland by Miss Rosay's husband, Jacques Feyder, has its beginning in the despair of a popular actress who fears advancing years and the loss of popularity. Intimations of suicide are conveyed to the audience as she hovers wearily over a rock on a Swiss lake.

When, the following day, an unidentified body is found, four people come forward to claim the body as closely related kin. Unfolded in retrospect are the stories of the various claimants. The narrative is often brisk and penetrating, but at times shows need of tighter editing.

How the police inspector finally establishes the true identity of the body forms one of the many interesting aspects of the drama. Good acting all around and effective English subtitles lend further entertainment value.

Seen at a press preview at the Little Carnegie, where a press group registered approval. Reviewer's Rating: Good.—M. H.

Release date, April 20, 1946. Running time, 80 minutes. Adult audience classification.
Francoise Rosay, Henry Guisol, Joan Nohain, Ettore Cella, Claire Gerard, Yva Bella, Claude Alain, Florence Lynn.

Partners in Time

RKO Radio—From radio to screen

Lum and Abner, familiar to radio listeners as the owners of the country store in Pine Ridge, continue their film series with a characteristic adventure. This time the villainous squire, aided and abetted by another sharper, tries to get control of all the real estate in Pine Ridge. After 76 loquacious minutes, the cracker-barrel comics save the townspeople, and incidentally themselves, from eviction.

The original screenplay by Charles E. Roberts is told to a great extent in flashback, a device which negates what little action is inherent in the plot. In that part of the story which takes place in the past, a great deal is made of the fact that 40 years ago there was plenty of butter available, a circumstance which scarcely seems comic to present-day audiences.

A sub-plot involves a girl who wants to live in the city and a boy who wants to live in Pine Ridge. He wins out, although the arguments he advances seem somewhat implausible. The Jack Votion production was produced by Ben Hersh and directed by William Nigh.

Previewed at the studio. Reviewer's Rating: Fair.—T. B.

Release, Block 5. Running time, 76 min. PCA No. 11327. General audience classification.
Lum....................................Chester Lauck
Abner....................................Norris Goff
Elizabeth................................Pamela Blake
Tim.......................................John James
Teala Loring, Danny Duncan, Grady Sutton, Dick Elliott, Phyllis Kennedy, Ruth Lee, Charles Jordan, Ruth Caldwell.

Moon Over Montana

Monogram—Western

Chief among this film's assets are the musical numbers, four of them songs rendered by Jimmy Wakely in his usual pleasing manner. Jennifer Holt adds a piquant characterization as a stubborn young lady who owns a railroad spur, and Lee "Lasses" White contributes the comedy.

Miss Holt, according to the screenplay by Earle Snell and Betty Burbridge, based on a story by Norman Sheldon, is all for selling her interest in the railroad to a group of sinister characters, unaware that it is their intention to prevent, thereafter, the independent cattlemen from using the line to ship cattle to market. After considerable argument, the young lady is persuaded not to sell, and the independent cattlemen, led by Wakely and his friends, emerge victorious in the battle for power.

Oliver Drake's production values are good, although direction is sometimes slowly-paced.

Previewed at the Hitching Post Theatre, Hollywood, where the patrons were fairly well pleased. Reviewer's Rating, Average—T. B.

Release date, February 23, 1946. Running time, 56 min. PCA No. 11232. General audience classification.
Jimmy ....Jimmy Wakely
Lasses ....Lee "Lasses" White
Gwynn ....Jennifer Holt
Jack Ingram, Louise Arthur, Stanley Blystone, Brad Slavin, Terry Frost, Eddie Majors, Arthur Smith, Woody Woodel and His Riding Rangers.

Terrors on Horseback

PRC—Western

Buster Crabbe and Al "Fuzzy" St. John are still providing the rough and tumble horseback drama that continues to please. This time the boys chase a quartette of bad men who massacred an entire stagecoach-load of peaceful folk. The boys get their men, one by one, at the price of considerable gun play and fast riding. The pace never lets down for a minute and the boys ride to a hard finish to finally unmask the gang.

The seriousness of Mr. Crabbe's intentions is again balanced by the comedy of Fuzzy who this time stirs up a stew liberally sprinkled with horse liniment.

This is an action thriller that should please the Western addicts.

Seen at the Preview theatre, New York. Reviewer's Rating: Average.—R. L.

Release date, May 1, 1946. Running time, 55 min. PCA No. 11413. General audience classification.
Fuzzy ....Al "Fuzzy" St. John
Roxie ....Patti McCarty
I. Stanford Jolley, Kermit Maynard, Henry Hall, Karl Hackett, Marin Sais.

ADVANCE SYNOPSES

STRANGE TRIANGLE
(20th Century-Fox)

PRODUCER: Bryan Foy. **DIRECTOR:** Ray McCarey. **PLAYERS:** Signe Hasso, John Shepperd, Anabel Shaw.

MELODRAMA. A young woman, avid for money and the things it can buy, drives her husband, a bank manager, to embezzlement. The bank supervisor, who has become infatuated with her, is on the point of concealing the embezzlement for her sake, when a murder solves the whole problem.

RENDEZVOUS 24
(20th Century-Fox - Sol. M. Wurtzel)

PRODUCER: Sol M. Wurtzel. **DIRECTOR:** James Tinling. **PLAYERS:** William Gargan, Maria Palmer, Pat O'Moore, David Leonard, Herman Bing, John Bleifer, Kurt Katch, Henry Roland, George Sorel, Eilene Janssen.

POSTWAR MELODRAMA. A group of German scientists, intent upon following up Hitler's policies, devise an atom bomb with which they propose to destroy the city of Paris. Before they can do so, however, they are foiled by two American secret service men.

ALIAS BILLY THE KID
(Republic)

PRODUCER: Bennet Cohen. **DIRECTOR:** Thomas Carr. **PLAYERS:** Sunset Carson, Peggy Stewart, Russ Whiteman.

WESTERN. A ranger disguises himself as a horse-thief in order to help a girl avenge her father's death, and capture a band of crooks who have been terrorizing the local ranchers. At first the girl is suspicious of him, but at the end the two fight side by side, trapping the villains and bringing them to justice.

BEDLAM
(RKO Radio)

PRODUCER: Val Lewton. **DIRECTOR:** Mark Robson. **PLAYERS:** Boris Karloff, Anna Lee, Richard Fraser, Joan Newton, Billy House.

MELODRAMA. A young woman, mistress of a wealthy man, goes to visit Bedlam, the notorious English insane asylum of the 18th century. Aroused by the conditions she finds there, she tries to persuade her protector to reform them. Angered, he has her committed to the asylum. With the help of a stone-mason who falls in love with her, she escapes, and persuades powerful political personages to undertake the reform of the asylum.

TWO FISTED STRANGER
(Columbia)

PRODUCER: Colbert Clark. **DIRECTOR:** Ray Nazarro. **PLAYERS:** Charles Starrett, Smiley Burnette, Doris Houck, Jack Rockwell, Ted Mapes, Davison Clark, Lane Chandler, Charles Murray.

WESTERN. The sheriff of a small western town uncovers a plot on the part of a local ranchowner to salt his ranch with diamonds, and then sell the stock in a non-existent diamond mine to the citizens of the town. Justice ultimately triumphs.

THE SHOW-OFF
(MGM)

PRODUCER: Al Lewis. **DIRECTOR:** Harry Beaumont. **PLAYERS:** Red Skelton, Marilyn Maxwell, Marjorie Main, George Cleveland, Wilson Wood, Virginia O'Brien, Marshall Thompson.

COMEDY-DRAMA. Having married a ne'er-do-well clerk, given to flights of fancy and constant bragging, a young girl is continually humiliated by his delusions of grandeur. Eventually the clerk puts over a financial deal, and his success makes him more unbearable than oever. His wife, however, continues to love him.

CRACK-UP
(RKO Radio)

PRODUCER: Jack Gross. **DIRECTOR** Irving Reis. **PLAYTRS:** Pat O'Brien, Claire Trevor, Herbert Marshall, Wally Ford.

MELODRAMA. A gang of crooks devise a scheme whereby they hope to bilk insurance companies by stealing paintings which, while insured for large sums, are in reality fraudulent. The crooks are exposed and brought to justice by an art expert, employed by a museum, and a newspaper woman with whom the art expert falls in love.

LONELY HEARTS CLUB
(Republic)

PRODUCER: Armand Schaefer. **DIRECTOR:** George Blair. **PLAYERS:** Jane Withers, James Lydon, Grant Withers, Raymond Walburn, Donald Meek, Johnny Sands, William Haade, Charles Quigley, Donia Bussey.

COMEDY-DRAMA. At her mother's death, a young girl discovers that a clause in her mother's will charges the girl's brothers with finding a husband for their sister. The girl, humiliated, leaves home and goes to New York, where she contacts a matrimonial agency. Instead of finding her a husband, the agency finds her a job, and soon she is giving advice to the lovelorn on the radio and in the newspapers, although she cannot herself find a husband. She meets two men, and is about to marry one of them when he, a vicious character who makes a practice of marrying heiresses, is exposed by the other. She then marries the other man.

FAITHFUL IN MY FASHION
(MGM)

PRODUCER: Lionel Houser. **DIRECTOR:** Sidney Salkow. **PLAYERS:** Tom Drake, Donna Reed, Edward Everett Horton, Warner Anderson, Spring Byington, Woody Wilson, Margaret Hamilton, Hobart Cavanaugh.

POSTWAR ROMANCE. A soldier returns to his job as a shoe clerk, believing that the girl he left behind him has not changed. She, however, meanwhile has been promoted to the position of head buyer, and is engaged to one of the shop's executives. In order not to spoil his happiness while he is on furlough, she allows the soldier to believe that she is engaged to him. Under these circumstances, she falls in love with him, and after a temporary misunderstanding, matters are cleared up between the two.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
7401	If a Body Meets a Body (18) (Stooges) (18)	10-30-45	2954
7409	Vine Women and Song (22½) (Billy Vine)	10-6-45	2807
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	....
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	....
7406	The Three Troubledoers (17) (Stooges)	4-25-46	....
7421	The Mayer's Husband (16) (H. Herbert)	9-20-46	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) H. Herbert	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17)	5-9-46	....
7433	High Blood Pleasure (19) (Schilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
6502	Rippling Romances (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
6504	Hot Footlights (7)	8-2-45	2807
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....

PHANTASIES CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
6704	Bobby Socks (6)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
7702	Kongo Roo (6)	4-18-46	....

FOX & CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jest (6½)	8-30-45	2807
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
7753	Unsure Runts (7½)	5-16-46	....

PANORAMICS

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	2940

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-1946)		
7951	Milt Britton & Band (11)	11-4-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morale's Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	....

COMMUNITY SING (Series 9)

Prod. No.	Title	Rel. Date	P.D. Page
6659	—No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Li'l on Lonely Ride (10)	7-26-45	2579
6662	No. 12 Bell Bottom Trousers (11) (Leibert)	8-23-45	2954
	(1945-1946)		
7651	No. 1 Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	....
7659	Aren't Glad You're You	5-9-46	....

SCREEN SNAPSHOTS (Series 24)

Prod. No.	Title	Rel. Date	P.D. Page
6859	No. 9 (9½)	5-17-45	2807
6860	No. 10 (10)	7-27-45	2807
	(1945-1946)		
7851	No. 1 (25th Anniversary Special (9)	11-27-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	....
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)		
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (10)	5-23-46	....

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
6808	Hi Ho Rodeo (10)	7-22-45	2579
6809	Chips and Putts (9)	8-10-45	....
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champon of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
707	Timberland Athletes...(8) (Lumberjacks)	4-18-46	....
7808	Diving Aces	5-30-46	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
7601	Catnipped (7½)	2-14-46	2882

M-G-M

TWO-REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	(1945-46)		
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-612	Seeing El Salvador (9)	3-31-45	2258
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas	1-26-46	....
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz	3-16-46	2927
T-716	The Mission Trail	4-13-46	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-560	Hollywood Scout (8)	4-14-45	2446
	(1945-46)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	(1945-46)		
K-771	Great American Mug (10)		
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper	11-17-45	....
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
K-776	Our Old Car (10)		2927

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-590	Little White Lie (11)	3-3-45	3251
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (10)		2927

TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-545	Shooting of Dan McGee (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tea For Two (7)	7-21-45	2750
W-634	Swingshift Cinderella (8)	8-25-45	2750
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (7)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (9)	3-30-46	2927

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-4	No. 4 (10)	4-26-46	....
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	4-26-46	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	....
U5-4	Together in the Weather		....

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	2638
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	....
E5-3	Klondike Casanova	5-31-46	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2908
J5-4	No. 4 (10)	4-19-46	...

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds	5-10-46	....

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R4-6	Game Bag (9½)	3-30-45	2363
R4-8	Fan Fare (8)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	....
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	....
R5-8	Riding the Hickories	5-17-46	....

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen	5-17-46	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
	(1945-46)		
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	....

NOVELTOON (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
P4-6	A Self-Made Mongrel (8)	6-29-45	....
	(1945-46)		
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	....
P5-3	Old MacDonald Had a Farm	5-31-46	....

COLOR CLASSICS CARTOONS (Color)

(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (6)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	—Cured Duck (7)	10-26-45	2807

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	....
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
	SPORTSCOPES		
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611
	(1945-46)		
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arcaro Up (8)	11-30-45	2807
64 305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
	HEADLINER REVIVALS		
	(1945-46)		
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-45-46	2927
	EDGAR KENNEDY		
53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy (17)	9-7-45	2807
	(1945-46)		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
	LEON ERROL		
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	(1945-46)		
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
	FLICKER FLASHBACKS		
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	(1945-46)		
64,201	No. 1 (7)	9-14-15	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
	THIS IS AMERICA		
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2512
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris (16)	10-19-45	2726
	(1945-46)		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
	RAY WHITLEY WESTERN MUSICALS		
63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Yuth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail	2-15-46	....
6259	Cradle of Liberty	4-26-46	....
	SPORTS REVIEWS (Color)		
5354	Down the Fairways (8)	6-1-45	2579
	(1945-1946)		
6351	Ski Aces (9)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6253	Diving Dandies	3-15-46	....
6354	Sea Sirens	5-10-46	....
	TERRYTOONS (Color)		
5519	Aesops Fable—The Mosquito (7)	6-29-45	2840
5520	Mighty Mouse and the Wolf (7)	7-20-45	2840
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-23-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Might Mouse Meets Bad Bill Eunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Maggies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters	2-8-46	....
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse	5-24-46	....
6520	The Golden Hen (7)	7-26-46	....
	MARCH OF TIME		
V11-10	Spotlight on Congress (16)	5-18-45	2453
V11-11	Teen-Age Girls (17)	6-15-45	2488
V11-12	Where's the Meat? (17)	7-13-45	2542
V11-13	The New U. S. Frontier (17)	8-10-45	2578
	(1945-1946)		
V12-1	The Palestine Problem (16½)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (17)	11-2-45	2703
V12-4	Justice Comes to Germany (20)	11-30-45	2726
V12-5	Challenge to Hollywood	12-28-45	2768
V12-6	Life With Baby (21½)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes	4-19-46	2954
	DRIBBLE PUSS PARADE		
5902	Do You Remember (8)	6-2-45	2579
	(1945-46)		
6901	Here Comes the Circus	3-1-46	....
	THE WORLD TODAY		
6201	Behind the Footlights	4-5-46	....
6401	Man From Missouri	1-25-46	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES		
9238	Woody Dines Out (7½)	5-14-45	2446
9289	Crow Crazy (7)	7-9-45	2579
9240	Dippy Diplomat (7)	8-27-45	2737
	(1945-1946)		
1321	Th Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home	4-15-46	....
1324	Apple Andy (7)	5-20-46	2927
	SWING SYMPHONIES		
9237	Sliphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750
	(1945-1946)		
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusader (9)	4-1-46	2927
	VARIETY VIEWS		
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	(1945-46)		
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
	NAME-BAND MUSICALS		
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	(1945-46)		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	3-22-46	....
1309	Banquet of Melody	5-29-46	....
	SPECIAL SINGLE REEL MUSICAL		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing	5-27-46	....
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands		2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No	4-26-46	....
....	Pepito's Serenade		....
....	Choco Choco Amigo		....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Facing Your Danger (10)	5-11-46	....
2805	Girls and Flowers (10)	5-25-46	....
	TECHNICOLOR SPECIALS		
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful (20)	8-4-45	2579
1006	Orders from Tokyo (20)	8-18-45	2940
	(1945-46)		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
	(1945-46)		
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
	SPORTS PARADE (Color)		
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying (10)	6-30-45	2522
1511	Arabians in Rockies (10)	8-25-45	2511
1512	Days of '76 (10)	12-22-45	2908
1513	Cavalcade of Archery (10)	1-12-46	2882
	(1945-46)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Water Spear Fishing (10)	5-18-46	....
	MELODY MASTER BANDS		
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	(1945-46)		
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Come the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	....
	BLUE RIBBON HIT PARADE (Color)		
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2511
1311	Speakin' of the Weather (7)	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
1313	Busy Bakers (7)	10-20-45	2695
	(1945-46)		
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	The Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-2046	2954
2308	Katnip Kollege (7)	5-4-46	....
2309	The Night Watchman (7)	5-18-46	....
	MERRIE MELODIES CARTOONS (Color)		
1706	Gruesome Twosome (7)	6-9-45	2440
1707	Tale of Two Mice (7)	6-30-45	2485
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale (7)	8-25-45	2611
1710	Bashful Buzzard (7)	9-15-45	2695
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2822
1714	Holiday for Shoestrings (7)	2-23-46	2908
1715	Quentin Quail (7)	3-2-46	2895
1716	Baby Bottleneck (7)	3-16-46	2895
1717	Elmer's Hare Remover (7)	3-23-46	2895
1718	Daffy Doodles (7)	4-6-46	2954
1719	Hollywood Canine Canteen (7)	4-20-46	2954
1720	Hush My Mouse (7)	5-4-46	2954
	"BUGS BUNNY" SPECIALS (Color)		
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	2850
	(1945-46)		
2721	The Hair Raising Hare (7)	5-25-46	....
	VITAPHONE VARIETIES		
1405	Overseas Roundup No. 2 (10)	5-28-45	2446
1406	Overseas Roundup No. 3 (10)	7-14-45	2466
	(1945-46)		
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

OFFICIAL WAC FILMS

Title	Rel. Date	P.D. Page
Something You Didn't Eat (9)		2586
Here Come the Yanks (10)	8-30-45	2693
Victory Bond Caravan	11-1-45	....
That Justice Be Done (10)	10-18-45	2686
Hollywood Victory Caravan (20)	11-1-45	....
Food and Famine	1-27-46	....
UNRRA Reports to the U. S.	1-3-46	....

MISCELLANEOUS

Title	Rel. Date	P.D. Page
Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidanek (Artkino) (10)		2522
Caledonia (Astor) (18)		2653
Story of D.D.T. (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
482	Manhunt of Mystery Island (15 episodes)	3-17-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	2908
484	Purple Monster Strikes (15 episodes)	10-6-45	2908
	(1945-1946)		
....	Daughter of Don Q (12 episodes)		2927
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
....	The Crimson Ghost		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9881	The Master Key (13 episodes)	4-25-45	2415
1681-1693	Royal Mounted Rides Again	10-23-45	....
	(1945-1946)		
1581-1593	Secret Agent X-9	7-24-45	2638
1781-1793	The Scarlet Horesman	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	....

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2952-2953.

Running times are those furnished by the distributor.

WANTED — MORE HOMES (20th-Fox)

March of Time (*V* 12-9)

This March of Time presents the pressing, up-to-the-minute problem of housing. It shows that many families throughout the country are searching for places to live. New ideas in housing including prefabrication, the Fuller aluminum dwelling and improved methods of building are pointed out as a means to alleviate the desperate housing shortage. Wilson Wyatt, housing expeditor, hopes to have obsolete building codes and restrictive construction methods abolished to prepare the way for a new era of home building. Chester Bowles, director of the Office of Economic Stabilization, states that we should build as many reasonably priced homes as possible. The film indicates that this housing shortage will continue for some time, but, with the cooperation of builders and labor unions, the problem will be solved. This subject should arouse interest and attention.

Release date, April 12, 1946 20 *minutes*

TWO MILLION ROOMS (RKO-Pathe)

This Is America (63106)

The room shortage in big-city hotels has been a constant thorn in the side of the weary traveler during recent years. In this latest subject in the "This Is America" series, an insight is offered into the operations of what is reported to be a five billion dollar industry, ranking seventh in size to other American industries. Produced by Frederic Ullman, Jr., it is a brisk and entertaining documentation of general interest.

Release date, April 5, 1946 16 *minutes*

HOLLYWOOD CANINE CANTEEN (WB)

Merrie Melodies Cartoons (1719)

The pets of well-known stars establish a canteen for the members of the K-9 Corps. Each pet has the talent and appearance of his owner so they give entertaining performances. In Technicolor.

Release date, April 20, 1946 7 *minutes*

IT'S ALL IN THE STARS (20th-Fox)

Terrytoons (6514)

Gandy and his pal, the cat, explore the universe, narrowing their research down to the earth. When the cat, in an act of kindness, releases an earth-bound canary from its cage, the cat is falsely accused of providing himself with a free meal. But the whole thing was a bad dream. In Technicolor.

Release date, April 12, 1946 7 *minutes*

HUSH MY MOUSE (WB)

Merrie Melodies Cartoons (1720)

This Technicolor short is a satire of a well-known radio program. Artie, the cat manager of "Tuffy's Alley-Cat Tavern," is on the spot when Eddie G. Robincat demands mouse-knuckles for dinner. Filligan Cat finds a mouse, but the rodent talks himself out of the frying pan.

Release date, May 4, 1946 7 *minutes*

THROWING THE BULL (20th-Fox)

Terrytoons (6515)

Mighty Mouse wins the hand of the fair Carmencita in this story of strong bulls and weak toreadors. Seems that the bull by-passes all of old Spain's strongest heroes and is on the point of rushing into the audience when Mighty Mouse zooms out of the sky and puts the bull on his back. In Technicolor.

Release date, May 3, 1946 7 *minutes*

IF A BODY MEETS A BODY (Col.)

All Star Comedies (7401)

The Three Stooges find Curley has been mentioned in a will and anticipate sharing vast wealth with him. There is much hilarity during which the will gets lost. When recovered, one of the deceased's servants tries to steal it, with a grand mix-up following. The Three Stooges go beserk when they learn the fortune left Curley totals sixty-seven cents.

Release date, October 30, 1945 18 *minutes*

DOG TALE (Univ.)

Variety Views (1347)

This is a story of Shortly, just an ordinary dog, who enters the army, goes AWOL, and then gets knocked by an automobile into some Valhalla where he eats filet mignon and chases cats.

Release date, March 25, 1946 9 *minutes*

DAFFY DOODLES (WB)

Merrie Melodies Cartoons (1718)

Daffy Duck and Porky Pig at it again. This time Daffy is one of those subway artists who puts mustaches on all the poster girls. The law, in the guise of Porky, finally catches up with the duck. In Technicolor.

Release date, April 8, 1946 7 *minutes*

FLICKER FLASHBACKS (RKO)

No. 6 (64,206)

First presenting Vitagraph's 1909 production of the familiar "Romeo and Juliet," complete with off-screen commentary, the film then turns its attention to a Biograph picture of the same year. This epic is entitled "A Quirk of Fate," starring Blanche Sweet, and concerns an alcoholic father who is left by his wife and baby daughter. Years later he almost marries his own daughter, unknowingly, until the mother stops the ceremony in the nick of time.

Release date, March 8, 1946 9 *minutes*

MY OLD KENTUCKY HOME (20th-Fox)

Terrytoons (6513)

Once upon a time there was a venerable Southern Colonel possessed of a mortgage on the old homestead and a beautiful daughter. The Wolf wanted the daughter and said he would pay off the mortgage in the bargain. But the hero said he would pay off the mortgage by winning the Kentucky Derby. The Wolf tries to upset the hero's plan, but Mighty Mouse prevents him from doing so. In Technicolor.

Release date, March 29, 1946 7 *minutes*

GEM OF THE OCEAN (WB)

Technicolor Specials (2004)

This film, a study of Guam, the tropical outpost which was transformed into an armed fortress during the war, was produced in cooperation with the U. S. Navy. The clearing out of Jap snipers and the facilities for caring for the wounded and the Red Cross depots are shown. The photography and color are excellent. Its war-time theme may limit its current appeal.

Release date, April 13, 1946 20 *minutes*

BLACK DUCKS AND BROADBILLS (RKO)

Sportscopes (64,308)

Uncounted ducks, black ducks and broadbills, circling over the vast marsh land of Long Island are the target of Eltinge F. Warner, publisher of *Field and Stream*, and a group of friends, who demonstrate their ability in outsmarting the swift and intelligent animals.

Release date, March 22, 1946 8 *minutes*

DAFFY DUCK AND EGGHEAD (WB)

Blue Ribbon Hit Parade (2307)

Egghead goes duck hunting and comes one which he thinks is slightly daffy. After a wild chase he captures the duck, presently an ambulance from the lunatic asylum comes along, takes Daffy away and thanks Egghead for the capture.

Release date, April 20, 1946 7 *minutes*

COMMUNITY SING (Col.)

No. 12 (6662)

Dick Liebert at the organ, with vocal assistance from the Song Spinners, gives a pleasing treatment to such tunes as "You're Not Fooling Anyone But Yourself," "Just a Prayer Away," "Every Time I Fall in Love," "Who Can Tell" and "Bell Bottom Trousers."

9 *minutes*

SCRIPT TEAS (Univ.)

Variety Views (1346)

Henry Hull, the Broadway actor, is the central figure of this subject. A G. I. who has written a play takes it to Mr. Hull for him to read. As the reading progresses the G. I. cools off by drinking iced tea which apparently has a kick to it, for by the time Mr. Hull tells the playwright that his script is good the G. I. has almost passed out.

Release date, March 25, 1946 9 *minutes*

PLUTO'S KID BROTHER (RKO)

Walt Disney Cartoons (64,104)

Pluto has a kid brother who makes trouble and comedy in this Walt Disney production After numerous complications and escapades with a rooster, a cat, a butcher and a bulldog, the two canines wind up the reel by enjoying a feast of "captured" weiners.

Release date, April 12, 1946 7 *minutes*

LET'S GO GUNNING (WB)

Sports Parade (2506)

The Technicolor cameras follow the hunters around as they go shooting for ducks and pheasants. The film ends with a sequence showing quail hunting in Louisiana.

Release date, April 6, 1946 10 *minutes*

THE GOLDEN HEN (20th-Fox)

Terrytoons (6520)

Gandy turns inventor and tries to create a mechanical hen. He gets no place until he falls asleep and dreams. Then he creates a most marvelous hen who produces an ornate Easter egg large enough for Gandy and the cat to enter and explore. This they do and they find trouble. In Technicolor.

Release date, July 26, 1946 7 *minutes*

THE WICKED WOLF (20th-Fox)

Terrytoons (6512)

Here's a new version of Goldilocks and the Three Bears acted out on a television screen for an audience of mice. When Mighty Mouse sees Goldilocks and the bears besieged by a pack of wolves, he comes to the rescue. In Technicolor.

Release date, March 8, 1946 7 *minutes*

THE SCARLET HORSEMEN (Univ.)

Serial (1781-1793)

Starring Peter Cookson, Janet Shaw and Paul Guilfoyle, this western story of Texas in 1875 is the familiar one of hard riding and fast shooting by righteous citizens of the state who try to foil the attempts of renegades seeking to divide Texas to gain control of valuable cattle land.

Release date, January 22, 1946 13 *chapters*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2930, issue of April 6, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2952 and 2953, issue of April 20, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2941 and 2942, issue of April 13, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*— REVIEWED —* *M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABILENE Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2930
(formerly Abilene)									
Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2930
(formerly The Big Shore Leave)									
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	...	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	
•Agitator, The (British)	Br. Natl.-Anglo	.	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	....	....	...	2951	....
Badman's Territory	RKO	....	Randolph Scott-Ann Richards	Not Set	....	....	....	....	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
•Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	.
Amami Alfredo	Grandi		Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	..
Ambush Trail	PRC		Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	.
Anna and the King of Siam	20th-Fox	....	Irene Dunne-Rex Harrison	Not Set	....	....	....	2907	.
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	
Badman's Territory	RKO	..622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	....
Bamboo Blonde	RKO	..	Frances Langford-Russell Wade	Not Set	....	....	....	2784	....
Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2930
Beast with Five Fingers, The	WB	..	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2930
Bedlam	RKO	....	Boris Karloff-Anna Lee	Not Set	....	....	....	2951	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	Not Set	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2930
Beloved Enemy (Reissue)	Film Classics	...	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36		....	..
Big Sleep, The	WB	...	Humphrey Bogart-Lauren Bacall	Not Set	..	....	..	2230	..
Big Town	Para.	....	Philip Reed-Hillary Brooks	Not Set	...	....		2776	
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	....	....	....	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Sierra (color)	MGM	....	Elizabeth Taylor-"Lassie"-Edmund Guenn	Not Set	....	....	2926	2216	....
(formerly Hold High the Torch)									
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Boy's Ranch	MGM	....	James Craig-"Butch" Jenkins	Not Set	....	....	....	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2930
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	....	....	2883	....
CAESAR and Cleopatra (color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	....	....	2818	..
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	....	....	2883	....

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Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	60m	Mar. 30,'46	2918	2884	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858		
Centennial Summer (color)	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	....	..	2884	
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	..
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9, 46	82m	Feb. 16,'46	2849	2838	2930
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....		..
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	....	....	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	June,'46	....	.... .		2859	..
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2930
Crack-Up	RKO	....	Pat O'Brien-Claire Trevor	Not Set	....	....	....	2951	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	...
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3, 45	2701	2662	
Dark Alibi (formerly Fatal Fingerprints)	Mono.	519	Sidney Toler-Benson Fong	Not Set	....	.....		2809	.
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	....
Dark Is the Night	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	.	. .
Dark Mirror, The	Intl.	....	Olivia de Havilland-Lew Ayres	Not Set	....	......	....	2883	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	...		2838	
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	2930
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	. .
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	. . .
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	...	....
Devil's Mask, The	Col.	....	Anita Louise-Jim Bannon	May 23,'46	....	....	....	2926	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2929	2748	2930
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2930
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan., 46	80m	Dec. 22,'45	2765	2628	2930
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29 '45	2661	2384	2798
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	....
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	. .
● Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	...
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	....	....	2939	. .
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	111m	Apr. 13,'46	2937	2366	. . .
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	. .
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	.
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	. .
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2 '46	72m	Jan. 26,'46	2818		
Faithful in My Fashion	MGM	....	Tom Drake-Donna Reed	Not Set	....	....	....	2951	. .
Falcon's Alibi, The	RKO	....	Tom Conway-Rita Corday	Not Set	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	
† Fallen Angel	20th-Fox	612	Alice Faye-Dane Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	.
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	. . .
Fandango (color)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	
Fedora	Variety	...	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806		
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	
● Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	. .
Fighting Texan	Mono.	....	Johnny Mack Brown-Reno Blair	June 8,'46	....	....	....	....	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flying Serpent	PRC		George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Forever Amber (color)	20th-Fox	....	Peggy Cummins-Cornel Wilde	Not Set	....	....	....	2939	....
Four Hearts	Artkino	.	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	..	....
From This Day Forward	RKO	616	Joan Fontain-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
● Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2898
Frontier Gunlaw (formerly Prairie Raiders)	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GALLOPING Thunder	Col.	. . .	Charles Starrett-Smiley Burnette	Apr. 25,'46	....	....	....	2778	....

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Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	.
Gay Intruders, The	Four Continenta	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	...
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	....	....	....	2792	...
Gentlemen with Guns (formerly Colorado Serenade)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
Getting Gertie's Garter	UA		Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2898
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Ghost Steps Out, The	Univ.	....	Bud Abbott-Lou Costello	Not Set	....	....	....	2939	....
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11.'46	75m	Jan. 12,'46	2795	2467	...
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	....	....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	...	...
Great Highway, The	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	....
Green Years, The	MGM		Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.		Charles Starrett-Phyliss Adair	Mar. 21.'46		....	....	2784	...
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	
† HARVEY Girls, The (color) (Block 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2930
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heartbeat	RKO	...	Ginger Rogers-Jean Pierre Aumont	Not Set	....	....	....	2883	
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
† Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	..	......	....	2838	
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2639	2353	2663
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	..
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	....	....	2939	..
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	..
Hoodlum Saint (Block 16)	MGM	618	William Powel-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	..
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	...
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	...
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	...
† House on 92nd Street, The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24.'45	80m	Nov. 10,'45	2709	2655	
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	...
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	..
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	...
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka Champ	Mono.	506	Joe Kirkwood-Elyse Knox	Not Set	70m	Apr. 13,'46	2938	2809	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	.
Johnny in the Clouds (British) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	
Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881	..	
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	...
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	....	....	....	2756	
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	..
Kid Millions (Reissue)	Film Classics		Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	. .
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	..
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	.
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wild	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930

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Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2930
Little Mr. Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	....	....	....	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849		
●Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	..
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2930
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Lover Come Back	Univ.	....	George Brent-Lucille Ball	Not Set	....	....	....	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	....	....	....	....	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive (formerly The Amorous Ghost)	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	....	Leslie Brooks-George Macready	May 30,'46	....	....	....	2926	....
Margie (color)	20th-Fox	....	Jeanne Carin-Alan Young	Not Set	....	....	....	2884	....
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
●Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Mr. Ace	UA	....	George Raft-Sylvia Sidney	Not Set	....	....	....	2926	....
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Not Set	...	....	...	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881		...
My Name Is Julia Ross (formerly Woman in Red)	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2898
Mysterious Intruder	Col.	....	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB		Cary Grant-Alexis Smith	Not Set	..		...	2838	....
Night Boat to Dublin	A.B.P.C.-Pathe		Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	....
Night in Paradise, A (color)	Univ	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	95m	June 2,'45	2477	2131	2738
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
No Leave, No Love	MGM	..	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	...	Ingrid Bergman-Cary Grant	Not Set	....	....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava-Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	....	....	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
Our Hearts Were Growing Up (Block 5)	Para.	....	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths (formerly Strange Voyage)	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	....	....	2776	....
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Phantom Thief, The	Col.	....	Chester Morris-Jeff Donnell	May 2,'46	....	....	....	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers (formerly The Fugitive)	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alen Carney	Block 1	69m	Aug. 4,'45	2631	....	....

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Rainbow Over Texas	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2883	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	..	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	....	....	....	2951	....
Renegades (Color)	Col.		Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	..
•Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	...
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	..
Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 25,'45	2725	1431	2930
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	May 10,'46	....	....	....	2764	....
Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Searching Wind, The	Para.	....	Robert Young-Ann Richards	Not Set	....	....	....	2884	....
Secret Mission (British)	English	...	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Sentence, The	WB	...	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	.
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2930
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	2756	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	....	....	2543	...
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	64m	Oct. 13,'45	2677	2467	
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	61m	Jan. 19,'46	2806	....	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	87m	Oct. 20,'45	2685	....	2930
•She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	86m	Dec. 22,'45	2766	2628	2898
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	....	....	....	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	54m	Apr. 13,'46	2938	2778	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	...
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	Not Set	....	....	....	2951	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	....	....	2907	....
Six Gun Man (formerly Six Gun for Hire)	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	....	....	2628	....
Smooth as Silk (formerly Notorious Gentleman)	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	.	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	....	....	....	2859	....
Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	....	....	....	....
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	....	....	2776	....
† Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2898
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
The Spiral Staircase (formerly Silence of Helen McCord)	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	....	....	....	....	.....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
Star from Heaven	MGM		Marshall Thompson-George Tobias	Not Set	....	....	....	2778	
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	....	....	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	..	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Not Set	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	....	....	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	....	....	....	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	..	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	. .	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	..	..
Sunbonnet Sue (formerly Belle of the Bowery)	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
Suspense	Mono.	....	Belita-Barry Sullivan	Not Set	101m	Mar. 30,'46	2917	....	....
Sweet Sixteen (formerly Freddie Steps Out)	Mono.	....	Freddie Stewart-June Preisser	Not Set	....	....	....	2926	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2629	....
Symphonie D'Amour	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	....

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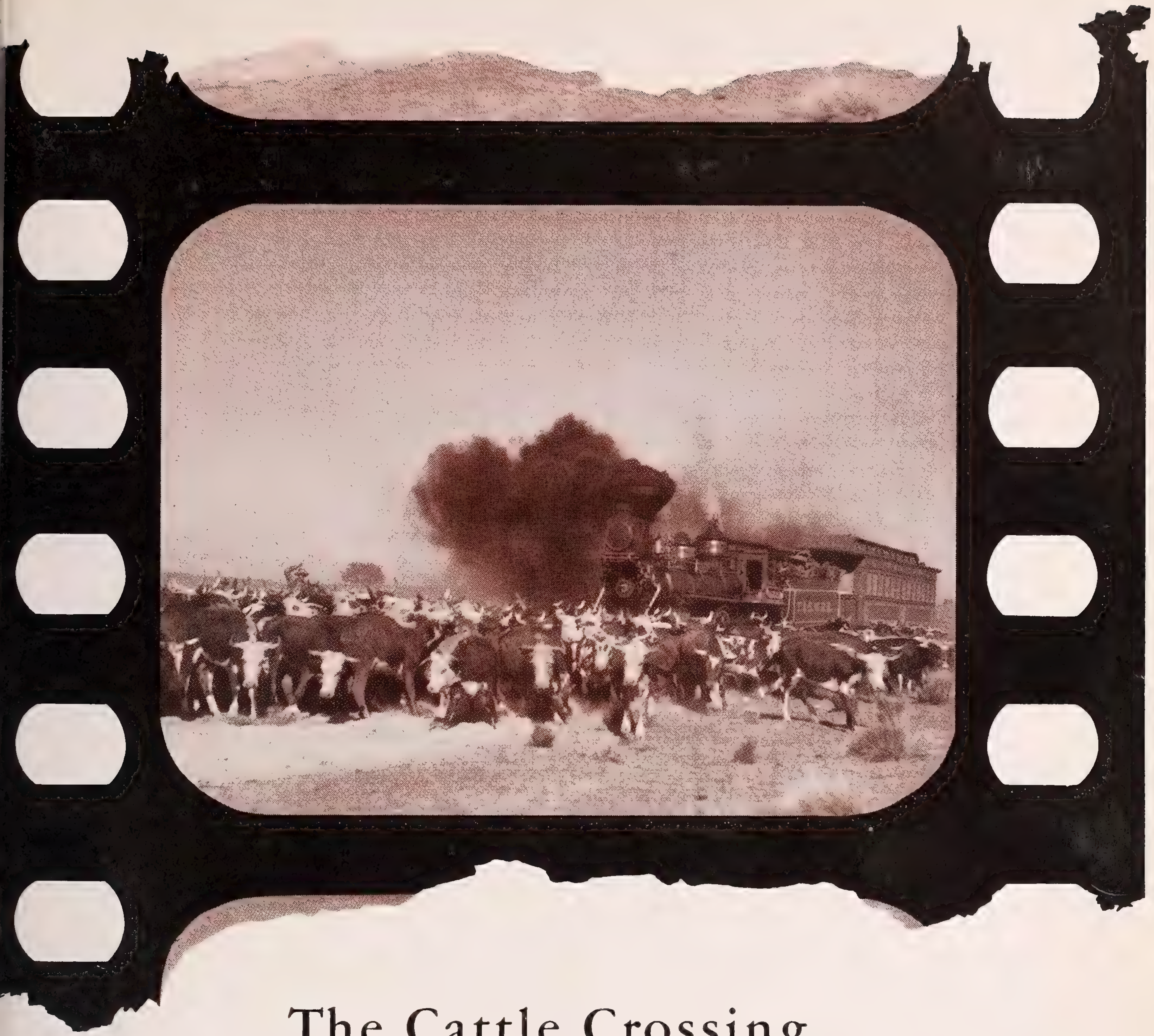
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2808	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-D. Joyce	Block 4	72m	Feb. 16,'46	2849	2688	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	
Terrors on Horseback	PRC	...	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	May 16,'46	....	....	....	2786	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	...
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools	MGM	....	Margaret O'Brien-Lionel Barrymore	Not Set	....	....	....	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	2927	....
●Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	..
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	....	....	2784	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	...
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2930
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Truth About Murder, The (formerly All Men Are Liars)	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882		...
Two Fisted Stranger	Col.	....	Charles Starrett-Smiley Burnette	May 30,'46	....	....	....	2951	....
Two Guys from Milwaukee	WB	...	Dennis Morgan-Joan Leslie	Not Set	....	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People (formerly Time for Two)	MGM	....	John Hodiak-Lucille Ball	Not Set	....	....	....	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	...	....		2870	
Undercover Woman (formerly Passkey to Danger)	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	....	....	....	2748	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	90m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	....
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	....	....	....	2883	....
What Nancy Wanted	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA		George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
●White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		.
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	....	....	....	2884	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106b	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2663



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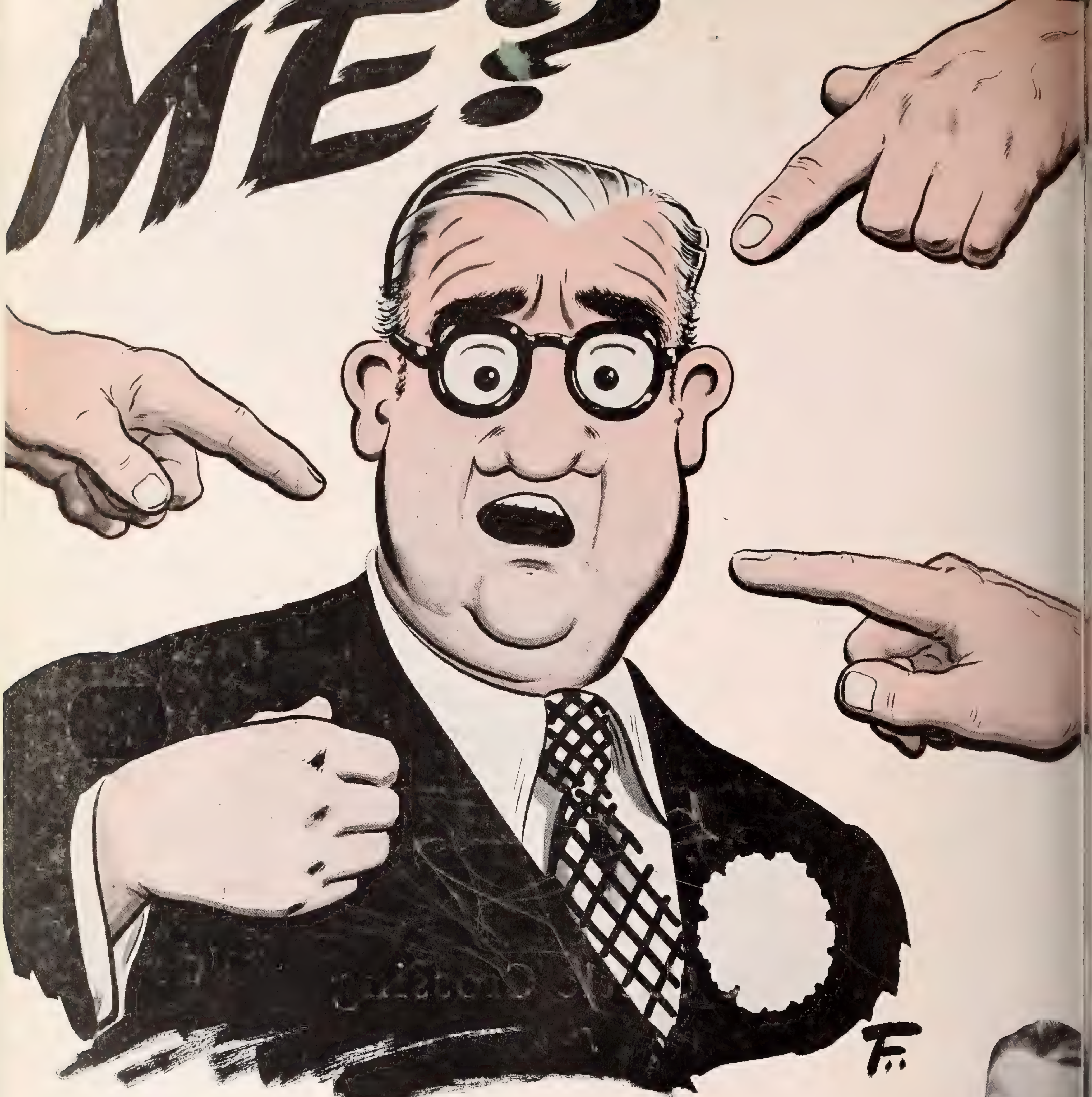

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The *Answer* to *Cancer* is in your *Easter Week* Audience Collection!

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This Ad Sponsored by NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Easter Week is Cancer Week in Theatres

MOTION PICTURE
HERALD

REVIEWS

(In Product Digest)

- Cluny Brown
- Heartbeat
- Her Kind of Man
- Dark Alibi
- Gunning for Vengeance
- Without Dowry

Presenting the Quigley Awards

BOX OFFICE CHAMPIONS OF THE MONTH

VOL. 163, NO. 4; APRIL 27, 1946

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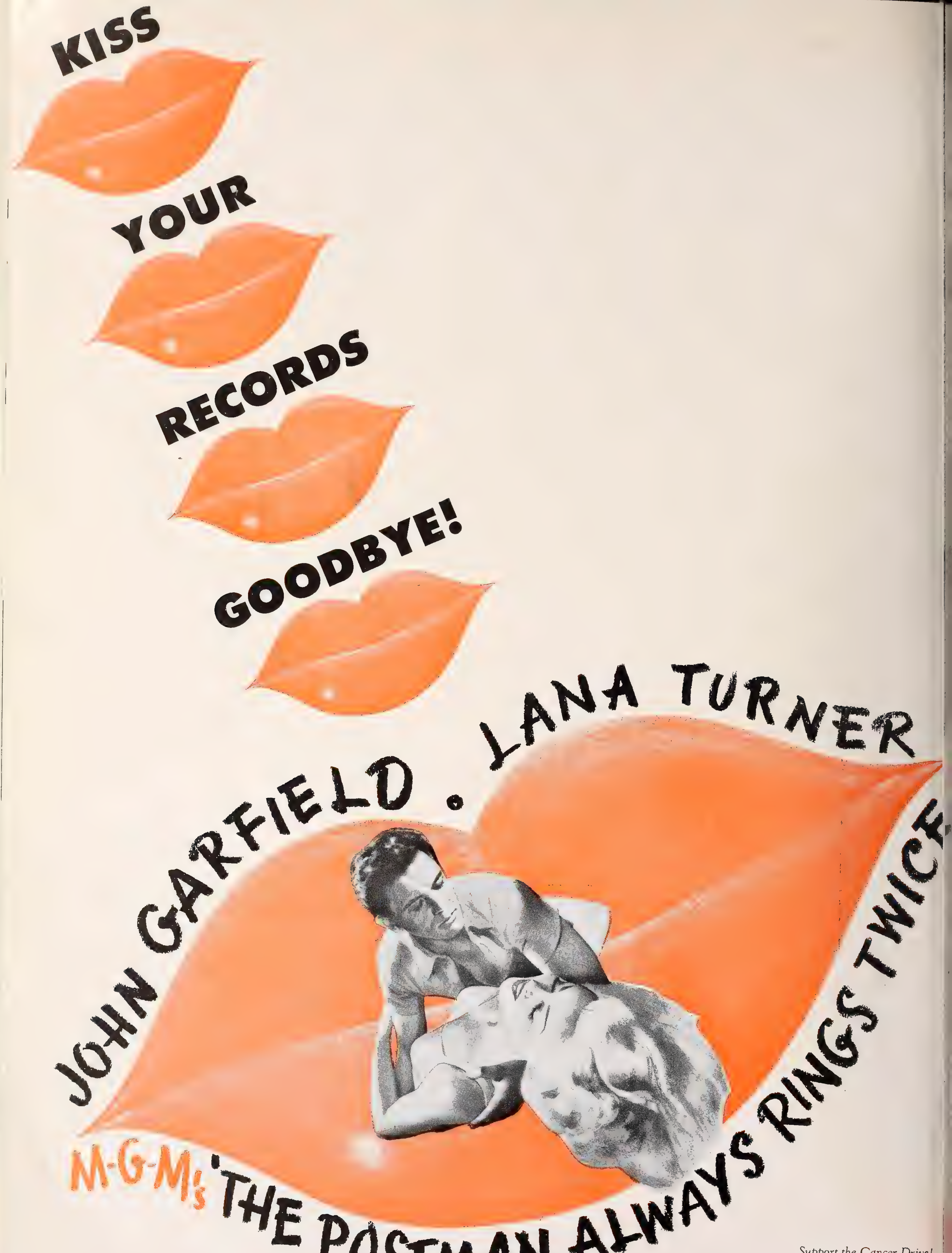
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RECORDS
GOODBYE!
JOHN GARFIELD • LANA TURNER
M-G-M's "THE POSTMAN ALWAYS RINGS TWICE"

Support the Cancer Drive!
Week of April 21 to 28!

Twice as exciting in her Double Role ....

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WITH

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TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES

DIRECTED BY

CURTIS BERNHARDT

Screen Play by CATHERINE TURNEY • Adapted by MARGARET BUELL WILDER
From a Novel by KAREL J. BENES • Music by MAX STEINER

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ALTER BRENNAN · CHARLIE RUGGLES

The date is May 1 !!!!

HOLLYWOOD, N.Y.

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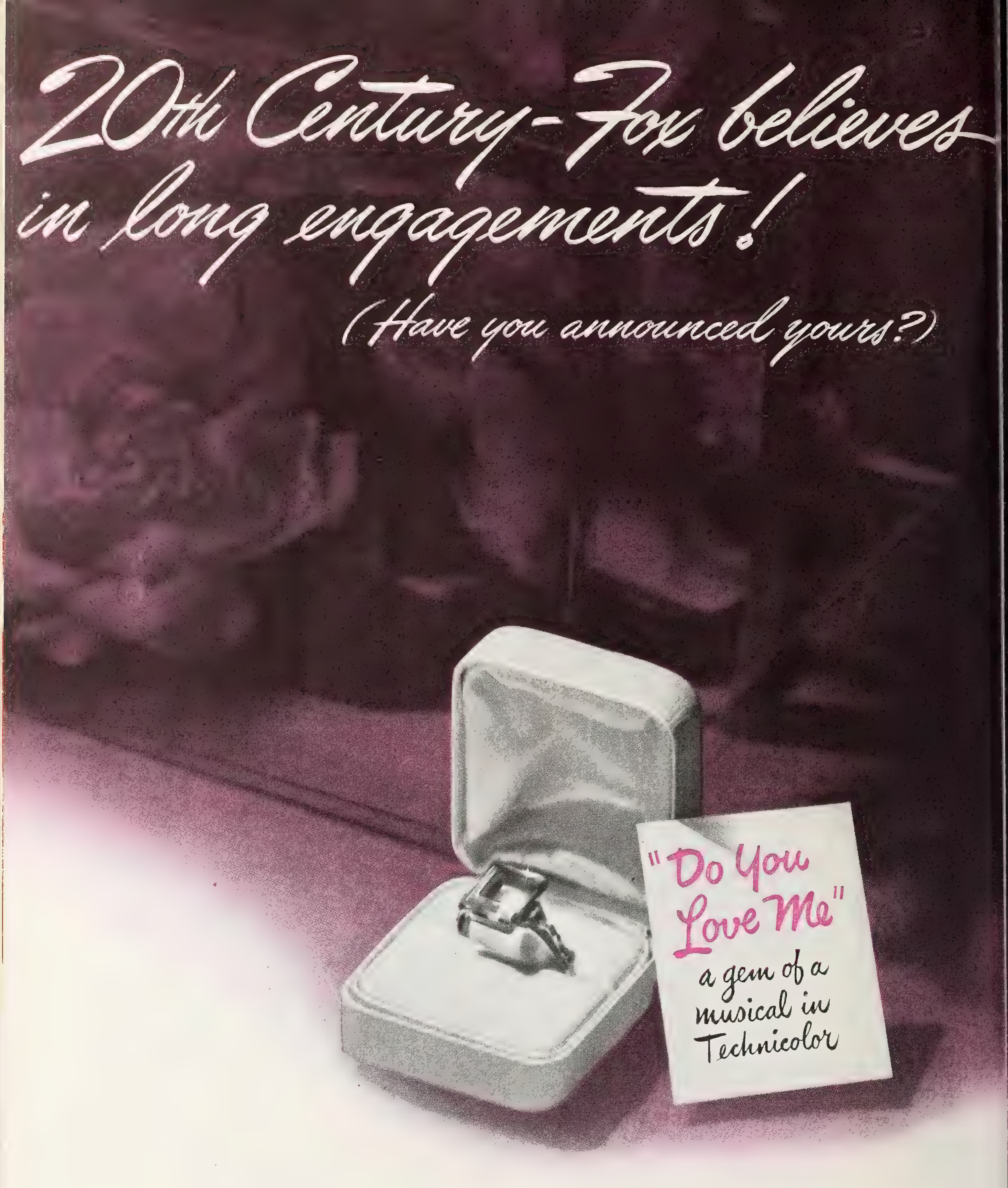
20th Century-Fox believes in long engagements!
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"Do You Love Me"
a gem of a musical in Technicolor

MAUREEN O'HARA • DICK HAYMES • HARRY JAMES in "DO YOU LOVE ME" In TECHNICOLOR with Reginald Gardiner • Richard Gaines • Stanley Prager and Harry James' Music Makers • Directed by GREGORY RATOFF • Produced by GEORGE JESSEL • Screen Play by Robert Ellis and Helen Logan • Based on a Story by Bert Granet • Additional Dialogue by Dorothy Bennett • Dances Staged by Seymour Felix • Words and Music by: Jimmy McHugh and Harold Adamson; Herbert Magidson and Matty Malneck; Harry Ruby; Harry James, Lionel Newman and Charles Henderson

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 163, No. 4 April 27, 1946

SHOWMANSHIP AWARDS

A QUALITY of very special recognition for the function of the art of exhibition obtains in the presentation of the Quigley Awards to the winners of the year at the Associated Motion Picture Advertisers special luncheon meeting at the Plaza in New York this Wednesday.

The honors for Mr. P. E. McCoy and for Mr. Harry G. Boesel are honors indeed for the whole great school of showmanship of the motion picture theatre. That means the delivery of the stuff of entertainment to the people.

Despite all the arrangements for pre-digested presentation, for ready made exploitation and pre-planted fame, the ultimate delivery to the ultimate consumer is still a showman's job.

Slot-machine merchandising has but a limited application to the retailing of the motion picture. A number of years ago a famous industrial executive with designs on film conquests stubbed his toe on that fact.

Once again, let us reiterate that the "theatre is some place to go." It takes the living, creative and friendly touch of a theatre manager with showmanship in the heart of him to make the theatre a place to go. Regardless of the merits of the production there is a something essential that may not be packaged and shipped in the film can.

For the encouragement and development of that vital and continuously expended component—"the major factor" Mr. Oscar Doob called it the other day—the Round Table of Motion Picture Herald was set to work those years ago. And it is to highlight the constant endeavour that the Quigley Awards are periodically made.

It is to be remembered that while special honors fall to the winners of the competitions the largest reward to the showmen and their business is the day-to-day performance of the whole array of retail showmen. There are a lot of winners who do not show in the finals, but keep showing every day in the box office totals.

■ ■ ■

SAYS MR. LUDWIG

ABOUT every so often some man of letters finds it necessary to sound off in proclamation of his superiority to the American screen. Just now it is Mr. Emil Ludwig, writing in *La Bataille*, Parisian weekly, to discuss seven categories of creative work in Hollywood and to proclaim that "Cameramen are the only group whose members have learned their trade," according to *Time*.

Herr Ludwig finds the motion picture "in the charge of persons who have studied neither the theatre, nor music, nor history, not even European films. . . ."

If that were true, which it is not, it could still be observed that Hollywood has demonstrated a remarkable capacity for studying and pleasing the customer. It has also given some employment to Mr. Ludwig and many another student of all those cultural components he mentions.

The American motion picture has been spectacularly successful entertainment around the world for more than three decades. Mr. Ludwig might with profit devote some of his scholarly research to that fact.

GOVERNMENT PATTERN

THE observation of Mr. Wendell Berge, Assistant Attorney General, to our Washington representative, last week, that, if the Government's anti-trust case fails to achieve divorcement of theatres, "it will try again" and that it expects it "will have sufficient ammunition" is more than a particularized expression. Observers in other industries are also reporting to their home offices a general program in the Department of Justice addressed to bringing all American enterprise under the Administration's concept of the law.

Many a year ago, when the Blue Eagle of NRA was in first flight, this writer asserted that the motion picture industry had been elected as a demonstration area for governmental control, because of the conspicuous position of the screen.

Through the intervening years, while progress of the movement has been subject to assorted changes of pace and personnel, the over-all pattern has remained unchanged.

■ ■ ■

"SOCIAL CONSCIOUSNESS"

THE message-laden critics and writing pundits are raising their voices and seeking pressures on the screen again. They are the same who a few years back invented a hissing term of "escapist" to denote product made to entertain. That terminology got reversed, however, when the industry took it over to announce that a product had been made for the customers of the box office. Now the new critical term is "social consciousness." That opens the way, in consequence, to announce pictures merry with "social unconsciousness," a quality much in demand by persons seeking relief from a trying work-a-day life.

It is, by-the-by, pleasant to note that Mr. Eric Johnston, who is so much concerned with a bright new world, has in a Hollywood expression bespoken the fact that motion pictures are for entertainment.

Entertainment, it seems necessary to say now, is what the customers are expecting to buy when they put their money down at the box office.

■ ■ ■

THIS is the time of tillage in the valley of the Silvermine, where Spring comes first to New England. The fertile loam turns over dark and fragrant with the zest of the awakening life that is in it. It runs through the testing fingers like sugar. It is made of the enriching decay of all that has grown here before, mixed with the rock dust swept down by the bulldozer face of the great glacier when it remodeled the face of Connecticut. There is a quality in good topsoil that makes it more precious than the ores of gold lodes or the magic blue clay of the diamond fields. It is the very stuff of life. Out of it comes all the food we eat. It is spread thinly over the face of the stony earth. It has been ages accumulating. There are just six inches of loam between us and starvation. Half the world is crying for bread today. The good black soil is regarded with fondness, treated with care and respect, planted with affection. When all else fails, it can give back beauty and sustain life. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

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Wall Street Looks

WALL STREET interest in the financial upsurge of the motion picture industry was reflected the other day when *The Wall Street Journal* ran a motion picture review on its front page. The review was from Hollywood, by its correspondent there, Robert P. Brundage—and was on Walt Disney's "Make Mine Music."

Mr. Brundage liked the picture. At length, for the full column, he examined every one of the cartoon feature's varied episodes.

Meanwhile, Standard and Poor, surveying theatres for the motion picture industry, reports admissions in 1946 will be ten per cent more than last year—which it says saw 100,000,000 weekly admissions.

Facts for Films

WHILE the mission of the screen is entertainment, motion pictures are morally bound to present significant facts with courage and complete honesty, Jack L. Warner, vice-president of Warner Brothers, told the annual awards luncheon of the Hollywood Foreign Correspondents Association Tuesday. Mr. Warner's speech was in acceptance of the association's first World Peace Prize which he received for the production of "Hitler Lives?" Mr. Warner called upon motion pictures and the press to unite against the propaganda of hate-spreading doctrines.

Honeyfogling

PAULA GOULD, Capitol theatre, New York, press agent, reports that one of every three couples take books with them on their honeymoon; and that this month's favorite among them is "Honeyfogling Time." Press agentry leads to interesting research.

Rescue

GREER GARSON, MGM star, narrowly escaped death last Friday when she was washed out to sea by a high wave on the Carmel, Cal., coastline. Miss Garson was working on a picture and was standing on a projecting rock when an eight-foot wave carried her 30 feet out to sea. Vincent Sollecito, fisherman and film extra, rescued Miss Garson, who suffered abrasions, cuts and shock.

Breakfast Table News

RADIO is now being improved to the point where it will be unnecessary to listen to it. Radio Inventions, Inc., in New York last Wednesday demonstrated its first post-war radio facsimile machine. No larger than a portable typewriter, the machine prints a four-column newspaper at the rate of 500 words a minute as well as pictures and advertisements, and does it with excellent clarity when linked with an ordinary Frequency Modulation receiver attuned to an FM facsimile program, according to press reports following the demonstration. Regular commercial programs, with sponsors, will be attempted after experimentation with programs determines what the people want, a spokesman for the company said. General Electric is producing the sending and receiving facsimile sets, and experiments for home reception will begin within a year.

"Brooklyn" Survey

SURVEYING the audience at the opening last Friday of Samuel Goldwyn's "The Kid from Brooklyn" at the Astor theatre in New York, Audience Research, Inc., found that 40 per cent of the patrons were attracted to the picture's opening by advertising, and 25 per cent said their interest was created by stories appearing in newspapers as publicity. Another 15 per cent said they had heard about the picture through reading about it in magazines, while the remaining 20 per cent heard about it over the radio. Of the first day's attendance, 60 per cent of the people questioned said they were Danny Kaye fans, 15 per cent said they were interested in the story, and the remaining 25 per cent said they were interested in the songs and girls.

Rank Acquires Weather

BACKED by J. Arthur Rank, Colonel I. P. Krick, weather professor of Pasedena, Cal., has formed a London company known as Imcos, Ltd. (International Meteorological Consultant and Other Services) to provide weather reports to all of Mr. Rank's film producers before they take their crews on location. Colonel Krick, who conducts a similar service in the United States for the Hollywood studios, also will provide information to British Airlines, sporting events promoters, farmers, etc. Heretofore, motion picture location work in England, of necessity, has been held to a minimum because of the uncertainty of the weather. Under the Colonel's system, there will be a daily service to each producer and advance data, permitting charting of location work not only in England but all over the European continent.

Happy Birthday

THE nation's radio stations will pay tribute to Bing Crosby on his birthday, Tuesday, May 2, for his contributions to entertainment through screen and radio, his services to troops in this country and overseas, and his charitable activities to wounded service men. Paramount has prepared a special continuity for the event which will include suggestions for the presentation of the singer's most popular song hits. A total of 775 stations in the United States and Canada are receiving the special continuity from Paramount.

Price's View

CENSORSHIP of motion pictures by voluntary methods and self-discipline was urged in Washington Saturday night by Byron Price, vice-president of the Motion Picture Association of America, speaking before a meeting of the American Society of Newspaper Editors. There is a revival of demand for a wider censorship of films, Mr. Price told the editors, cautioning that no form of censorship should be attempted during peacetime. He asserted that "even a little" censorship in peacetime would be a "dangerous weed in the garden of our liberties." Mr. Price was presented a scroll by the society in tribute to his direction of the Office of Censorship during the war.

Dry Appeal

"DRINKING scenes in films must be stopped," Rev. A. C. Lawton of Baton Rouge, La., and state director of Louisiana Moral and Civic Foundation, told 100 representatives of various anti-liquor organizations at a meeting Monday in Chicago. The representatives had convened for the purpose of drafting a program to prevent the use of liquor. Further emphasizing his point, Rev. Lawton asked for a unified appeal from all representatives present requesting the motion picture producers to eliminate such drinking scenes. Churches, he said, must initiate recreational programs for young people, and he added, "Now is the time to utilize facilities for that purpose which were established at USO centers."

Influence

CANADIAN officials have expressed interest in License Commissioner Benjamin Fielding's inquiries into New York's motion picture theatre advertising operations, and have asked the Commissioner for information on the methods the city is pursuing in correcting the violations. The officials in Canada also have requested information on the methods of correcting illegal theatre operations and violations of theatre license regulations.

On the Record

IN THE HALLS of Congress, the theatres of the country recently were lauded lengthily and vigorously by that body's leading statesmen, the Honorable Albin W. Barkley, Senator from Kentucky. Mr. Barkley asked that the address by S. H. Fabian, president of the American Theatres Association, at that organization's St. Louis convention, be inserted into the Congressional Record—which was done. Said Mr. Barkley: "Mr. Fabian's address states clearly the tremendous value of this new organization—its social and educational potentialities." Then he added:

"With the single exception of banks, theatres sold more Government Bonds than any other group. During the war they collected more than $26,000,000 for relief and charity endeavors. They collected blood plasma, scrap metals and paper.

"Recognizing these and other contributions, President Truman indicated to War Mobilization and Reconversion Director Snyder his interest in eliciting the continuing cooperation of the theatre during the reconversion period.

"And the theatres have responded."

Mexican Music Hall

Mexico City Bureau

A THEATRE to be built and operated along the lines of New York City's Music Hall will be erected in Mexico City by Jay Lewis, executive director of the Independent Citizens League of New York. Mr. Lewis made the announcement here last week and reported that available sites were being surveyed. The theatre, which will seat 8,500, will cost between $4,000,000 and $5,000,000, and will have an orchestra of 300. James W. Gerard, former U. S. Ambassador to Mexico and Germany, is one of the investors in the enterprise, to be handled by the Commercial Inter-Americana Company, incorporated in Mexico. Construction will begin within the next three or four months, according to Mr. Lewis.

In New York this week the Independent Citizens League, beyond confirming that Mr. Lewis was in Mexico City, had nothing to say either about Mr. Lewis' plans or Mr. Lewis himself.

Goldwyn Plans

THE Samuel Goldwyn office is considering plans for the establishment of a national distribution organization, it was confirmed Wednesday in Hollywood. If the office is eventually set up it assertedly would not preclude the renewal of Mr. Goldwyn's distribution contract with RKO, but might consist of stationing special Goldwyn representatives in each exchange center.

PEOPLE

Austin C. Keough, Paramount vice-president and general counsel, Monday returned to his desk at the home office in New York after a four-month rest in Florida.

Phil Reisman, vice-president and foreign manager of RKO Radio, last Wednesday accepted an invitation to serve on the Export Advisory Committee of the Commerce Department's Office of International Trade in Washington.

Edward J. Montagne, for more than three years in the Army Pictorial Service, has rejoined RKO Pathe in New York as director of short features.

David O. Selznick, producer of "Rebecca," and United Artists last week received a citation from the University of Omaha for an "example of excellence in motion picture production."

Harry H. Thomas, president of PRC Pictures, Inc., was guest of honor at a company luncheon last Friday in New York, celebrating his forthcoming birthday and first anniversary with PRC.

Phillips B. Nichols, assignment editor for Pathe News in New York, Monday was appointed director of contract sales for RKO Pathe, Inc.

George C. Ritch, zone manager for Skouras Theatres in Manhattan and the Bronx, N. Y., May 1 will resign to operate his company, Standard Vendors, in Louisville, Ky.

Doyle Mowery, manager of the Crystal theatre in Topeka, Kan., last week was appointed city manager for the six Dickinson theatres in that city.

William Brandt, New York circuit operator, was appointed chairman of Motion Picture Father's Day Week for the National Father's Day Committee last week.

Robert Weitman, managing director of the Paramount theatre in New York, Monday was appointed chairman of the entertainment committee of Motion Picture Associates, Inc. He will coordinate all talent for the eighth annual Associates dinner, June 4, at the Waldorf-Astoria Hotel.

Hall Baetz and **Clare Woods** last Monday were elected president and vice-president, respectively, of the Salt Lake Motion Picture Club in Salt Lake City.

Albert S. Howson, scenario writer and director of censorship for Warner Brothers, accepted the George Foster Peabody Award to Station KFWB Wednesday night in Hollywood "in recognition of outstanding public service" in the past year.

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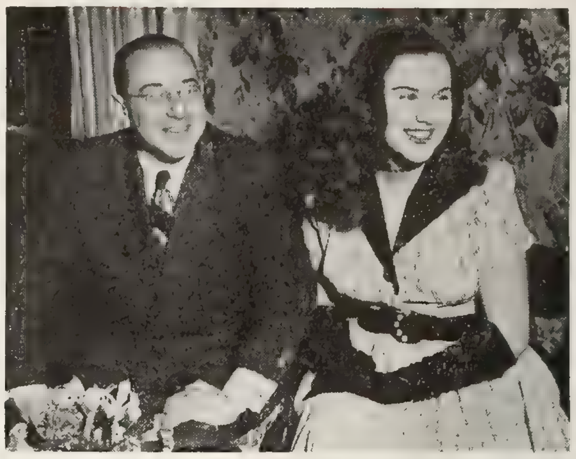
THIS WEEK the Camera reports:

MEETING ON THE SET of producer Sydney Box's "The Seventh Veil": Joseph Hazen and Hal Wallis, who will produce in England, visit Mr. Box and associates at the Riverside Studio, Hammersmith. Left to right are Mr. Hazen, David Rose (Paramount British manager), Compton Bennett, Eric Portman, Mr. Wallis, Mr. Box and Edwin Davis.



By the Herald

TRADE, news and fan magazine writers met Deanna Durbin and her producer husband, Felix Jackson, at a series of receptions, last week, in the Hampshire House, New York. Above are Mr. Jackson and Miss Durbin.

Harris and Ewing

MEETING THE PRESIDENT: newsreel editors, above, who last week received Treasury Medals for war service.
Left to right:
Thomas Mead, Universal;
Edmund Reek, Movietone;
Michael Clofine,
News of the Day;
President Truman;
Walton Ament, Pathe,
and E. P. Genock, Paramount.

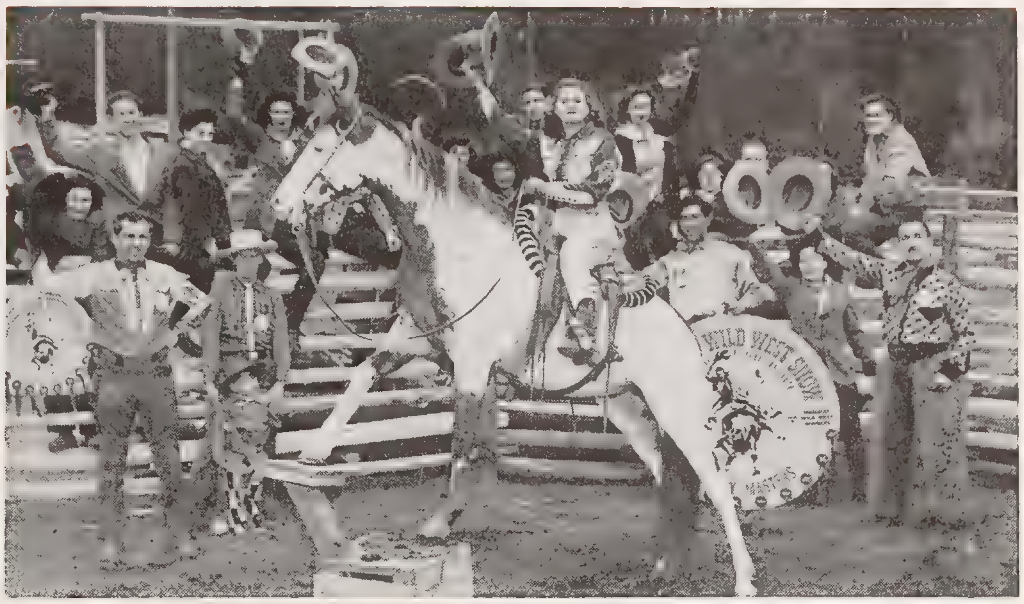
Jack Woods

JACK L. WARNER, vice-president of Warner Brothers, is shown with the World Peace Prize he received from the Hollywood Foreign Correspondents Association for "Hitler Lives?". The short subject was regarded as of world importance in warning against continuance of Nazism.

Cosmo-Sileo

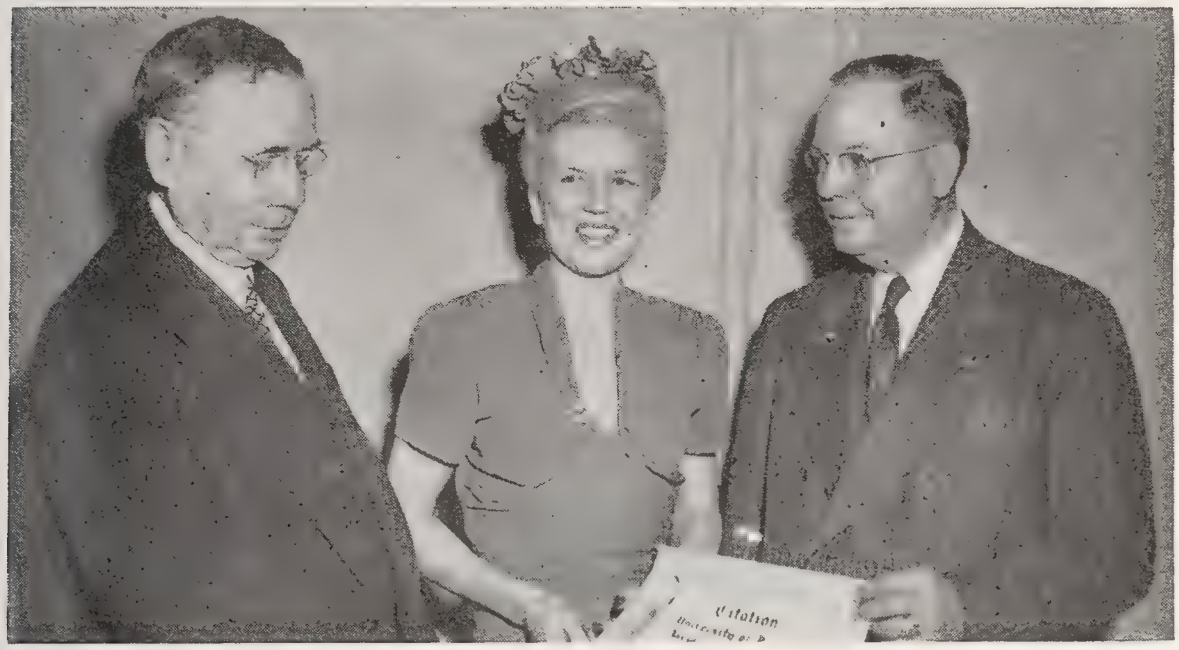
FRENCH VISITOR, right, Raymone Audibert, editor of Pathe Cinema's newsreel in Paris, is shown with Walton Ament, Pathe News vice-president, in New York.

PAUL VERDAYNE, right, Paramount Malaysia manager, is welcomed at the New York home office, after three years' imprisonment by the Japs, by J. E. Perkins, left, Far East manager, and J. W. Piper.



Turofsky

"QUEEN OF THE RODEO" for Warners' Wild West Show Canadian sales campaign was Mildred Pearlman, wife of Ontario manager Sam Pearlman. The rodeo inaugurating the drive was held at Circle M Ranch, Kleinberg, Ont. Standing left of the horse is Mr. Pearlman.



ANOTHER HONOR for David O. Selznick's "Rebecca". At ceremonies in the Hotel Fontenelle, Omaha, are Rowland Haynes, president of Omaha University; Laura Wells, Selznick representative, and Mayor Charles Leeman. They hold the University's citation of "Rebecca" as an example of "excellent production".

Canada Pictures

RAY LEWIS, Canadian trade publisher, right, at the recent Toronto banquet honoring her. Mayor Robert Saunders speaks. J. J. Fitzgibbons, left, Famous Players Canadian president, was toastmaster.

By the Herald

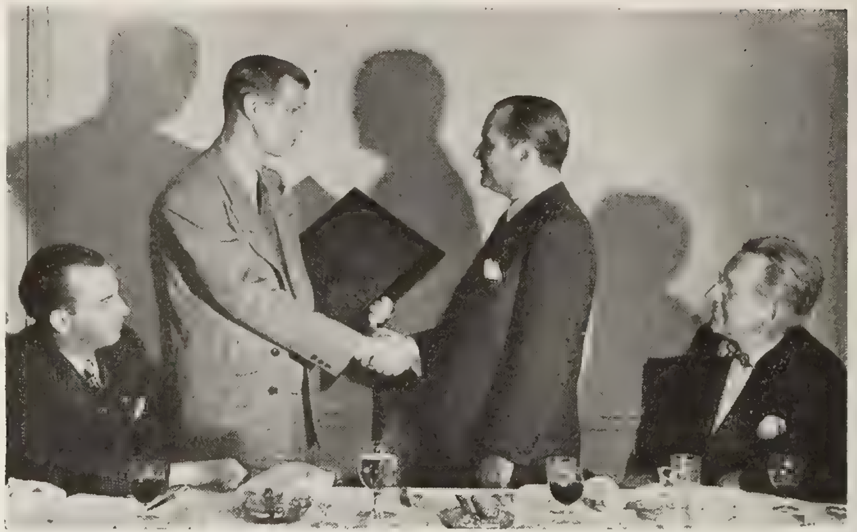
AT A CANCER DRIVE New York reception for wives who have relinquished their exhibitor husbands' time: Mrs. Max Cohen, Mrs. Samuel Rinzler, Mrs. Walter Reade, Jr., and Katherine Pantages.

By the Herald

AT THE MARCH OF TIME New York reception for the French director, Jean Pages: Mr. Pages, center, receives a France Forever membership card from Jean Steck, left, while Time producer Richard de Rochemont watches.

BRIG. GEN. RODNEY HAMILTON SMITH has been named executive secretary of the New York division of the American Theatres Association. See page 24 for ATA developments.

PRESENTATION. *P. E. McCoy, standing left, receives his silver plaque from Hal Horne, toastmaster. Harry G. Boesel, seated left, and Paul Hollister watch.*



Photos by the Herald

Mr. Boesel receives his bronze plaque from Mr. Horne. Mr. McCoy and Mr. Hollister, principal speaker at the presentation luncheon, are seated.

HONOR 1945 QUIGLEY AWARD WINNERS AT AMPA LUNCH

TWO of the nation's top showmen, P. E. McCoy and Harry G. Boesel, winners of the Grand Awards in the twelfth annual showmanship competitions conducted by the Managers' Round Table of MOTION PICTURE HERALD, were presented Silver and Bronze plaques, denoting their achievement at a luncheon in New York Wednesday.

Addressing the executives of distributing companies and circuits at the presentation luncheon in the sedately ornate ballroom of the Plaza Hotel, Paul Hollister, RKO Radio studio representative, said:

"This year's winners of the Quigley Awards have demonstrated to us all . . . that we must not relax a fraction of the privilege our theatres won during the war —the privilege of community leadership."

As the Silver Grand Award was presented to Mr. McCoy, manager of the Miller theatre, Augusta, Ga., and the Bronze Award to Mr. Boesel, manager of the Palace theatre, Milwaukee, more than 400 guests of the Associated Motion Picture Advertisers, sponsors of the award luncheon, applauded the two young men, chosen from thousands of contestants as top showmen of the year.

The luncheon was opened by David Bader, president of the Association of Motion Picture Advertisers, who greeted the guests and introduced Hal Horne, chairman of the board of Story Productions, who was toastmaster. Mr. Horne first presented the Silver Grand Award and the War Showmanship Award, for the best campaign on war activities, to Mr. McCoy, who responded. Mr. Horne then introduced William K. Jenkins, secretary-treasurer of Lucas and Jenkins Theatres, which includes the Miller, managed by Mr. McCoy.

The second prize winner, Mr. Boesel, was then presented the Bronze Plaque by Mr. Horne. Mr. Boesel responded, following which Dan Michalove, vice-president of National Theatres, was introduced to speak in place of Harold J. Fitzgerald, general manager of Fox Wisconsin Theatres, operators of the Palace, managed by Mr. Boesel.

Before the main speaker of the afternoon, Mr. Hollister, was introduced, Mr. Horne introduced from the floor the Goldwyn Girls, in New York publicizing "The Kid from Brooklyn," and three previous winners of Quigley awards, Arnold Stoltz and Lige Brien of PRC and Harry Goldberg of Warner Brothers.

Eighty-five executive showmen chose the Quigley winners early last month. Last weekend they arrived in New York. Wednesday they received their plaques.

Mr. Hollister's incisive speech laid stress upon the individual theatre and the showman who publicizes that theatre: "The industry's major and most critical point of contact with the public upon whose support it wholly depends is the individual theatre."

Elaborating on this point, he added: "The whole question of whether a particular picture, or particular company, is a success or failure cannot be answered by the experts . . . until the public has come out of its home, made its way under the marquee, passed into the auditorium and faced the actual living screen of the individual theatre."

All the heads in the ballroom nodded in approval.

"True theatre showmanship is not stunt business," Mr. Hollister continued. "It's rather a planned and relentless program for constantly satisfying the basic entertainment wants of the whole community. In that respect it carries an unusual responsibility."

Mr. Hollister pointed up this responsibility by stating that while there is only one theatre in the country to serve each 8,000 persons, a single grocer serves only 350; a single druggist only 2,600.

"Our business doesn't compete with food and drugs," Mr. Hollister said, "but we supply pleasure and yet we are wholly at the pleasure and caprice of the public. All the miles of film on the cutting-room floor, all the imagination and skill and sweat of the studios, can't pay off in the final test of public approval and support unless each theatre has made itself a magnetic focal point for a large fraction of the population. . . . Only the highest grade of theatre showmanship can accomplish that. . . . The public's impression of us, in the last analysis, is formed and confirmed, for better or worse, not in the studios, not in the press, but in the individual theatre."

Nodding to Mr. Boesel and Mr. McCoy, Mr. Hollister paid them this tribute: "The winners of the Quigley Awards this year—and every year—know this. . . . I look forward to the day when the number of contestants will be limited only by the total of theatres in America."

Cites Importance of Testimonial to Winners

"The AMPA is approaching its thirtieth year of service," Mr. Horne said in his opening remarks, "but none of those services have been more important than this testimonial to the Quigley Award winners. It is a testimonial to the vision and leadership of Martin Quigley and Terry Ramsaye, generated during the past 12 years, and to Chester Friedman, editor of the Managers Round Table, who have done so much to stimulate showmanship."

Speaking from the platform in the dignified gold and rose Plaza ballroom, Mr. Horne stressed this point to his large audience of executive showmen: "Merchandizing is equal to the picture itself and the rise and fall of the industry is according to the quality of this merchandizing."

"The peaks and lows of the industry," Mr. Horne repeated, "are according to this publicizing. The end and aim of all adver-

"Community leadership must be goal"

—PAUL HOLLISTER

tising activity is to have the picture successful at the theatre where it is shown.

"The peaks of the industry are due to the exploitation work done by the theatremen on the job."

This, Mr. Horne stressed, had been recognized by the Quigley Awards.

Motioning to the award winners, seated on either side of him, Mr. Horne said, "Mr. McCoy and Mr. Boesel are here at this luncheon as symbols of what theatre managers and publicists are doing for the entire business. They have set the pace for other managers to follow. They are the two men of all the men in the country chosen as best in their fields of theatre advertising and publicity."

Mr. Horne, after introducing those seated at the speakers' dais, flanked by larger-than-life photographs of the prize winners, then introduced Mr. McCoy to the audience and presented him with the Silver Grand Award and the War Showmanship Award. In behalf of the AMPA, Mr. Horne presented the first prize winner with a life membership in the organization.

Gained Information From Round Table

Mr. McCoy, affable and pleasant and with a deep-South accent, accepted the award and then praised the Managers Round Table from which, he said, "I have gained much valuable information which has paved the way to this award."

Mr. Horne then called upon Mr. Jenkins, who characterized Mr. McCoy as "the type of showman who has a continued and sustained interest in exploiting pictures."

"He is not a one-shot showman," said Mr. Jenkins, "but rather the type that day in and day out does a thorough job of exploiting pictures."

Mr. Horne then introduced the second winner, Mr. Boesel, who, since receiving his award, has been promoted to city manager in charge of all Milwaukee downtown theatres for Fox Wisconsin. He, too, was given a life membership in the AMPA.

In accepting his plaque, Mr. Boesel paid tribute to his staff for their part in his campaigns and said that "the Quigley Awards have done more to stimulate the imagination of showmen than any other force."

"I speak from experience on this matter," Mr. Boesel continued, "for I know it was true in my case."

Mr. Boesel, according to Mr. Horne, got a little ahead of Mr. McCoy despite the fact that he won second place. Bronze is scarce, Mr. Horne pointed out, so in order to give Mr. Boesel a "bronze" plaque a silver plaque had to be coated with gilt so that he has both a silver plaque and a "bronze" plaque.

Increasing Value On Showmanship

Mr. Michalove, in his speech of praise for Mr. Boesel, noted the Quigley competitions as a stimulating factor in elevating the standard of showmanship and predicted that the number of contestants in future competitions would increase rapidly.

An increasing value is placed upon imaginative showmanship, Mr. Michalove said. Now that the flushed box offices of the war years may show smaller returns, showmanship becomes more and more important. The Quigley Awards, in emphasizing this importance, are performing a worthwhile task, Mr. Michalove concluded.

On the speakers' dais were Mr. Horne, Mr. Bader, Phil Williams, Mr. McCoy, Mr. Boesel, Mr. Hollister, Mr. Jenkins, Mr. Michalove and Martin Quigley, Jr.

Seated at the guests' dais were: Eugene Picker, Loew's, Inc.; Herman Robbins, president, National Screen Service; Malcolm Kingsberg, president, RKO Theatres; Fred Schwartz, Century Circuit, Will Hays, J. Cheever Cowdin, chairman of the board, Universal Pictures; Barret McCormick, in charge of advertising, publicity and exploitation for RKO; Paul Lazarus, Jr., director of advertising, publicity and exploitation for United Artists; Ben Serkowitch, advertising and publicity head for Columbia Pictures; Kenneth Clark, representing Eric A. Johnston, president of the Motion Picture Association; Charles Schlaifer, in charge of advertising and publicity for Twentieth Century-Fox; David O'Malley, in charge of foreign publicity for Columbia; Sam Rinzler, Randforce Circuit, and Harry Brandt, Brandt Theatres.

Those who took tables for the luncheon were: Allied Liquor Industries, Altec Service Corporation, Astor Pictures, Bradford Press, J. E. Brulatour, Inc., Buchanan and Company, Century Circuit, City Photo Engraving, Columbia Pictures Corporation, Confidential Reports, Inc., Donahue and Coe, Fabian Theatres, Film Classics, *Film Daily*, Foote, Cone and Belding, Samuel Goldwyn, Hap Hadley Studios, Will Hays, Interboro Theatres, Inc.

Also, Independent Theatre Owners Association, Kayton-Spiero, Loew's International and Metro-Goldwyn-Mayer, March of Time, Metropolitan Photos, Monogram International, Monogram Pictures Corporation, Motion Picture Association of America, Paramount Pictures, Inc., PRC Pictures, Inc., Prospect Press, Quigley Publications, RKO Radio Pictures, Inc., RKO Theatres, Radio City Music Hall.

All Branches of Industry Attend Luncheon

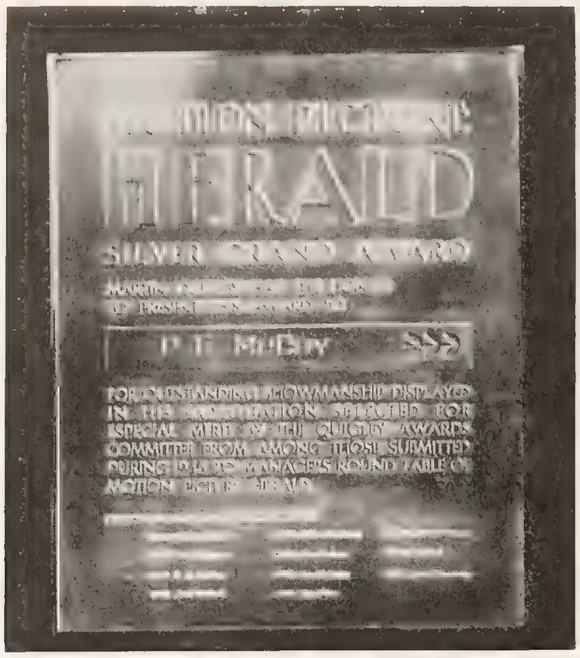
Also, Randforce Amusement Corporation, Republic Pictures Corporation, Hal Roach Studios, Rugoff and Becker, Schine Circuit, Skouras Theatres, Story Productions, Twentieth Century-Fox Film Corporation, 20th Century-Fox International Corporation, 20th Century-Fox Film Exchange, Terrytoons, United Artists, Universal Pictures, Universal Film Exchange, Warner Brothers Pictures and Warner Theatres.

Both Mr. McCoy and Mr. Boesel are

(Continued on following page)

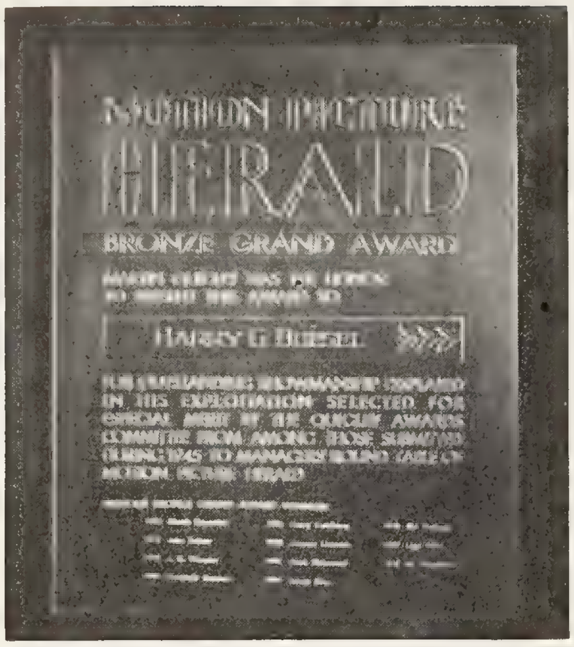
J. Cheever Cowdin, Will H. Hays, Fred Schwartz, Malcolm Kingsberg and Herman Robbins.

Martin Quigley, Jr., Mr. McCoy and William K. Jenkins, who were present at the awards testimonial.



MOTION PICTURE
HERALD
SILVER GRAND AWARD
[illegible]
P. E. McCOY
FOR OUTSTANDING SHOWMANSHIP DISPLAYED IN THIS EXPLOITATION SELECTED FOR SPECIAL MERIT BY THE QUIGLEY AWARDS COMMITTEE FROM AMONG THOSE SUBMITTED DURING 1945 TO MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

THE SILVER PLAQUE awarded to P. E. McCoy, first prize-winner.



MOTION PICTURE
HERALD
BRONZE GRAND AWARD
[illegible]
HARRY G. BOESEL
FOR OUTSTANDING SHOWMANSHIP DISPLAYED IN THIS EXPLOITATION SELECTED FOR SPECIAL MERIT BY THE QUIGLEY AWARDS COMMITTEE FROM AMONG THOSE SUBMITTED DURING 1945 TO MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

THE BRONZE PLAQUE awarded to Harry G. Boesel, who placed second.

QUIGLEY AWARDS

(Continued from preceding page)

young men, the former 37; the latter, 35. Mr. McCoy began his career as doorman for the Palace theatre in Athens, Ga., in 1930. He was named manager of the Strand in that city a year later and handled publicity for both the Strand and the Palace. In 1941 he moved to Hickory, N. C., as manager of the New Carolina and later transferred to the Miller theatre, Augusta, Ga.

Mr. Boesel began theatre work at the age of 15 in his home town of Sheboygan, Wis. He had been connected with Warner Theatres and Saxe Amusement Management, Inc., before becoming manager of the Palace theatre, Milwaukee, for Fox Wisconsin Theatres.

The prize-winners arrived by plane in New York at the weekend to spend a full week in New York as guests of Quigley Publications and the various home offices. Monday they visited the Quigley offices and the home offices of Loew's and Paramount. That night they were guests of Republic at dinner and a Broadway show and later attended a night club as guests of PRC.

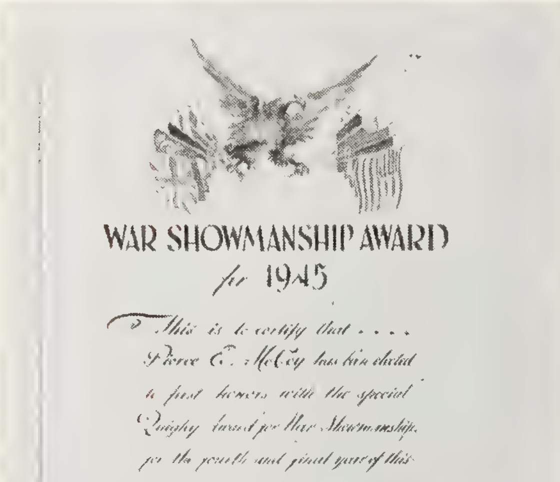
Tuesday they traveled about the city on a sightseeing tour and were guests of G. S. Eyssell at Radio City Music Hall. In the evening they were guests of March of Time at a Broadway club.

After the luncheon Wednesday Mr. Boesel and Mr. McCoy were guests of Warner Brothers and Universal at dinner, theatre and club.

Thursday they attended the ball game as guests of Vanguard and in the evening Paramount was host at the theatre and night club.

Friday they attended the Saints and Sinners luncheon as guests of RKO.

Friday night they appeared as guests on a WJZ broadcast.



WAR SHOWMANSHIP AWARD
for 1945

This is to certify that . . . .
Pierce E. McCoy has been elected
to first honors with the special
Quigley Award for War Showmanship
for the fourth and final year of this
national competition, by decision
of the Board of Judges, fellow showmen.

THE WAR SHOWMANSHIP scroll awarded to Mr. McCoy.

Neilson Nominated for President of AMPA

Rutgers Neilson, publicity manager of RKO, has been named president of the Associated Motion Picture Advertisers by that group's nominating committee. Other nominees are: Phil Williams, advertising manager, March of Time, vice-president; Arnold Stolz, publicity director, PRC, treasurer, and Max Stein, 20th Century-Fox publicity department, secretary. The board of directors consists of David S. Bader, retiring president, Charles Alicoate, Claude Lee, Blanche Livingston and Marguerite Wayburn.

Skouras 30th Anniversary Drive Ends in Ceremony

Showmanship campaign books from every foreign branch of Twentieth Century-Fox were presented Wednesday to Spyros Skouras, president, in a ceremony at the New York home office, marking the conclusion of the Spyros Skouras thirtieth anniversary sales drive. W. C. Michel, executive vice-president, drive captain, presented a scroll to Mr. Skouras in the presence of numerous company executives.

Warners to Split Common Stock

At a meeting Wednesday the board of directors of Warner Bros. Pictures, Inc., approved and voted to submit for stockholders' action at a meeting to be called for August 1, 1946, the following proposals:

1. To amend the certificate of incorporation so as to increase the authorized capital stock from 7,500,000 shares to 10,000,000 shares, having a par value of $5.00 per share.

2. The retirement of the 100,254.55 shares of common stock now held in the treasury.

3. To split the stock on a two-for-one basis, by issuing an additional share of stock for each outstanding share of stock held by stockholders of record on August 6, 1946.

4. To pass on an employees pension plan to be prepared by a committee appointed by the board of directors.

Capital surplus will be charged and capital stock will be credited with $18,505,450, being $5.00 per share on the 3,701,090 shares of new common stock to be issued.

The board voted to prepay $4,773,000 principal amount of its outstanding term bank loan and it declared a quarterly dividend of 50 cents a share on the present outstanding common stock, payable July 3, 1946, to stockholders of record on June 7, 1946.

It is the intention of the board to increase the dividend on the common stock by the declaration of a quarterly dividend payable October of 37½ cents a share on the common stock to be outstanding after the two-for-one split-up.

File Denials in Television Suit

Complete denial of the Government's charges in the U. S. television anti-trust suit were to be filed Thursday in Federal Court in New York, Earl G. Hines, president of General Precision Equipment Corporation, announced Wednesday. Both Mr. Hines and General Precision are defendants.

Mr. Hines said: "Our answer is a summary of the salient facts regarding Scophony in this country and our relation to it. We think our answer constitutes a complete refutation of the Government's charges of violation of the anti-trust laws.

"These facts are completely at variance with the Government's charges in the anti-trust suit and could easily have been ascertained by it before that suit was instituted by communicating with Paramount or Television Productions or ourselves."

In the 19 page brief filed in answer to the Government's charges, Mr. Hines went into all phases of General Precision's affiliation with Scophony and emphasized that the skiatron system of television, despite rumors to the contrary, is still not perfected and considerable research will have to be undertaken before this system can be adapted to commercial use.

MPAA vs. HUGHES GOES TO COURT; "OUTLAW" TO JAIL

Producer Wins Enjoinder Against Interference With Distribution

"The Outlaw," after two years of spasmodic jousting, rode hard for a final showdown this week and all hands pulled leather as it became a cause at law, the first of its type in the history of the trade.

Howard Hughes, producer, filed suit Monday against the Motion Picture Association of America in New York for $1,000,000 with a request for triple damages. He telegraphed notice of intent to resign early Tuesday morning.

The scheduled MPAA board meeting Tuesday to consider the expulsion of Mr. Hughes was cancelled and adjourned to the Second U. S. District Court of Judge Vincent L. Leibell for the Southern District of New York.

New Hearing Scheduled for Federal Court May 3

Wednesday, Judge Leibell granted a temporary injunction to Mr. Hughes restraining MPAA from interfering with the distribution of prints or advertising accessories, pending a new hearing May 3.

Meanwhile, the Association retained the services of Samuel I. Rosenman, former confidant and adviser of Franklin Delano Roosevelt, and former New York Supreme Court Justice. He was hired by Eric A. Johnston, president, in a telephone call to Oakland, Calif., across the bay from San Francisco, where he was visiting Henry J. Kaiser, industrialist.

The picture ground to a stop in the United Artists Theatre in San Francisco at 9:00 o'clock Tuesday night, when police confiscated the print and portable advertising accessories. They arrested the manager, Al Dunn, on charges of "salacious advertising" and "salacious performance." Mr. Dunn was released on $100 bail Wednesday noon.

Catholic Paper Calls for Boycott of Theatre

The San Francisco *Monitor*, Catholic diocesan paper, called for Legion of Decency opposition to the picture. It suggested that members advise the manager of the United Artists theatre they would not attend the theatre for a year following "The Outlaw" playdate.

Physically aloof from the fray, Mr. Hughes spent Tuesday quietly in his suite at the Town House on Wilshire Boulevard in Los Angeles. He conducted his affairs, aviation, manufacturing, and cinematic, by long distance telephone.

Although Mr. Hughes was not present in person, he was represented in publicity from the office of Russell Birdwell. Said a statement released in New York by Mr. Birdwell for Mr. Hughes:

Wide World

SAMUEL I. ROSENMAN, counsel for the MPAA in its contest with Howard Hughes over "The Outlaw". Elected Justice of the New York Supreme Court in 1932, he was named special advisor to the late President Roosevelt in 1943 and he remained in that post under President Truman until recently.

"I think the public should have the true story of my present dispute with the Hays Office, sometimes called the Motion Picture Association.

"Here are the facts:

"I produced a motion picture called 'The Outlaw.'

"This picture was banned by the censors throughout the nation.

"However, instead of cutting the picture, I hired the best lawyers obtainable, and for two full years I have fought for the right to show 'The Outlaw' to the public exactly as it was filmed. Not a scene has been cut.*

"Now, I feel I am entitled to tell the public why 'The Outlaw' has been delayed and that it is being shown in full length, that not a single scene has been cut.

"However, the Hays Office has a rule forbidding any producer from mentioning any argument with the censors.

"One of the admitted purposes of the Hays Office is the discouragement of state censors in the states which do not now have censors.

"Therefore, by the Hays Office rule, all mention of censors is forbidden, taboo, and very hush hush.

"I do not believe in this pussyfooting and beating around the bush. If the Hays Office is opposed to further state censorship why not campaign against it openly?

"In any event, the Hays Office has no right to tell me that I cannot inform the public of something which is true and a fact.

"In attempting to prevent me from so informing the public, the Hays Office is violating the First Amendment of the Constitution of the United States, which grants everyone the right of free speech and a free press.

"Furthermore, a careful study of the Hays Office, which I have just completed, convinces me that the entire Hays Office, in its very essential fundamentals, is a group boycott, in restraint of trade, and in absolute violation of the anti-trust laws of this country—the Sherman and Clayton act.

Announces Intention to Quit "Immediately"

"Therefore, I am delivering to the Hays Office my resignation, effective immediately.

"Also, I have filed suit against the Hays Office, as of this date (April 22), demanding $5,000,000 damages because of the Hays Office's interference with 'The Outlaw' and the resulting delay.

"Moreover, I am requesting that the court issue a restraining order, preventing the Hays Office from interfering further with 'The Outlaw' in any way.

"With reference to 'The Outlaw' itself, I would like to say this:

"There may be controversial points about this motion picture, but its acceptance by the public can hardly be debated, since, in every theatre it has played, 'The Outlaw' has broken every existing attendance record ever established by any motion picture, any time."

The offending advertising material, pictures of Jane Russell, star of the film, continued to breast the tide in newspapers, in magazines, on billboards and in theatre lobbies except in San Francisco.

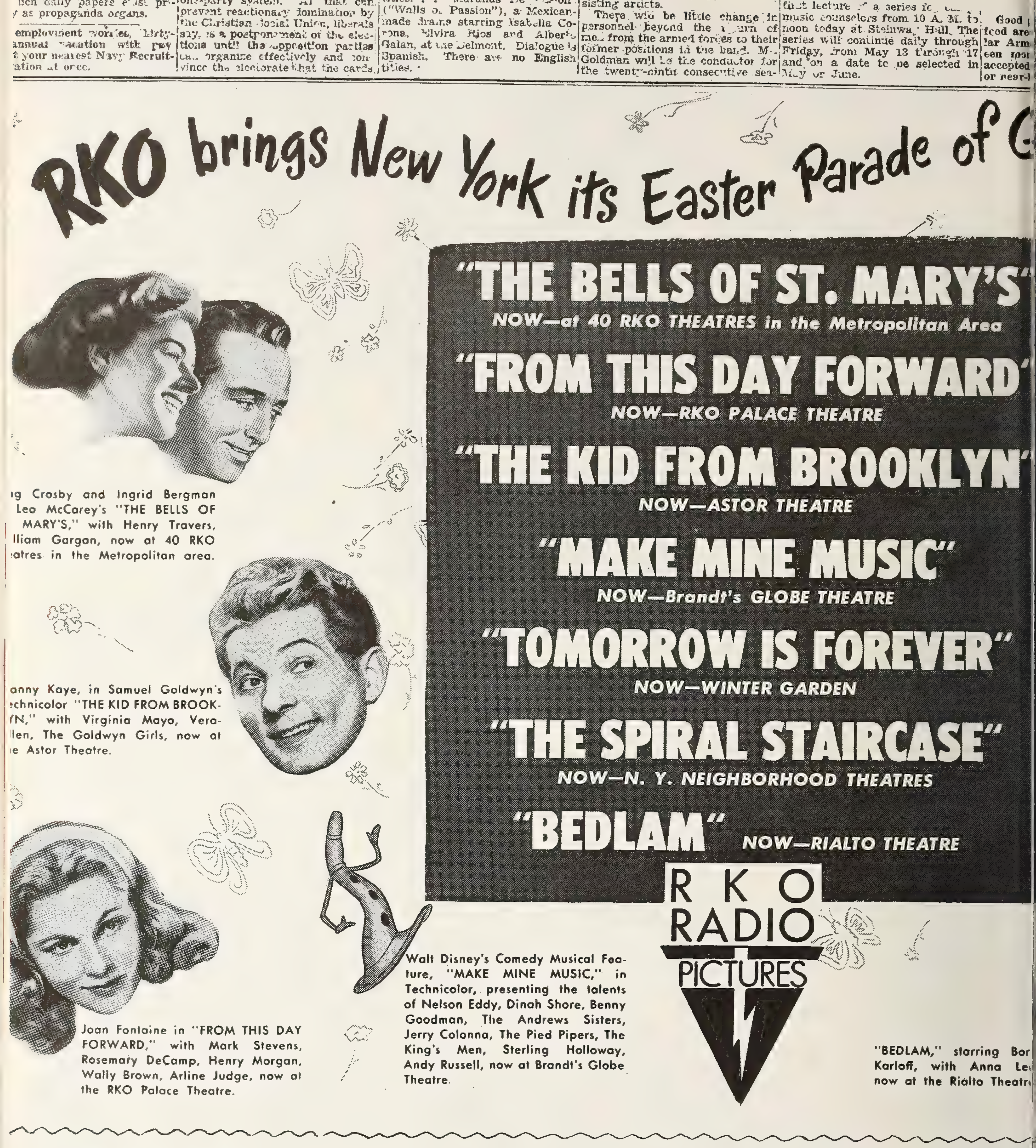
Terms Association "Private Censorship" Over Trade

"The Association is a private censorship upon the entire industry by which the defendant has assumed quasi-governmental functions and has asserted police functions which may be properly exercised only by authorized Government agencies," the complaint charges.

Enforcement of the Code represents coercion over 90 per cent of the motion pictures exhibited in the United States, and results in a "group boycott" of rejected films, Mr. Hughes contended.

MPAA officials declined to discuss the developments in view of the court procedure.

***[When a Production Code seal was issued for "The Outlaw", it was on condition that certain cuts be made.]**



lich daily papers exist pr-
y as propaganda organs.

employment worries, thirty-
annual vacation with pay
t your nearest Navy Recruit-
ation at once.

one-party system. All that can prevent reactionary domination by the Christian Social Union, liberals say, is a postponement of the elections until the opposition parties can organize effectively and convince the electorate that the cards,

("Walls of Passion"), a Mexican-made drama starring Isabella Corona, Elvira Rios and Alberto Galan, at the Belmont. Dialogue is Spanish. There are no English titles.

sisting artists.

There will be little change in personnel beyond the return of men from the armed forces to their former positions in the band. Mr. Goldman will be the conductor for the twenty-ninth consecutive sea-

first lecture of a series for music counselors from 10 A. M. to noon today at Steinway Hall. The series will continue daily through Friday, from May 13 through 17 and on a date to be selected in May or June.

Good
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accepted
or near-

RKO brings New York its Easter Parade of G

"THE BELLS OF ST. MARY'S"
NOW—at 40 RKO THEATRES in the Metropolitan Area

"FROM THIS DAY FORWARD"
NOW—RKO PALACE THEATRE

"THE KID FROM BROOKLYN"
NOW—ASTOR THEATRE

"MAKE MINE MUSIC"
NOW—Brandt's GLOBE THEATRE

"TOMORROW IS FOREVER"
NOW—WINTER GARDEN

"THE SPIRAL STAIRCASE"
NOW—N. Y. NEIGHBORHOOD THEATRES

"BEDLAM" NOW—RIALTO THEATRE

RKO RADIO PICTURES

ng Crosby and Ingrid Bergman Leo McCarey's "THE BELLS OF MARY'S," with Henry Travers, lliam Gargan, now at 40 RKO atres in the Metropolitan area.

anny Kaye, in Samuel Goldwyn's echnicolor "THE KID FROM BROOKYN," with Virginia Mayo, Vera-llen, The Goldwyn Girls, now at e Astor Theatre.

Joan Fontaine in "FROM THIS DAY FORWARD," with Mark Stevens, Rosemary DeCamp, Henry Morgan, Wally Brown, Arline Judge, now at the RKO Palace Theatre.

Walt Disney's Comedy Musical Feature, "MAKE MINE MUSIC," in Technicolor, presenting the talents of Nelson Eddy, Dinah Shore, Benny Goodman, The Andrews Sisters, Jerry Colonna, The Pied Pipers, The King's Men, Sterling Holloway, Andy Russell, now at Brandt's Globe Theatre.

"BEDLAM," starring Bor Karloff, with Anna Le now at the Rialto Theatr

RKO Makes New York S
with this Half Page Ad. in the N.Y

M. A. S.

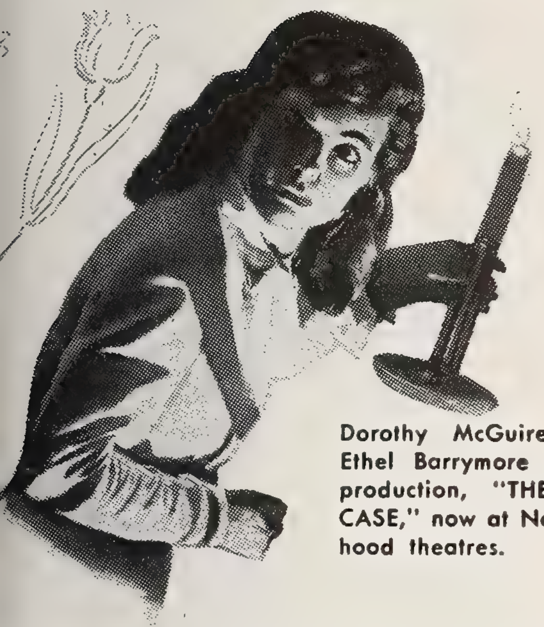
ing and new Regu- for eight- ree years Whitehall

of Emp[illegible]munication through the Middle East, does not seem to worry British military men as it did formerly. They console themselves with the thought that in an age of atomic and rocket warfare the Suez Canal would be indefen-

commission insists that certain economic guarantees should be given the Puerto Ricans under whatever status they are granted. They insist that independence under the Philippine pattern would be "disastrous" for their island.

at Entertainment!

International Pictures' presentation of Claudette Colbert, Orson Welles, George Brent in "TOMORROW IS FOREVER," with Lucile Watson, Richard Long, Natalie Wood, now at the Winter Garden.



Dorothy McGuire, George Brent, Ethel Barrymore in Dore Schary's production, "THE SPIRAL STAIRCASE," now at New York neighborhood theatres.

You always get the big ones from RKO RADIO — Watch for:

Claudette Colbert and John Wayne in "WITHOUT RESERVATIONS" • "BADMAN'S TERRITORY" • Ginger Rogers in "HEARTBEAT" • Cary Grant and Ingrid Bergman in Alfred Hitchcock's "NOTORIOUS" • "TILL THE END OF TIME" • Rosalind Russell in "SISTER KENNY" "SINBAD THE SAILOR" In Technicolor

and many more

w History

ewspapers!

FIVE FIRST RUNS ON BROADWAY DURING EASTER WEEK...With two other big attractions spreading through the Metropolitan area!

ON THE MARCH

by RED KANN

EDWARD G. ROBINSON, who plays a gentle and benevolent instructor assigned to RAF beginners in "Journey Together," is not gentle nor is he inclined to be benevolent over the manner in which he was billed at Brandt's Gotham in Times Square. His role was given a "Little Caesar"-gangster aura, considerably removed from the part itself. It occasioned us to remark the marquee display raised a question of the responsibility of theatre to customer and drew the final observation that, to many, the answer no doubt will be clear.

Robinson, in a letter from the Coast, writes:

"Thanks for your column calling attention to a theatre device in billing. How an exhibitor could do such an unseemly thing has me in a quandary. As you know, I did the picture as part of my contribution to the war effort and to have some exhibitor play me up with star headline billing is indeed a . . . practice with which I cannot and do not concur.

"Thanks for the fine way you handled it in your column."

◆ ◆

Not necessarily related to the Gotham incident, but perhaps not unrelated, is the New York City Hall attitude toward what is described as misrepresentation of the content of films in some local theatres through exaggerated advertising. A survey, completed now, embraces "misrepresentation in the three facets of theatre advertising-exploitation: billboard, marquee and lobby." Fireworks, currently generating explosive power, are slated to start skyward any moment now.

◆ ◆

Talking of advertising, newspaper copy for "Kitty" over the weekend carried this keynoter:

On a Ladder of Husbands She Rose to the Top!

While above the cashier's cubicle on the front of the Rivoli appears this:

She Had Enough Men for Four Women

Pretty, isn't it?

◆ ◆

An American in Paris, via airmail:

"When more beautiful cities are created, I want to see them—Paris in the Spring is really paradise—The Champs Elysee is swarming with beautiful women, all immaculately dressed—This afternoon we visited the French Gaumont studios at Joinville—They have a modern, 'tho compact, plant—Dietrich and Jean Gabin are making a picture there—Tonight the Folies Bergere and, after the show, a little dancing—London was a revelation—We saw more important, saleable, big pictures in one week [made by the British] than have been turned out by the tight little isle in the past generation—Matty [Fox], Bob Benjamin, Bill Heineman and myself are more enthused than ever before about our venture [a reference to United World Pictures, of course] after seeing this new product—We'll have some Technicolor pictures to start with that should establish new highs"—MONROE GREENTHAL, writing on Hotel George V stationery and immodestly signing himself "The Pride of Paris."

◆ ◆

"Yet the picture ['The Postman Always Rings Twice'] which was made from it [the book] was not objectionable . . . and no case has been reported to me of any crime that was inspired by it . . ." writes James Cain in the New York *Times*.

How does he know? The picture plays its first two dates in New York and San Antonio beginning May 2.

◆ ◆

Emil Ludwig, author and biographer, takes a vicious wallop at Hollywood in *La Bataille*, a Parisian weekly, according to excerpts from his article, "The Seven Pillars of Hollywood," published in *Time*.

The American Society of Cinematographers, however, may draw oblique satisfaction from an attack on an industry of which its constituents are an essential part. "Cameramen . . . are the only group whose members have learned their trade," he states.

None are "so bereft of knowledge and judgment as are the producers of Hollywood," he continues elsewhere.

This presupposes Ludwig has the knowledge and judgment on which to base his conclusion. There will be many ready with a challenge.

◆ ◆

REVERSE PITCH: Paul N. Lazarus, Jr., explaining how it comes about UA decided to screen "Henry V" for trade paper reviewers after explaining the film is not planned for general release:

" . . . the purpose of presenting the picture is not necessarily to achieve 'a smash box office success' but rather to present to certain segments of the film-going public a production which will appeal particularly to them. We have felt that trade reviewers, whose task is to evaluate the box office merit of a picture, might not treat 'Henry V' in that light. Viewed by the same criterion as 'The Phantom Rides Again' or 'West of the Pecos', this presentation does not measure up. By its own standard, however, it is a masterpiece."

◆ ◆

Inconspicuously buried in a coast paper:

NEED A CAR?

Can arrange delivery of NEW CAR within 30 days in exchange for information leading to rental of local apartment.

Monogram Sets Meeting June 27

Monogram Pictures Corporation will hold its annual convention at the Drake Hotel in Chicago June 27, 28 and 29, it was announced last Wednesday in New York by Samuel Broidy, president, prior to his departure on a business tour of European countries.

The convention, celebrating the 15th anniversary of Monogram, will be the first 100 per cent gathering in the history of the company, according to Mr. Broidy's statement, in that the delegates will include all company executives, producers and stars, franchise holders, district managers, exchange managers and salesmen, representatives from Canadian exchanges, foreign executives and men from various foreign offices of the company.

The completion of "Suspense," the company's first $1,000,000 picture, and its reception by film critics has resulted in a complete overhauling of standards for the Monogram program for the 1946-47 season, Mr. Broidy said.

"In a sense," he continued, "this film constituted a test of our ability to make pictures of definite 'A' quality, and its success within the industry has served as a go-ahead signal in relation to our future activities. This means increased budgets for our entire 1946-47 production program and a vastly larger proportion of so-called big pictures."

Michigan Theatre Sues Majors Over Product

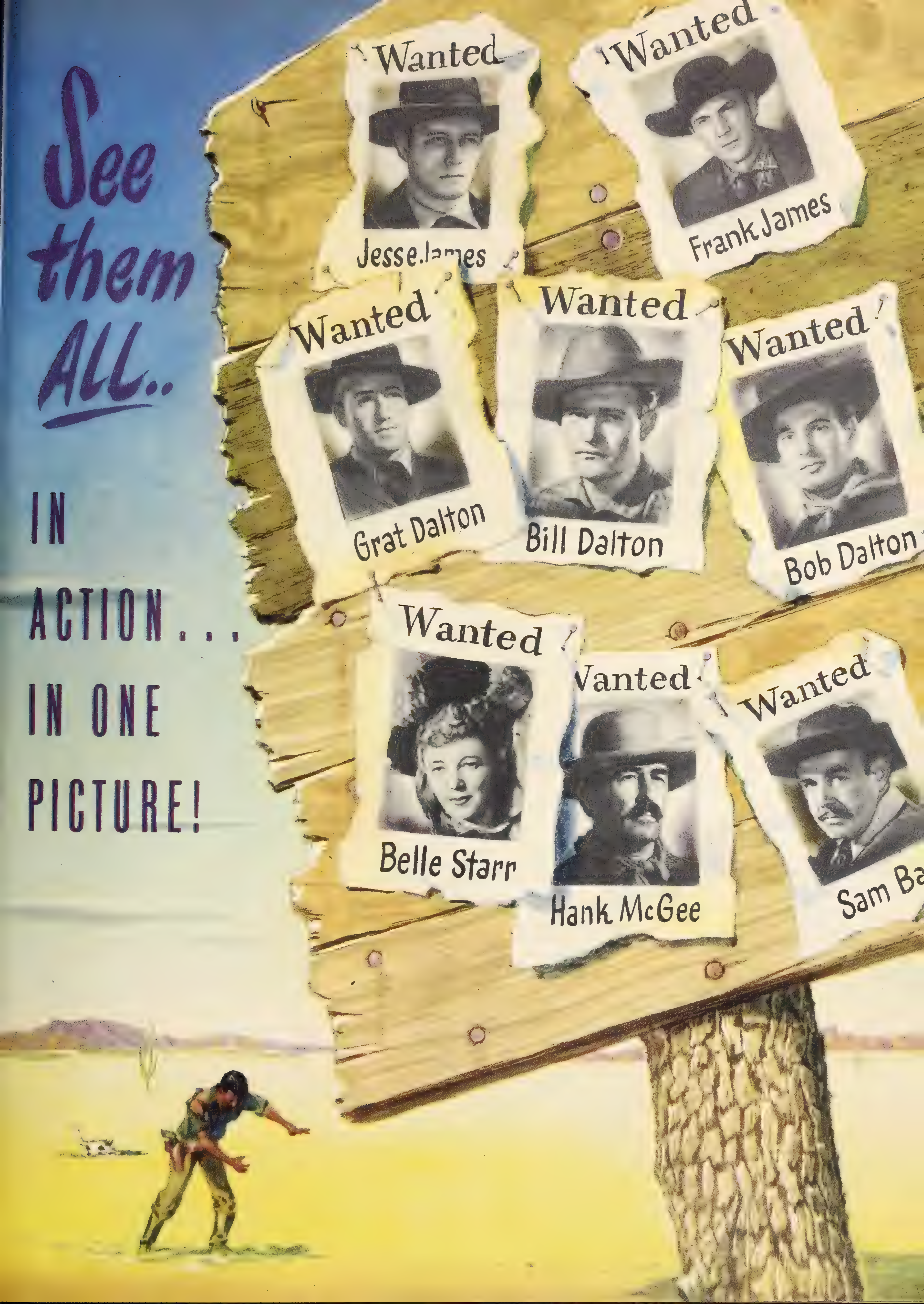
Thomas Ealand, owner of the Ferndale theatre at Ferndale, a Detroit suburb, has filed suit in Detroit Federal Court against the Radio City theatre, Ferndale, and United Artists, Paramount, MGM, Warners and Loew's, seeking damages of $150,000. He charges the defendants conspired to prohibit him from showing first run pictures and that the Radio City theatre entered into a conspiracy with the producers to take 50 per cent of the first run pictures he had been receiving. He asks the court to compel the defendants to give him a "proper" share of the pictures.

Form Documentary Unit

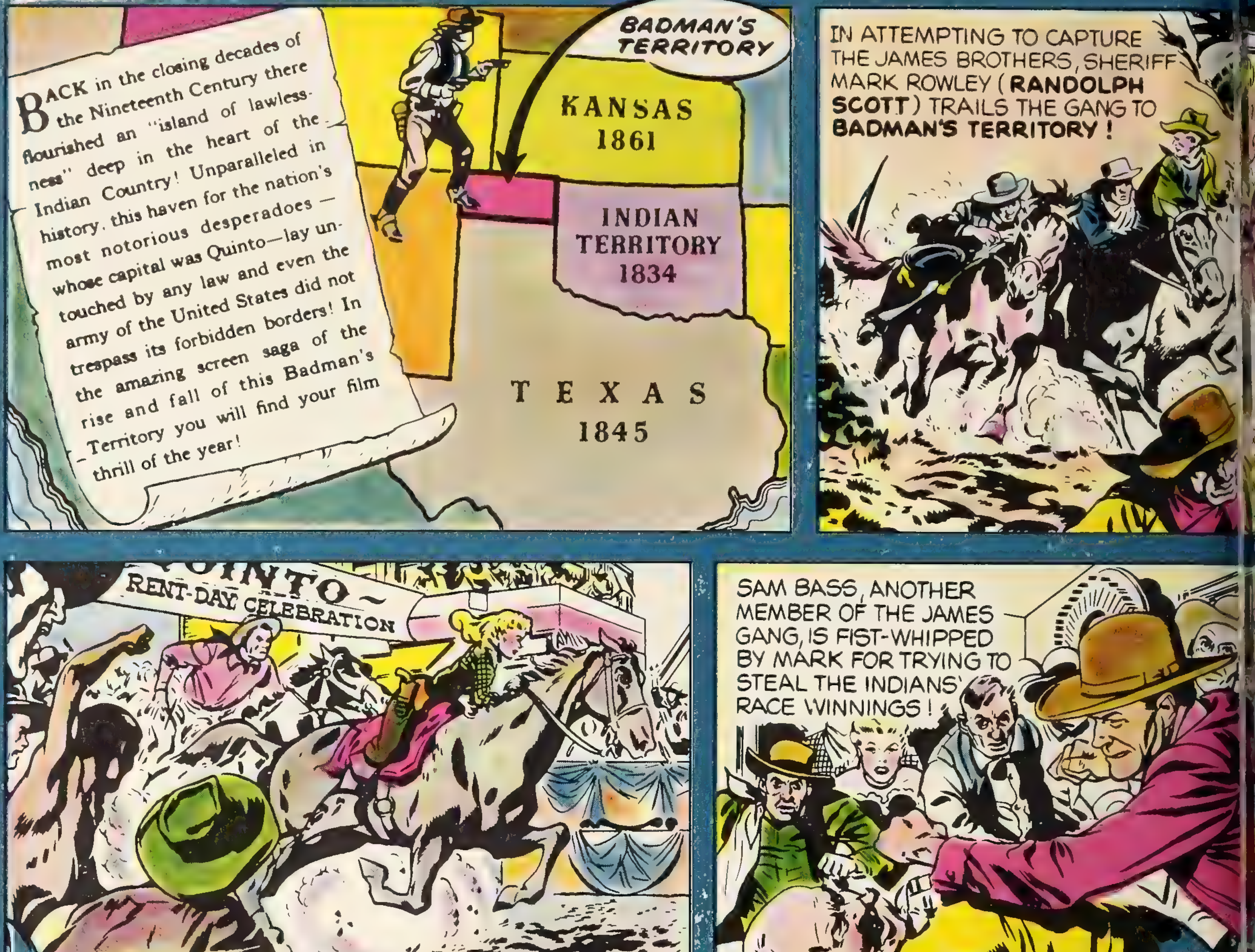
Affiliated Film Producers, Inc., has been organized in New York for the production of documentary films. John Ferno, Irving Jacoby, Henwar Rodakiewicz and Willard Van Dyke are the executives of the company, and a production unit is now preparing to leave for the Caribbean, where the first picture is to be filmed.

Brady Enters 16mm Field

William I. Brady, former director of public relations for the Atlanta *Journal* and former manager of the Paramount theatre in Atlanta, has been appointed southeastern district manager of the 16mm division of Jack Dumestre's Southeastern Theatre Equipment Company.


See them ALL..
IN ACTION...
IN ONE PICTURE!
Wanted
Jesse James
Wanted
Frank James
Wanted
Grat Dalton
Wanted
Bill Dalton
Wanted
Bob Dalton
Wanted
Belle Starr
Wanted
Hank McGee
Wanted
Sam Ba

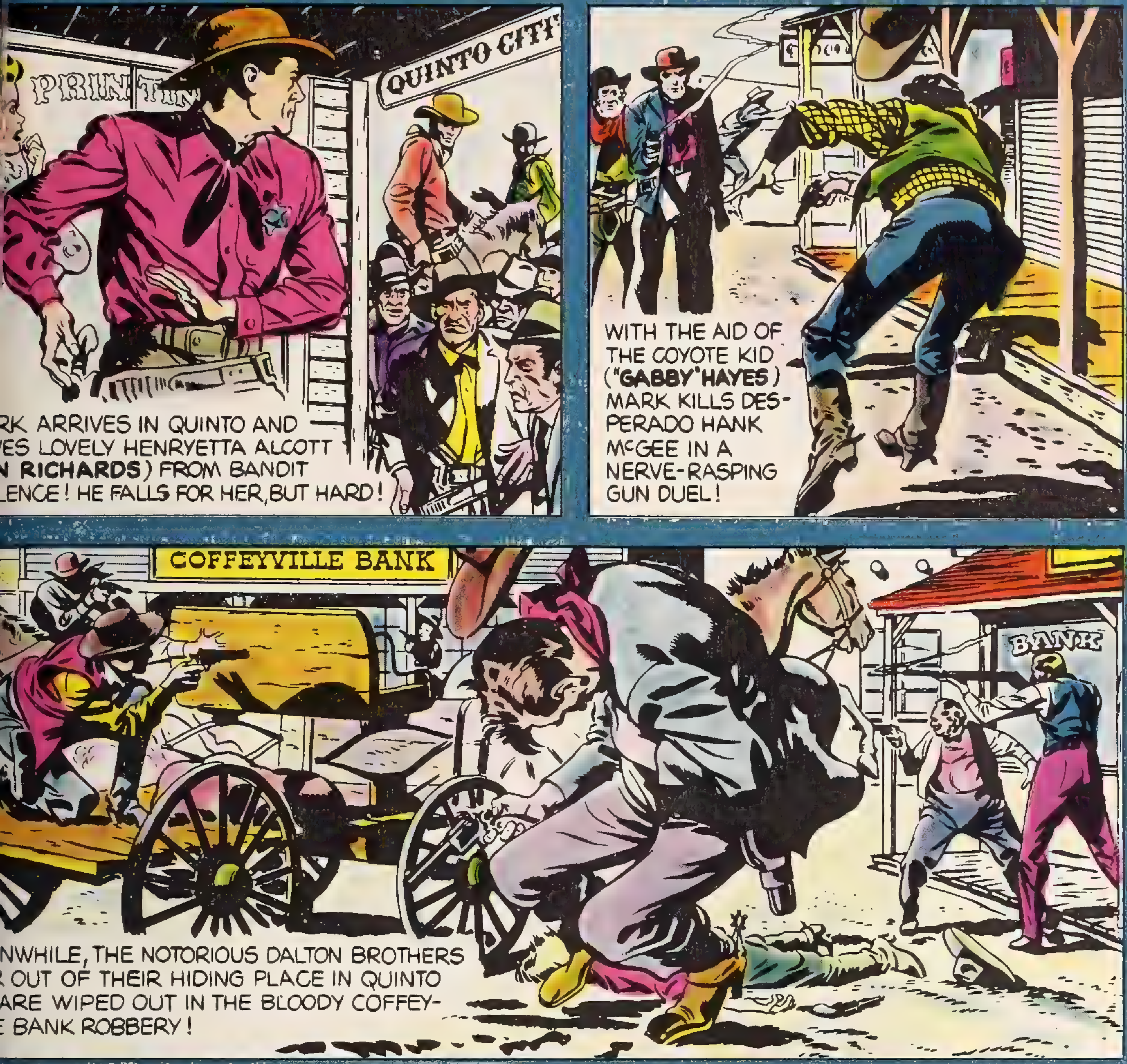
EPIC SAGA OF A LAND BEYOND THE LAW..'BADMAN'S T


BACK in the closing decades of the Nineteenth Century there flourished an "island of lawlessness" deep in the heart of the Indian Country! Unparalleled in history, this haven for the nation's most notorious desperadoes — whose capital was Quinto—lay untouched by any law and even the army of the United States did not trespass its forbidden borders! In the amazing screen saga of the rise and fall of this Badman's Territory you will find your film thrill of the year!
BADMAN'S TERRITORY
KANSAS 1861
INDIAN TERRITORY 1834
TEXAS 1845
IN ATTEMPTING TO CAPTURE THE JAMES BROTHERS, SHERIFF MARK ROWLEY (RANDOLPH SCOTT) TRAILS THE GANG TO BADMAN'S TERRITORY!
QUINTO~ RENT-DAY CELEBRATION
MARK DOUBLE-CROSSES THE OUTLAWS AND LOSES A HORSE RACE TO THE BANDIT-QUEEN OF BADMAN'S TERRITORY, MAN-KILLER, BELLE STARR!
SAM BASS, ANOTHER MEMBER OF THE JAMES GANG, IS FIST-WHIPPED BY MARK FOR TRYING TO STEAL THE INDIANS' RACE WINNINGS!
MARK, FALSELY ARRESTED BY CROOKED LAW OFFICER, BILL HAMPTON, SHOOTS IT OUT IN A SUPER-CLIMAX TO THE TREMENDOUS THRILLS OF BADMAN'S TERRITORY!
WANTED JESSE JAMES
WANTED FRANK JAMES
WANTED BOB DALTON
WANTED HANK McGEE
WANTED SAM BASS
WANTED BILL DALTON

114 LEADING NEWSPAPER COMIC SE

(full page in tabloid-size papers) . . . ADDITIONALLY, full-page display ads will run in 58 MAGAZINES, including Life, Look, Liberty, True, Pic. . . Inside Detective, Front Page Detective . . . 14 movie fan magazines . . . 37 Popular Publications — western, mystery, romance, sports, railroad and

ORY!....VIOLENCE-FILLED HEART OF THE OLD WEST!


PRINTIN
QUINTO CITY
RK ARRIVES IN QUINTO AND VES LOVELY HENRYETTA ALCOTT N RICHARDS) FROM BANDIT ENCE! HE FALLS FOR HER, BUT HARD!
WITH THE AID OF THE COYOTE KID ("GABBY" HAYES) MARK KILLS DESPERADO HANK McGEE IN A NERVE-RASPING GUN DUEL!
COFFEYVILLE BANK
BANK
NWHILE, THE NOTORIOUS DALTON BROTHERS OUT OF THEIR HIDING PLACE IN QUINTO ARE WIPED OUT IN THE BLOODY COFFEY- E BANK ROBBERY!

NTED
RAT
LTON

NTED
ELLE
TARR

Watch for the screen's mightiest saga of Frontier Outlaws . . . soon at your favorite theatre!

BADMAN'S TERRITORY

starring

RANDOLPH SCOTT · ANN RICHARDS · GEO. 'GABBY' HAYES

Produced by NAT HOLT · Directed by TIM WHELAN

Original Screen Play by JACK NATTEFORD and LUCI WARD

An RKO RADIO PICTURE

RKO RADIO PICTURES

The man with the gun and the girl with the pen, who brought law and order to America's infamous 'island of lawlessness!'

TIONS WILL RUN THIS HALF-PAGE AD.

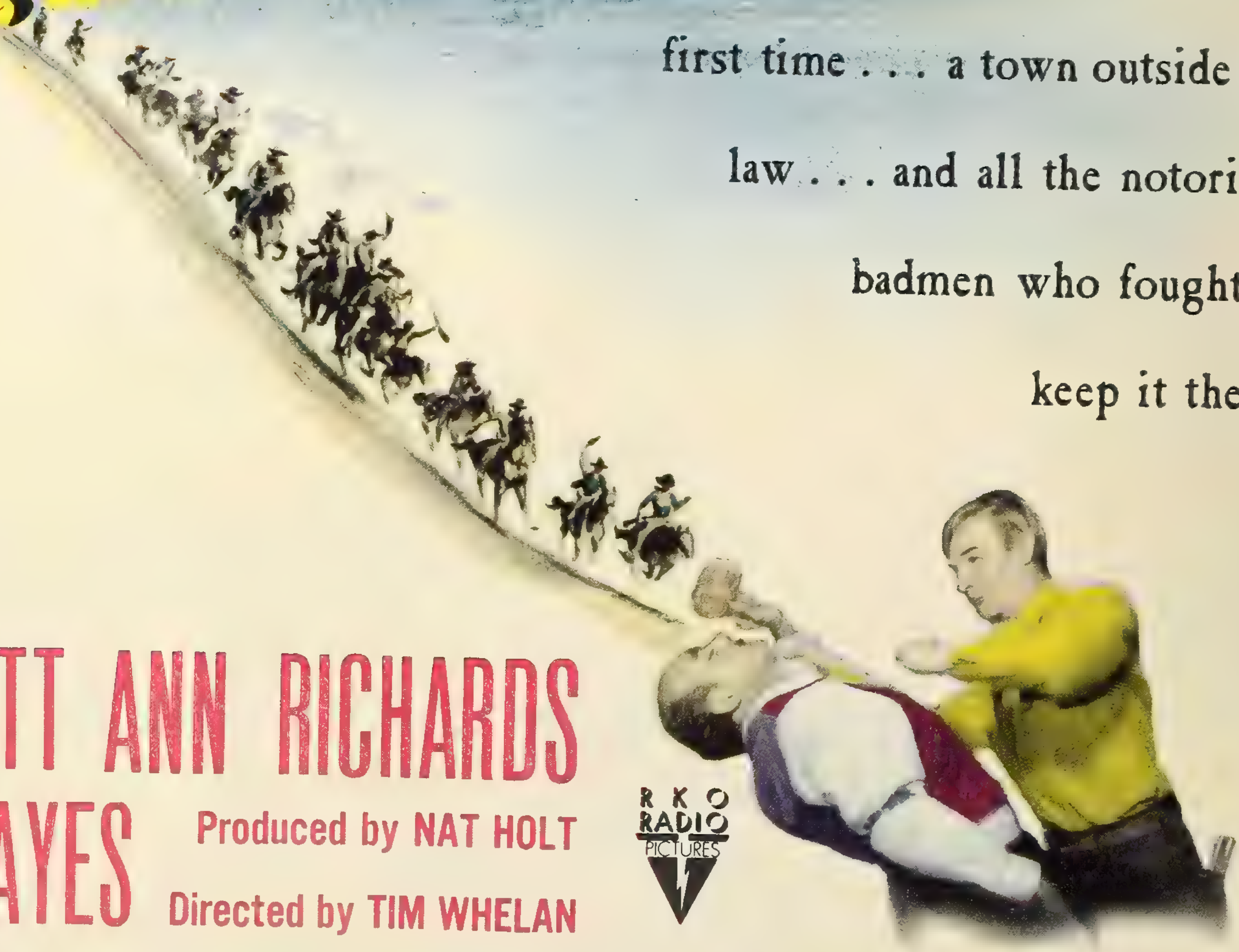
adventure magazines. The most extensive coverage ever massed in selected media to pre-sell a great special attraction—

GRAND TOTAL NATIONAL CIRCULATION OF 56,924,305

THE GREATEST FRONTIE
DRAMA SINC
"CIMARRON

BADMAN'S TERRITORY

The screen tells it for the first time . . . a town outside the law . . . and all the notorious badmen who fought to keep it there!



RANDOLPH SCOTT ANN RICHARDS
GEORGE "GABBY" HAYES

Produced by NAT HOLT
Directed by TIM WHELAN

RKO RADIO PICTURES

Original Screen Play by JACK NATTEFORD and LUCI WARD

LITHO. A

New York Plans Code to Regulate Theatre Ads

New York City's Department of Licenses is drafting a new code for regulating and supervising motion picture theatre advertising in the metropolitan area, along the lines of the Advertising Code of the Motion Picture Association of America and the Standards of Practice of the American Association of Advertising Agencies, License Commissioner Benjamin Fielding told a meeting of the Independent Theatre Owners Association of New York at the Hotel Astor Thursday.

"Undesirable advertising methods practiced in some instances in motion picture exploitation are in clear violation of the Advertising Code," he pointed out.

Cites Industry Cooperation

Commissioner Fielding expressed appreciation for the cooperation of the motion picture industry and the metropolitan press in curbing advertising evils.

"Based on the number and type of complaints made to this office by disappointed movie patrons, the License Department will observe present motion picture advertising techniques very carefully in connection with the drafting of the new code," the Commissioner said.

The principles under consideration for the New York City regulating code, he said, were:

"It is undesirable and unsound:

"1. To make false statements or exaggerations or present misleading titles.

"2. To make indirect misrepresentation through distortions of details, either editorially or pictorially.

"3. To make statements or suggestions offensive to public decency.

"4. To represent unfairly the life, habits, history and customs of all nations, and,

"5. To present any glorification of illegal activities."

Power Is Broad

Under the city's administrative code Commissioner Fielding has broad power to regulate and control all motion picture and open air motion picture theatres.

Under the law, exhibitors who violate existing rules and regulations may be subject to a fine, upon conviction, or not more than $100 or by imprisonment of 30 days, or by both, and possible suspension or revocation of their operating licenses.

Martin Joins Transfilm

Milton F. Martin, formerly assistant general sales manager of U. S. Industrial Chemicals, Inc., has joined Transfilm, Inc., New York, producers of slide films, motion pictures and commercial photographs. Walter Lowendahl is vice-president in charge of production, and P. A. Schlenker is secretary-treasurer of the company.

Box Office Champions for The Month of March

ADVENTURE

(Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by Victor Fleming. Screenplay by Frederick Hazlitt Brennan and Vincent Lawrence. Based on a novel by Clyde Brion Davis. Musical score by Herbert Stothart. Director of photography, Joseph Ruttenberg. Cast: Clark Gable, Greer Garson, Joan Blondell, Thomas Mitchell. Release date, March, 1946.

SHE WOULDN'T SAY YES

(Columbia)

Produced by Virginia Van Upp. Directed by Alexander Hall. Screenplay by Virginia Van Upp, John Jacoby and Sarett Tobias. Director of photography, Joseph Walker. Musical director, M. W. Stoloff. Cast: Rosalind Russell, Lee Bowman, Adele Jergens, Charles Winninger and Harry Davenport. Release date, November 29, 1945.

ROAD TO UTOPIA

(Paramount)

Produced by Paul Jones. Directed by Hal Walker. Original screenplay by Norman Panama and Melvin Frank. Director of photography, Lionel Lindon. Music score by Leigh Harline. Songs by Johnny Burke and James Van Heusen. Cast: Bing Crosby, Bob Hope, Dorothy Lamour and Hillary Brooke. Release date, March 22, 1946.

SARATOGA TRUNK

(Warner Brothers)

A Hal. B. Wallis production. Executive producer, Jack L. Warner. Directed by Sam Wood. Screenplay by Casey Robinson from the novel by Edna Ferber. Music by Max Steiner. Director of photography, Ernie Haller. Musical director, Leo F. Forbstein. Cast: Gary Cooper, Ingrid Bergman, Flora Robson, Jerry Austin. Release date, March 30, 1946.

SCARLET STREET

(Universal)

A Diana production. Produced and directed by Fritz Lang. Screenplay by Dudley Nichols. Director of photography, Milton Krasner. Musical score by H. J. Salter. Cast: Edward G. Robinson, Joan Bennett, Dan Duryea, Margaret Lindsay. Release date, December 28, 1945.

THE BANDIT OF SHERWOOD FOREST

(Columbia)

Produced by Leonard S. Picker and Clifford Sanforth. Directed by George Sherman and Henry Levin. Screenplay by Wilfrid H. Pettitt and Melvin Levy. Based on the novel by Paul A. Castleton. Directors of photography, Tony Gaudio, William Snyder and George B. Meehan. Technicolor director, Natalie Kalmus. Musical director, M. W. Stoloff. Cast: Cornel Wilde, Anita Louise, Jill Esmond, Edgar Buchanan. Release date, February 21, 1946.

Seek Standards Section for U. S.

Because of American leadership in the field of motion picture engineering standards, the Society of Motion Picture Engineers is taking steps to have the secretariat of the motion picture committee of the newly proposed international standards organization located in this country.

These proposals were discussed at a recent meeting of the SMPE standards committee with representatives of the American Standards Association, one of whose principal functions is to serve as a general clearing house for international standards cooperation. Further details on the matter will be discussed at the next meeting of the SMPE board of governors at the Hotel Pennsylvania in New York, May 5 to 10.

According to a statement from the SMPE, the failure of the American industry as a whole to participate in international standards work before the war resulted in much American equipment being barred from sale in other countries due to conflicting standards in those foreign countries.

A meeting is expected to be held in London this autumn to bring about a merger of the old and new international standards organizations, the SMPE announced, for the purpose of building a strong international body through which the unification of standards can be achieved.

St. Louis Films Council Attacks "Scarlet Street"

Neighborhood theatre owners of St. Louis have been asked not to play "Scarlet Street" on weekends and "family nights" by Mrs. Martha A. Burt of the Better Films Council, St. Louis, in a letter to Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois. Mr. Wehrenberg said that his 25-house circuit would comply and that he called the attention of other exhibitors to the request.

ATA OPENS DRIVE FOR LOCAL UNITS

Leaders Meet Criticisms with Invitation to All Exhibitors to Join

by WILLIAM G. FORMBY

As Allied States Association of Motion Picture Exhibitors primes its guns for its nation-wide membership drive, the American Theatres Association is moving into the core of Allied strength with expanding plans for the establishment of local exhibitor associations.

There will be no fight, if the advice of ATA organization representatives prevail. The strategy is to set up a unit with such circuit and independent theatre men as are available; to proceed with the business of attention to problems not connected with the licensing and delivery of films, and to keep an invitation standing to all exhibitors, regardless of affiliation, to come into the fold.

See No Area of Conflict

This approach is based on the fact that even in the strongest independent areas there are individual exhibitors who are not members of Allied, that there are members who are willing to cooperate with ATA if they are not required to give up their Allied status. It emphasizes the point that there can be no areas of conflict over trade practices because ATA does not deal with them.

Furthermore, complete support of the affiliated circuits, with manpower and money, is assured. The Association starts with adequate financing, an assurance few such organizations have had.

Activity in the field indicates both the approach and the progress.

Plans have been developed in Michigan for an early meeting of Allied Theatres of Michigan, Inc., at which Ray Branch, president, will outline his conclusions in the light of his attendance at the convention in St. Louis. He was named as an ATA organization representative, and has stood firmly against criticism of some of his board members for this action. He previously praised the "fair and democratic" conduct of the convention, and has ordered a number of transcripts of the sessions to circulate among his membership.

Meeting in Minnesota Near

He believes in taking a look at the chance for all exhibition factions to work together toward solution of common problems not arising from trade practices. His conclusions will be presented in the form of a report with a request that the members register their recommendations.

Named with Mr. Branch as ATA representative was Carl Buermele, of Detroit, head of Mutual Theatres Association, a buying and booking organization of independent exhibitors.

CONVENTION CALENDAR

May 23—Conference of Independent Exhibitors Association, Palmer House, Chicago.

May 24-25—Annual meeting of national board of Allied States Association of Motion Picture Exhibitors, Palmer House, Chicago.

May 26-27—Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

June 2-3-4—Southeastern Theatre Owners Association, Jacksonville, Fla., annual meeting of units from Georgia, Florida and Alabama.

June 10-11—Annual board meeting, Motion Picture Theatre Owners of America, Gilmer Hotel, Columbus, Miss.

June 19-20-21—Annual meeting, Allied Theatres of New Jersey, Hotel Chelsea, Atlantic City. All independent exhibitors invited.

July 15—Summer convention of the Theatre Owners of North and South Carolina, Charleston, N. C.

Gilbert Nathanson, of Detroit Lakes, is understood to be the informal choice of interested theatre men to head the ATA unit in Minnesota and the Dakotas. A meeting will be held shortly to bring the association into official existence. It is actively promoted by Mr. Nathanson's ATA associates, John J. Friedl, head of Minnesota Amusement Company, and Harold Field, of St. Louis Park, in Minnesota. Ed Kraus, of Fargo, is the North Dakota organizer, and Leo Peterson, of Brookings, is active in South Dakota.

The Minneapolis meeting will set up an association to take in the three states, and awaits only the completion of quotas and other details by the ATA officials in New York.

In Kansas City, the decision of the Kansas-Missouri Theatres Association, is expected in June. The board meeting scheduled to discuss the subject of affiliation with ATA on April 16 was postponed pending additional information from New York. E. C. Rhoden, head of Fox Midwest Theatres; George Baker, KMTA secretary; Tom Edwards, KMTA president, and Ralph Larned, of La Crosse, Kas., all ATA organizers, are awaiting KMTA reaction as a unit before proceeding with plans for a local unit.

Announcement that the Theatre Owners of North and South Carolina had voted to affiliate with ATA as a body was made last week by Ben L. Strozier, president, following a meeting of the officers and directors in Charlotte. Directors for the new regional unit, to operate along with the established association, were elected as follows:

Mr. Strozier, Rock Hill, S. C.; H. F. Kincey, Wilby-Kincey Theatres, Charlotte; Frank D. Beddenfield, Charlotte; George D. Carpenter, Valdese, N. C., and Warren Irvin, Columbia, S. C. Mr. Strozier said he believed the support for ATA in his area would be complete and enthusiastic.

National Officers Complete Plans

Announcing the appointment of Brig. Gen. Rodney Hamilton Smith as executive secretary of the Metropolitan New York ATA, Joseph R. Vogel, chairman, declared that more than 90 per cent of the theatres in the area had become members. The selection of Mr. Smith was made by a committee composed of Mr. Vogel, S. H. Fabian, who also is president of ATA, Max Cohen, Julius Joelson, Fred Schwartz, Solly Schwartz, Samuel Rinzler and Harry Brandt.

Meanwhile, the national officers were completing plans in New York to carry out convention instructions to file incorporation papers, set up a budget and establish geographical quotas, and name several permanent committees.

On the agenda for Ted R. Gamble, chairman; S. H. Fabian, president; Samuel Pinanski, treasurer; William F. Crockett, secretary, and Robert Coyne, executive director, were the composition of these committees. Arthur Mayer, operator of the Rialto in New York, was drafted on the convention floor to head public relations. Robert B. Wilby, head of Wilby-Kincey Theatre, Atlanta, was scheduled to be chairman of the film committee. He functioned in that capacity for the War Activities Committee.

The ATA drive into the field opened officially in Philadelphia Thursday when Mr. Gamble, Mr. Fabian and Mr. Coyne addressed a meeting of exhibitors from Eastern Pennsylvania, gathered at the Ritz-Carlton Hotel. The meeting was called by Frank C. Walker, head of Comerford Theatres, Scranton, and Jay Emanuel, Philadelphia exhibitor, both ATA organization representatives, along with Gus Natopolis of Altoona and Moe Silver of Pittsburgh.

Various Meetings Set

Sparked by the Philadelphia meeting, a series of similar gatherings are to be held soon in various parts of the country, according to ATA headquarters in New York. When a sufficient number are scheduled, the top trio plans to start on a nation-wide tour.

As the ATA movement gathers force, the field is due for more attention than has been showered upon it in years. It will parallel an unprecedented membership drive by Allied, and a campaign for the revivification of the Motion Picture Theatre Owners of America. The board of the former meets May 24-25 in Chicago, and the MPTOA directors meet in Columbus, Miss., June 10-11 to develop plans.

$40,000 Pledged OnFilm-AirShow In Cancer Drive

Pledges amounting to more than $40,000 have been received by Station WNEW, New York, which on April 21, the first day of the motion picture industry's cancer drive, devoted 24 hours to a special cancer broadcast.

Details of the full-day program were arranged under the direct supervision of the personnel of the motion picture division of the drive and were carried through by Hal Brown, in charge of radio for the cancer committee. Many stage and screen stars made personal appearances on the program and New York theatres contributed hundreds of free tickets to those sending in their pledges to the radio station which, in turn, forwarded them to the Cancer Society.

With very few exceptions, theatres throughout the country wholeheartedly began Sunday to show the Spencer Tracy cancer trailer and to make audience collections. Typical of the exhibitor attitude was a telegram to Robert W. Selig, executive campaign manager, from Harold W. Seidenberg, managing director, Fox theatre, Philadelphia.

He wired: "Started collections for cancer drive Wednesday, April 17. Though collections are large (first two days, $2,567), main point is attitude of public, which is one of welcome rather than complaint. I feel we will establish a record in audience collections."

The large scale stage and radio show, broadcast from Carnegie Hall, New York, April 19, was a sellout, with all money going to the American Cancer Society.

Every circuit, coast to coast, reported itself 100 per cent back of the drive, which continues through April 28.

Balaban & Katz Staff Gets Treasury Award

Members of the Balaban & Katz organization were to have received, Thursday in Chicago, the Treasury Department's highest award, the "Silver Award," for their participation and outstanding effort in the promotion and sale of War Bonds during all the drives. The award was to have been televised over WBKB and presented by Arnold J. Rauen, Treasury representative, to John Balaban, Walter Immerman, William K. Hollander and Dave Wallerstein.

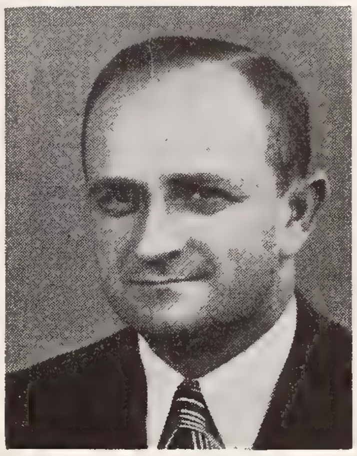
Vidor Sues Columbia

Charles Vidor, director, filed suit last Friday in Los Angeles Federal Court against Columbia Pictures, asking $78,000 for 39 weeks of an unexpired portion of a contract signed June 11, 1944. The complaint states an unnamed officer of Columbia used obscene and abusive language in addressing him, which caused him humiliation, nervousness and illness, requiring the services of a physician.

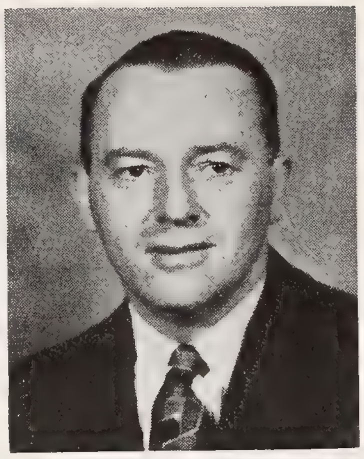
SHOWMEN-SALESMEN WHO LED BOND DRIVE PARADE

For their outstanding records in selling Bonds during the Victory Loan late in 1945, the six showmen below will be guests of the motion picture industry's Victory Loan Committee during a trip to England. They will begin their journey May 19 from New York. For at least one of the men, the trip will be an opportunity to drop in on relatives. Thomas Maine of Lafayette, La., will visit his birthplace in Rhondda Valley, Wales.

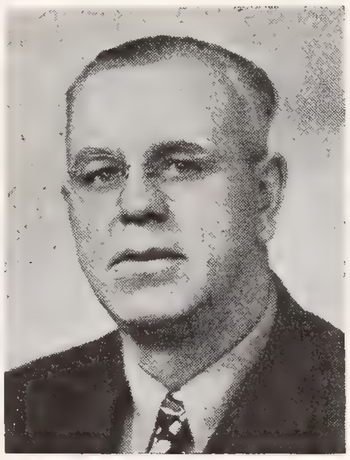
WILLIAM BROWN, New England winner; manager of Loew-Poli, New Haven.


JOSEPH GOLDSTEIN, Midwest winner; manager of Capitol, St. Louis.

LEWEN PIZOR, Eastern winner; manager and owner of Mayfair, Philadelphia.


TOM MAINE, Southern winner; manager of Roxy theatre, Lafayette, La.

GEORGE PAPPAS, North Central winner; manager of Circle, Indianapolis.


E. M. JACKSON, Western winner; manager of Orpheum, Plentywood, Mont.

Board Reelected By Bell & Howell

Stockholders of Bell & Howell, at their annual meeting in Chicago last weekend, reelected the following directors: J. H. McNabb, president of Bell & Howell; A. S. Howell, company vice-president; I. A. Lutz, comptroller; C. H. Percy, assistant secretary, and C. V. Clark, partner in Campbell, Clark and Miller; Max McGraw; and E. H. McDermott, partner in McDermott, Will and Emery.

Following the stockholders' meeting the board elected new officers as follows: Mr. McNabb, president and treasurer; Mr. Howell, vice-president; J. H. Booth, vice-president; L. A. McNabb, vice-president; B. E. Stechbart, vice-president; P. A. Birchfield, vice-president; H. W. Remerscheid, vice-president; Mr. Lutz, comptroller; W. E. Roberts and Scott Herrod, assistant treasurers, and G. Lloyd, assistant secretary.

The board declared a regular quarterly dividend of $1.06 per share on the cumulative preferred stock, and a regular quarterly dividend of 12½ cents per share on the common stock. Both dividends are payable June 1 to stockholders of record May 15.

Mr. McNabb reported to the stockholders that 1945 sales amounted to $21,930,971, the highest in the company's history, on which a net profit, after taxes, of $672,491 was realized. In 1944, the net profit, after taxes, was $628,010.

Double Sale in Reading

Frank L. McNamee and Jay Emanuel have sold their interest in the Rajah Theatre Company, Inc., Reading, Pa., to C. G. Keeney who in turn has sold Mr. McNamee and Mr. Emanuel his interest in the Park Theatre Company, Reading.

BRITISH EXHIBITORS OPEN QUOTA FIGHT

Hit Definition of Feature Film; Competition with Circuits Is Cited

by PETER BURNUP
in London

First shots in the inevitable campaign here before the pattern is evolved of the forthcoming Quota legislation have been fired by exhibitors. They—in common with distributors—have never liked the Quota Acts. When the original act was passed, they complained that they were compelled to play pictures unworthy of their programmes.

Nowadays, they assert, high-grade British production does not require legislative protection, the better English film having just as much box office pull as the choicer Hollywood product. But, having conceded that point, independent exhibitors in particular are disturbed at the continuing scarcity of first rate films with which to meet their Quota obligations.

British Product Increases

On the surface there is little substance in the plaint. The recently completed quota year showed a total of 80 British features and 170 short subjects against 64 features and 150 shorts in the immediately previous period. At the same time, the number of "foreign" features (mainly American) fell from 366 to 343. The British percentage now stands at 18.91; whereas exhibitors are required this year to show a quota of 15 per cent.

But, say exhibitors, that's not a true picture of the facts. The Quota Act defines a "long" film as one whose length exceeds 3,000 feet; which definition theatremen allege to be a grave defect in the legislation. The public has become accustomed to regard a feature as something of 6,000 feet or upwards. It is alleged that too many cheap "featurettes" have obtained the quota ticket.

The Exhibitors' Association has lately made official representations on the matter to the Board of Trade, warning the Board's officials "that they should be prepared to find a considerable number of exhibitors experiencing great difficulty in making up their British quota and that it is a very unsatisfactory state of affairs where independent exhibitors, who are unable to obtain the better British films in competition with the major circuits, find themselves forced to inflict upon the public these "featurettes" from 3,000 to 4,000 feet in length."

Compete for Playing Time

That competition between circuits and independents—with the odds heavily on the former—for top feature playing time is the crux of the matter. It promises to be intensified by reason of the new arrangement Sir Stafford Cripps, president of the Board of Trade, has entered into with the biggest circuits—Associated British and the Rank Group. Sir Stafford has obtained undertakings from those organizations that they will allot a portion of their screen time to the films of independent British producers as an addition to the amount of screen time which they must already allocate under the 1938 Act.

The selection of the films for that purpose will rest in the hands of an independent board appointed by Sir Stafford. Composition of the board has not finally been decided but it is understood the intention is that it should include representatives of the circuits and persons drawn from outside the industry. Independent exhibitors claim the board should include representatives of them, as well as the circuits.

Sir Stafford has in mind that the two groups—Rank's and A.B.P.C.—should each play in the course of a given year six additional films. That, maintain the independents, will be an additional headache for them seeing that the 12 additional films in question must inevitably come from those which have previously been allocated to independent exhibitors.

See 1,000 Affected

They estimate that at least 1,000 first and second run exhibitors are affected and Board of Trade officials have had the matter forcefully put before them.

It's a grievance which the C.E.A. secretary, W. R. Fuller, has skilfully turned to tactical advantage; exhibitors being determined to stake a good claim before the battle over the new Quota Act gets going. Mr. Fuller shortly makes his first Atlantic crossing. There is no finer tactician in the industry this side. Exchange of views between him and the promoters of the American Theatres Association would, it is felt here, be of considerable mutual advantage.

British Film Dispatch Strike Is Settled

London Bureau

The strike of film dispatch workers was settled April 16 in London on the eve of a scheduled one-day sympathy strike of the Association of Cine-Technicians. The settlement followed presentation to the British Labor Ministry of a formula worked out by Frank Hill, secretary of the Kinematograph Renters Society, and T. J. O'Brien, general secretary of the National Association of Theatrical and Kine Employees, recognized by KRS as the bargaining agent over ACT. The plan calls for submission of the dispute to a committee of the Trade Union Congress. NATKE will suspend wage negotiations for the present.

English Minister Coming to U. S. on Religious Films

London Bureau

A prospective Atlantic voyager is the Reverend Brian Hession, 36-year old vicar of Holy Trinity, Aylesbury, a pleasant town in leafy Buckinghamshire.

For 10 years he has been striving to prove to the Church of England that films can make religion live. Mr. Hession has his own film company, Dawn Trust and Bible Films, Ltd., which in the course of the last 10 years has made several pictures for exhibition in churches and like institutions. There are, he claims, 10,000 screens in church premises in Britain.

His latest is called "The Passer-By," dealing with New Testament figures transformed into present-day people. Mr. Hession made screen history in London recently when he put on a film show at Southwark Cathedral—the first in the Cathedral's 700-year history.

Purpose of the trip is an endeavor to persuade Hollywood to produce scripts he has written with a brother-cleric, the Reverend William Haslam, rector of Brockenhurst in Hampshire.

Mr. Hession maintains he wants to counterbalance the emphasis in "Going My Way" and "The Bells of St. Mary's." He may do, he says, a series of features on Protestant but still universal themes.

This will not be his first visit to America. Ten years ago he sailed to New York in steerage to retrieve the negative of "From Manger to Cross." He brought it back to Elstree, remade it with sound, dialogue and music. He spent £5,000 on it, and raised the money by mortgaging his house. Now, he says, his version of "From Manger to Cross" is being shown all over the world.

Meanwhile, unobtrusively, J. Arthur Rank is going ahead with his own religious films production. He has transferred one of his most favored executives, James B. Sloan (hitherto general manager of Independent Producers, Ltd.) to be in charge of Religious Films, Ltd.

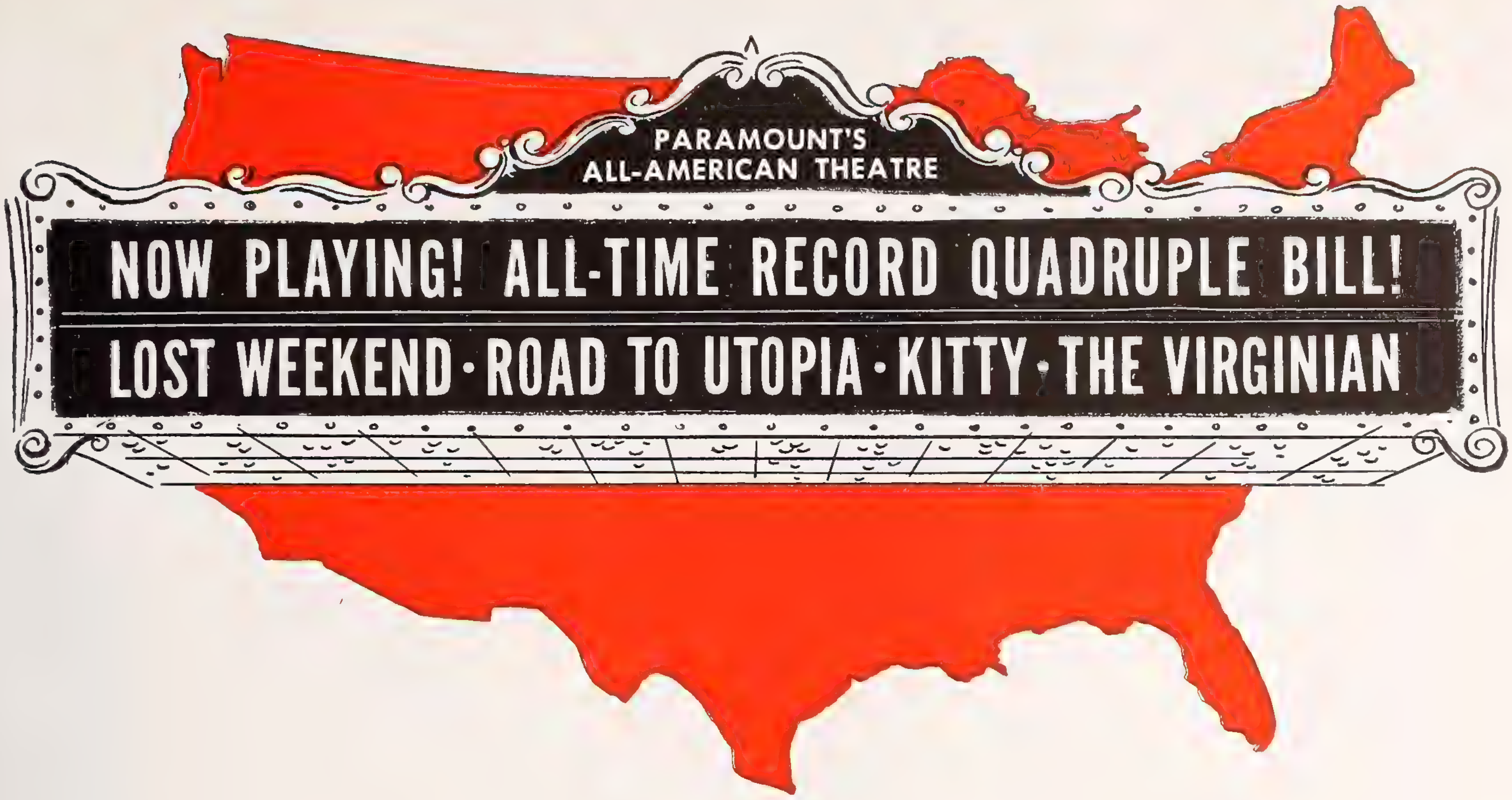
Mr. Sloan has taken space in the old British and Dominions' studio at Elstree; is engaged on an ambitious programme.

Opens Seattle Office

George A. Hirliman, president of International Theatrical and Television Corporation, and Robert Erlik, head of ITTC of the West, have announced the opening of a new office in Seattle to handle all business for Washington.

Club Installs Officers

Variety Club No. 27, of Grand Rapids, Mich., has installed the following officers: Walter Norris, chief barker; Grovner Willer, assistant chief barker; Leo J. Robinson, treasurer, and Keith R. Dickinson, secretary.


PARAMOUNT'S
ALL-AMERICAN THEATRE
NOW PLAYING! ALL-TIME RECORD QUADRUPLE BILL!
LOST WEEKEND · ROAD TO UTOPIA · KITTY · THE VIRGINIAN

WHAT WILL Paramount COME UP WITH Next?

Another Academy Award Winner?

Another "Road To Utopia"?

Anything to match the 4 current simultaneous smashes that are breaking each other's all-time records as soon as they are set? . . .

Naturally everybody's curious about the next moves of the company that's making America's best movies—and—

YOU'LL GET THE ANSWER MAY 9th and 10th.

See What You'll See At The

TRADE SHOWINGS

of

Paramount's 6th Block

And a Special—"Monsieur Beaucaire"

Our Biggest and Best to Climax Our Biggest Year

1945-46

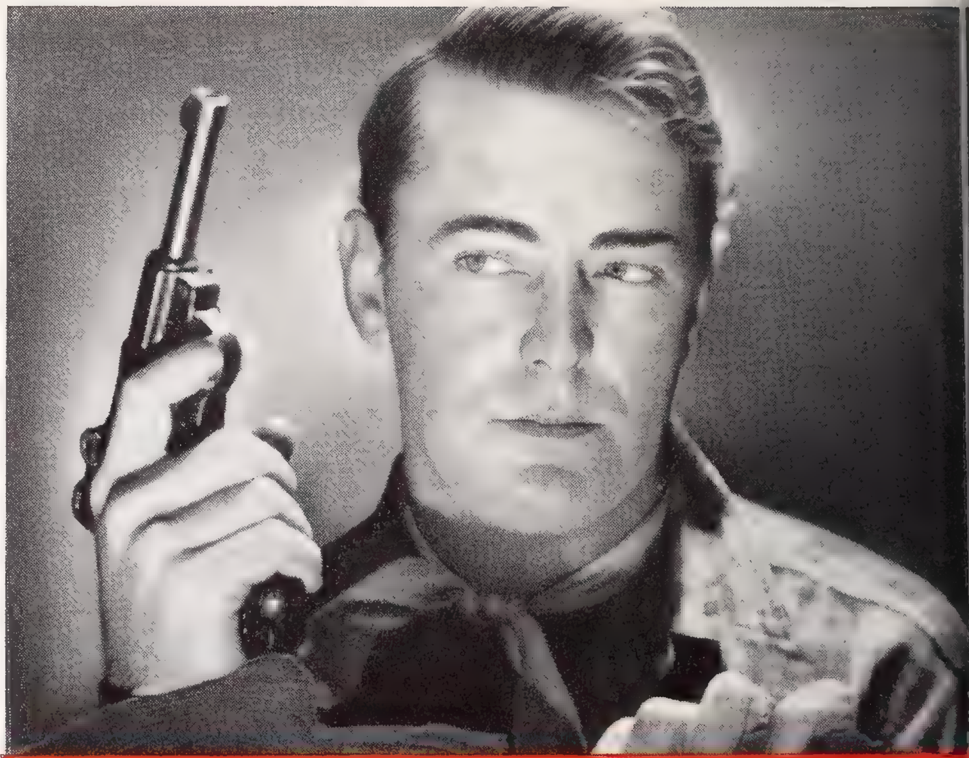
SEE one of the year's great casts match the thrills and exceed the dramatic intensity of "Love Letters," in a picture perfectly tailored to the box-office by the same producer.

Barbara Stanwyck • Van Heflin • Lizabeth Scott

in HAL WALLIS' Production

"THE STRANGE LOVE OF MARTHA IVERS"

With Kirk Douglas • Judith Anderson
Directed by Lewis Milestone • Screenplay by Robert Rossen



SEE the *first* story — the *true* story — the *secret* story of Our Super Spies, the amazing Office of Strategic Services. Based on real adventures from top secret files, its breathless thrills top any fictional spy story ever written!

Alan Ladd • Geraldine Fitzgerald

in

"O. S. S."

With Patric Knowles • John Hoyt • Written and Produced by Richard Maibaum • Directed by Irving Pichel

SEE America's favorite wag in a wig—as the gayest blade who ever matched hot steel with cold feet—in the lavish, love-happy court of Louis XV. Plus Paramount's startling new personality, in Booth Tarkington's famous story.

Bob Hope · Joan Caulfield

in

"MONSIEUR BEAUCAIRE"

with Patric Knowles • Marjorie Reynolds • Joseph Schildkraut
Cecil Kellaway • Reginald Owen • Constance Collier
Produced by Paul Jones • Directed by George Marshall
Screenplay by Melvin Frank and Norman Panama

SEE how brilliantly the producer and author of "Watch On The Rhine" have brought to the screen the celebrated long-run stage hit by Lillian Hellman—

HAL WALLIS' Production

"THE SEARCHING WIND"

Starring

Robert Young · Sylvia Sidney · Ann Richards

With Dudley Digges and introducing Douglas Dick • Directed by William Dieterle • Director of Photography—Lee Garmes, A.S.C.
Screenplay by Lillian Hellman

SEE the most important cast ever assembled for a Pine-Thomas Thriller—with one of the screen's popular action stars in a new type of role.

Johnny Weissmuller

in

"SWAMP FIRE"

With Virginia Grey • Buster Crabbe • Carol Thurston
Directed by Wm. H. Pine • Screenplay by Geoffrey Homes

Here's

THE TIME ☛

and

THE PLACE. ☛

You get

THE GIRL

and come on along for a two-day treat—a preview of your future profits....

PARAMOUNT'S

Schedule
of
TRADE SHOWINGS

Of The 6th Block and "Monsieur Beaucaire" (A Special)

NOTE

"The Strange Love of Martha Ivers" was previously trade-shown March 12th. Therefore it is not included in this schedule, although it is part of the 6th block.

CITY	PLACE	"SEARCHING WIND"	"SWAMP FIRE"	"O. S. S."	"MONSIEUR BEAUCAIRE"	"THE STRANGE I OF MARTHA I
ALBANY	FOX PROJ. ROOM 1052 Broadway	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 3 P.M.	FRI. MAY 10 1:30 P.M.	FRI. MAY 10 3:30 P.M.	
ATLANTA	PARAMOUNT PROJ. ROOM 154 Walton St., N.W.	THURS. MAY 9 2 P.M.	THURS. MAY 9 10 A.M.	FRI. MAY 10 10 A.M.	FRI. MAY 10 2 P.M.	
BOSTON	PARAMOUNT PROJ. ROOM 58 Berkeley St.	THURS. MAY 9 2:30 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 2:30 P.M.	
BUFFALO	FOX PROJ. ROOM 290 Franklin St.	THURS. MAY 9 2:40 P.M.	THURS. MAY 9 1:30 P.M.	FRI. MAY 10 1:30 P.M.	FRI. MAY 10 3:30 P.M.	
CHARLOTTE	PARAMOUNT PROJ. ROOM 305 So. Church St.	THURS. MAY 9 1:15 P.M.	THURS. MAY 9 2:50 P.M.	FRI. MAY 10 2:50 P.M.	FRI. MAY 10 1:15 P.M.	
CHICAGO	PARAMOUNT PROJ. ROOM 1306 So. Michigan Ave.	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 3:15 P.M.	FRI. MAY 10 1:30 P.M.	FRI. MAY 10 3:30 P.M.	
CINCINNATI	PARAMOUNT PROJ. ROOM 1214 Central Parkway	THURS. MAY 9 3 P.M.	THURS. MAY 9 1:30 P.M.	FRI. MAY 10 1:30 P.M.	FRI. MAY 10 3:30 P.M.	
CLEVELAND	PARAMOUNT PROJ. ROOM 1735 E. 23rd St.	THURS. MAY 9 2 P.M.	THURS. MAY 9 11 A.M.	FRI. MAY 10 11 A.M.	FRI. MAY 10 2 P.M.	
DALLAS	PARAMOUNT PROJ. ROOM 412 So. Harwood St.	THURS. MAY 9 2:30 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 2:30 P.M.	
DENVER	PARAMOUNT PROJ. ROOM 2100 Stout St.	THURS. MAY 9 3 P.M.	THURS. MAY 9 1:30 P.M.	FRI. MAY 10 1:30 P.M.	FRI. MAY 10 3:30 P.M.	
DES MOINES	PARAMOUNT PROJ. ROOM 1125 High St.	THURS. MAY 9 1 P.M.	THURS. MAY 9 3 P.M.	FRI. MAY 10 1 P.M.	FRI. MAY 10 3:30 P.M.	
DETROIT	PARAMOUNT PROJ. ROOM 579 Ledyard Ave.	THURS. MAY 9 2 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 2 P.M.	
INDIANAPOLIS	PARAMOUNT PROJ. ROOM 116 W. Michigan St.	THURS. MAY 9 2 P.M.	THURS. MAY 9 11 A.M.	FRI. MAY 10 11 A.M.	FRI. MAY 10 2 P.M.	
KANSAS CITY	PARAMOUNT PROJ. ROOM 1800 Wyandotte	THURS. MAY 9 2 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 2 P.M.	
LOS ANGELES	BOULEVARD THEATRE Wash. & Ver. Sts.	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 3:30 P.M.	FRI. MAY 10 1:30 P.M.	FRI. MAY 10 3:30 P.M.	
MEMPHIS	PARAMOUNT PROJ. ROOM 362 So. Second St.	THURS. MAY 9 2 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 2 P.M.	
MILWAUKEE	PARAMOUNT PROJ. ROOM 1121 No. 8th St.	THURS. MAY 9 3 P.M.	THURS. MAY 9 1:30 P.M.	FRI. MAY 10 1:30 P.M.	FRI. MAY 10 3:30 P.M.	
MINNEAPOLIS	PARAMOUNT PROJ. ROOM 1201 Currie Ave.	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 1:30 P.M.	
NEW HAVEN	PARAMOUNT PROJ. ROOM 82 State St.	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 3:15 P.M.	FRI. MAY 10 3 P.M.	FRI. MAY 10 1:30 P.M.	
NEW ORLEANS	PARAMOUNT PROJ. ROOM 215 So. Liberty St.	THURS. MAY 9 10 A.M.	THURS. MAY 9 1 P.M.	FRI. MAY 10 10 A.M.	FRI. MAY 10 1 P.M.	
NEW YORK CITY	FOX PROJ. ROOM 345 W. 44th St.	THURS. MAY 9 3:10 P.M.	THURS. MAY 9 2 P.M.	FRI. MAY 10 2:15 P.M.		
NEW YORK CITY	NORMANDIE THEATRE 51 East 53rd St.				FRI. MAY 10 10:30 A.M.	
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM 701 W. Grand Ave.	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 1:30 P.M.	
OMAHA	PARAMOUNT PROJ. ROOM 1704 Davenport St.	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 3:20 P.M.	FRI. MAY 10 1:30 A.M.	FRI. MAY 10 3:30 P.M.	
PHILADELPHIA	PARAMOUNT PROJ. ROOM 248 No. 12th St.	THURS. MAY 9 2 P.M.	THURS. MAY 9 11 A.M.	FRI. MAY 10 2 P.M.	FRI. MAY 10 11 A.M.	
PITTSBURGH	PARAMOUNT PROJ. ROOM 1727 Blvd. of Allies	THURS. MAY 9 2 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 11 A.M.	FRI. MAY 10 2 P.M.	
PORTLAND	PARAMOUNT PROJ. ROOM 909 No. W. 19th St.	THURS. MAY 9 2:30 P.M.	THURS. MAY 9 11 A.M.	FRI. MAY 10 11 A.M.	FRI. MAY 10 2:30 P.M.	
ST. LOUIS	PARAMOUNT PROJ. ROOM 2949 Olive St.	THURS. MAY 9 2 P.M.	THURS. MAY 9 10 A.M.	FRI. MAY 10 10 A.M.	FRI. MAY 10 2 P.M.	
SALT LAKE CITY	PARAMOUNT PROJ. ROOM 270 E. 1st So. St.	THURS. MAY 9 1 P.M.	THURS. MAY 9 3 P.M.	FRI. MAY 10 1 P.M.	FRI. MAY 10 3 P.M.	
SAN FRANCISCO	PARAMOUNT PROJ. ROOM 205 Golden Gate Ave.	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 3:20 P.M.	FRI. MAY 10 3:10 P.M.	FRI. MAY 10 1:30 P.M.	
SEATTLE	PARAMOUNT PROJ. ROOM 2330 First Ave.	THURS. MAY 9 1:30 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 2 P.M.	
WASHINGTON	PARAMOUNT PROJ. ROOM 306 H St. N.W.	THURS. MAY 9 2:30 P.M.	THURS. MAY 9 10:30 A.M.	FRI. MAY 10 10:30 A.M.	FRI. MAY 10 2:30 P.M.	

"THE STRANGE LOVE OF MARTHA IVERS" WAS TRADE-SHOWN MARCH 12th

PRINTED IN U.S.

St. Louis Houses Face Personal Property Tax

Theatres in St. Louis face another increase in taxes with the announcement Monday that the city is seeking to increase personal property taxes of every amusement place by forcing payment of taxes at the full price paid for equipment, regardless of depreciation or any other factors that actually reduce the value below the original cost.

At a meeting of a group of exhibitors held in the office of Clarence Turley, secretary of the St. Louis Amusement Company, it was decided that each exhibitor who objected to tax assessment on property should make every effort to present his side of the tax question.

The opposition to the recent proposal of Mayor Aloys P. Kaufman for a five per cent tax on theatre admissions, included in the general proposal to meet the demands of expected increases in the city's operational costs, also have met with opposition.

Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, said that the tax burden should be imposed on all business instead of a few. He added that if the city administration persisted in taxing theatre admissions the theatres would utilize screens and other methods to defeat the proposal.

After a prolonged fight by Rhode Island exhibitors, a bill to authorize the city to Providence to levy a five per cent tax on admissions died in committee last Thursday as the State General Assembly concluded its session. Also killed at the same time was a bill to compel theatres to have two first class operators in each projection booth at all times.

Monday the Third District Court of Appeals in Sacramento, Cal., issued a writ of mandamus restraining the Chico City Council from levying a municipal amusement tax voted by the council last summer.

The unanimous decision was handed down on the petition of T. H. Whittemore and T. & D. Jr., Enterprises, Inc. Five members of the council were named respondents. The decision held that the petitions were sufficient and that the council should have repealed the ordinance or submitted the matter to the voters.

American Career of "Henry V"

The British picture's most ambitious presentation of the dramatic art of William Shakespeare, the Two Cities production of "Henry V" has at long last been launched on its American career with a current run at the Esquire theatre in Boston and with an announced New York opening at the municipally owned City Center about June 17. It becomes a roadshow.

This altogether remarkable picture has been having an altogether remarkable career. It had its British release under J. Arthur Rank auspices late in 1944. Since that time it has been in a state of consideration and negotiations of sorts. Now under the distribution care of the United Artists Corporation for the United States it is being given a very specialized distribution addressed at class audiences, under the sponsorship of the Theatre Guild of New York. This is unique for both the screen and the Guild.

No General Release Plans

There is currently no design to offer the picture to general motion picture exhibition in this country. Subsequent box office experience could inspire a change in policy.

It will be remembered that the picture was for a long period given special attention and a series of private screenings in Washington by the British Ambassador, this even before United Artists had seen it. There is a deal of British pride in art and of patriotism concerned.

The picture is enjoying notably appreciative attention from critics, beginning first in this country with MOTION PICTURE HERALD's presentation of an enthusiastic review, December 2, 1944, from Peter Burnup, London editor, in which he observed:

"Disregard the talk of Shakespeare being poison ivy at the box office. Laurence Olivier, producer, director and star, has disdained the ancient theatrical fetish of the sacredness of Shakespearean convention. Regarding the bard only as an unexcelled fashioner of a magic ring of words, he has compounded that same magic ring in a superb synthesis of colour, sound and movement infinitely finer than anything previously made in Britain. It is also unsurpassed elsewhere as an example of cinematographic art and the immeasurable potentialities of the screen."

While sharing Mr. Burnup's interest, this editor holds that the production pertains more to the stage and its traditions than to cinema in every aspect of execution—which gives force to the distribution policy which has been ordained for the United States, a metropolitan roadshow career under the strictly stage-born auspices of the Theatre Guild.

With all of its Technicolor splendors, "Henry V" on the screen is controlled in every thought and line with stage tradition and stage technique. The result is likely to make it a museum piece and an enduring classic of evolution along with "The Cabinet of Dr. Calagari" and "The Cruiser Potemkin," two masterpieces of the developing art.

Important among the audience requirements in the appreciation of "Henry V" would be a slight familiarity with the Shakesperian script, the state of Anglo-French politics of the time, the culture of the period and an ear for many and diverse dialects.

To those audiences now addressed those aspects will be elements of special and challenging interest, a part of the esoterics which for them will enhance entertainment.

Less of a Playboy

In sheer whimsy of the moment it may be observed that the screen version does not make Henry V quite as much the playboy as Mr. Shakespeare did. Also it is certain that there was a feeling of freedom within the new art which permitted the interpolation of the Falstaff scene from Henry IV into the picture.

In behalf of history, literature and the art of the ancient theatre it may be observed that Mr. Olivier went but slightly into the three dimensional capacities of the cinema, save while enjoying the pageantry of battle. Elsewhere he is on the screen in this instance entirely the Shakesperian actor.

It is said that the production cost about four hundred thousand British pounds, which would be about $1,600,000. Five prints are to be put to work on the American roadshow career.

"Henry V" is likely to stand in the screen history of the period, all aspects considered, rather more conspiculously than the brave and noble king did in his.

Terry Ramsaye

Victor Gives Two Visual Education Scholarships

The Victor Animatograph Corporation of Davenport, Ia., manufacturers of 16mm motion picture equipment, has provided funds for two 4-H scholarships in visual education in a plan to increase the emphasis on that type of learning. The 4-H clubs are a farm youth organization and have a national membership of 1,700,000. Contestants for the scholarships are required to show evidence of interest and experience in the use of educational film equipment.

Republic Conducts Contest With New Magazine

Republic Pictures and *Movie Songs Magazine* are conducting a "Cinderella Contest" with the winner to get a contract to appear in a Republic picture. Through a national promotion campaign participants are asked to submit photographs and letters outlining the type of picture they would like to appear in and their qualifications. Joseph Kane and Alfred Santell, Republic's producer-directors, and Vera Hruba Ralston, actress, will be the judges. The contest rules will appear in the April, May and June issue of *Movie Songs Magazine* and the winner will be announced at a later date.

Jeritza Sings Monday

Maria Jeritza's return to the concert stage will occur Monday evening, at Carnegie Hall, New York, where the opera-concert star will give her only concert of the season. Mme. Jeritza is the widow of the late Winfield Sheehan.

United Artists

Since 1919, to foster the best independent combinations of producer, cast and story, and with superior sales manpower, to offer for distribution, motion pictures for the best possible boxoffice success

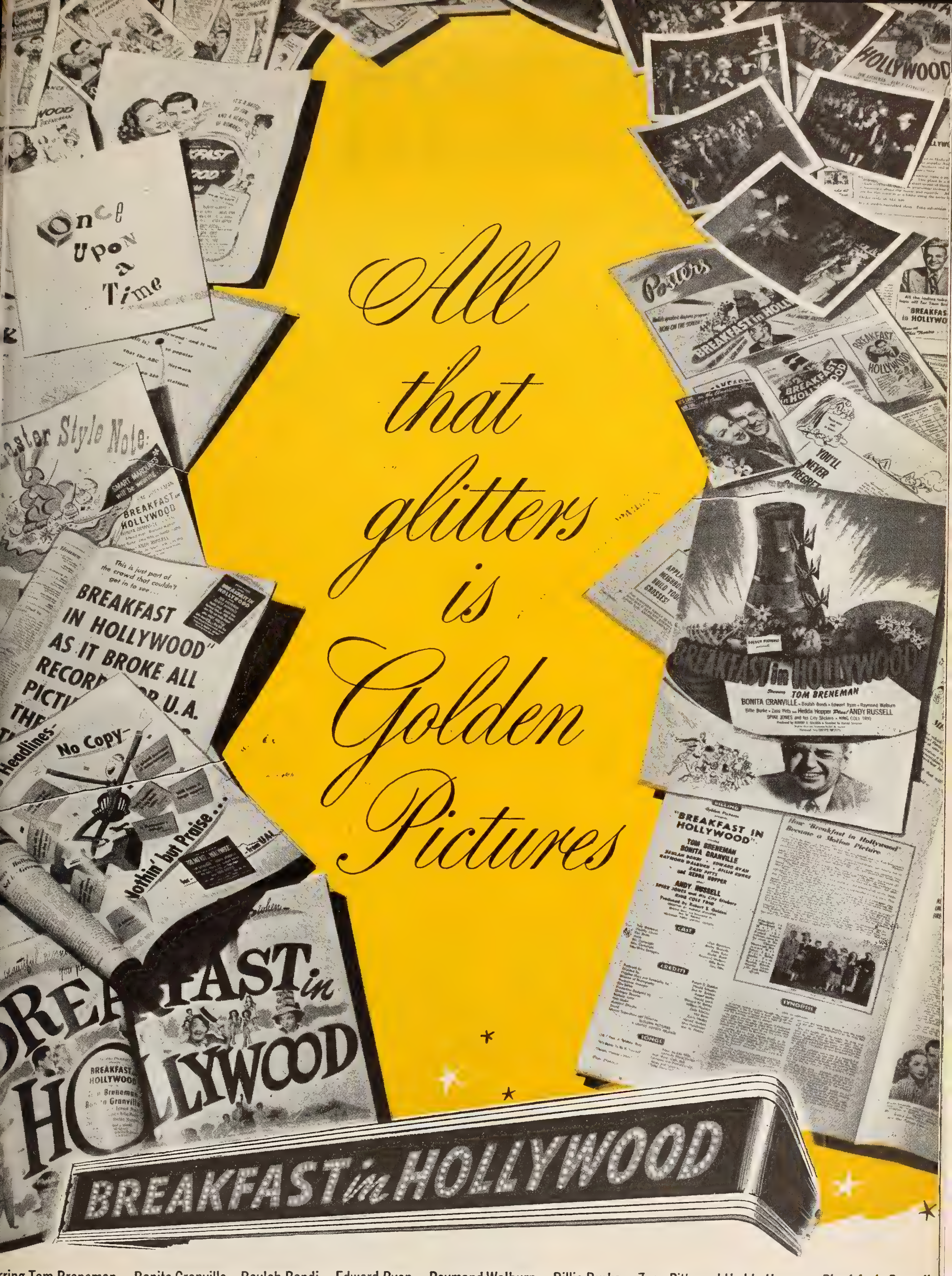
A POLICY

A TRADITION

WHAT brings the best of independent producers into the UA fold? MANPOWER...manpower constantly augmented by vital new blood from the ranks, with new ideas, young ideas, bold ideas . . . backed by the "know-how" and outstanding success of time-tested motion picture selling. That is why important names of independent production like

Golden Pictures release thru United Artists.

THIS IS THE THIRD OF A SERIES OF UNITED ARTISTS ADVERTISEMENTS TO THE TRADE


All that glitters is Golden Pictures
BREAKFAST in HOLLYWOOD
Once Upon a Time
Easter Style Note:
This is just part of the crowd that couldn't get in to see... "BREAKFAST IN HOLLYWOOD" AS IT BROKE ALL RECORDS
Headlines
No Copy
Nothin' but Praise...
Posters
YOU'LL NEVER REGRET
HOLLYWOOD
Starring TOM BRENEMAN
BONITA GRANVILLE
ANDY RUSSELL

rring Tom Breneman • Bonita Granville • Beulah Bondi • Edward Ryan • Raymond Walburn • Billie Burke • Zasu Pitts and Hedda Hopper • Plus! Andy Russell
ke Jones and His City Slickers • King Cole Trio • Produced by Robert S. Golden • Directed by Harold Schuster • Original Story and Screenplay by Earl W. Baldwin

FILMS MUST SHOW U. S. WAY: SKOURAS

20th - Fox President Tells Plans for New GB-Odeon Circuit for World

American motion pictures must reflect the American way of life in its truest sense so that the rest of the world may see and know the United States as it really is, Spyros P. Skouras, president of 20th Century-Fox, said Tuesday at a meeting of the press in his New York offices. Mr. Skouras returned last Friday from a business trip to London and Paris.

Spyros Skouras

"If our producers keep this in mind when making pictures that will be shown abroad we will be contributing in a great measure to the spreading of democratic principles and the philosophy of live and let live, peace and prosperity for all," Mr. Skouras said.

The 20th Century-Fox president said Gaumont-British, which 20th-Fox and J. Arthur Rank own jointly, and Mr. Rank's Odeon circuit were laying plans for an "overseas circuit," not in the U. S. or Britain. Expenditure of $4,000,000 to $6,000,000 for the construction or purchase of theatres is contemplated. He would not elaborate on the plans.

While in England Mr. Skouras had a number of meetings with Rank executives and said, "I was much impressed with the vast improvement in the Gaumont-British Circuit. This was naturally heartening to me since 20th Century-Fox is a substantial stockholder in that company."

"The success of old American films on the Continent indicated the people are eager to see our pictures," Mr. Skouras said. "This appetite for American films will be a stimulant to all producers, both in this country and abroad, and from it we should get more pictures with an international appeal."

To Expand British Studios

While in London Mr. Skouras made arrangements for expanding the company's production activities in Great Britain subject to the approval of the British Board of Trade before whom the application is now pending. According to the plans the new studio, to be built in suburban London on a site already acquired, will have six modern stages with a total floor space of 125,000 square feet, as well as administrative offices, modern dressing rooms and the necessary facilities to meet the latest technical developments. The estimated cost is $4,000,000. Construction is expected to start in 1947.

Concerning the forthcoming production plans of 20th Century-Fox in this country for the 1946-47 product season, Mr. Skouras said the company planned to make about 25 "A" pictures at the studios in Hollywood, about nine of which would be in color. Other product to supplement the company's program would come from independent producers, he pointed out.

The 16mm field is currently under study by executives of the company, Mr. Skouras indicated, and when plans are formulated selected features and subjects of educational value will be distributed throughout the world in narrow-gauge.

Speaking on more worldly affairs, Mr. Skouras said unless America stands ready and willing to help materially in the rehabilitation of Europe all that was gained in the victory of war will be lost in chaotic confusion.

Mr. Skouras specifically referred to the vital importance of the loan to Britain and to the need of food supplies to be rushed to the starving people of Europe.

"If we do not respond wholeheartedly to this humanitarian task we will lose the comradeship and understanding developed during the war," he said.

Planning 2 New Mexican Studios

by LUIS BECERRA CELIS
in Mexico City

Mexico soon will have two new studios, one in Mexico City, the other in Tijuana, in the Baja California Territory. These will give Mexico a total of seven studios.

The Mexico City studio has been organized in by Jorge Stahl, founder of Mexico's first studio. It will be known as Estudios y Laboratories en San Angel and will include laboratories. The company is capitalized for 1,000,000 pesos, about $205,000.

The Tijuana studio, to be built just south of San Diego, Calif., is to be owned and operated by Miguel Bujazan and Adolfo Curto, both theatre operators.

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The merger of Mexico's two largest production companies, Clasa and Films Mundiales, has been completed and the following officers have been announced for the consolidated company: Salvador Elizondo, general manager; Guillermo A. Carter, production manager; Juvenal Urbina, national distribution manager; Salvador Ostos, foreign distribution manager; Luis C. Manzarrez, publicity director.

Realign Czech Picture Control

by J. B. KANTUREK
in Prague

The administration of the Czechoslovak film industry, nationalized in May, 1945, has been reorganized. The Minister of Information has nominated a temporary administrative committee of 32 members, representing all branches.

This committee will act as the highest body in the industry until the formation of a definitive body governing the Czechoslovak Film Corporation. It will handle all basic questions, settle all disputes and be responsible only to the Minister of Information. L. Linhart, former section chief assistant to the film division of the Ministry of Information, is president of the committee.

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Czech production is currently in full swing. Seven features are in production, three of which are to be released this month.

In 1945 only three Czech pictures were produced at an average cost of $270,000. The average cost of production in 1938 was $25,000 a picture.

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Since the end of the war and until last February, the Czech monopoly had at its disposal 198 pictures for exploitation. Czech films accounted for 105 of these and there were, additionally, 59 Russian, 25 British, five French, three Hollywood and one Swiss film.

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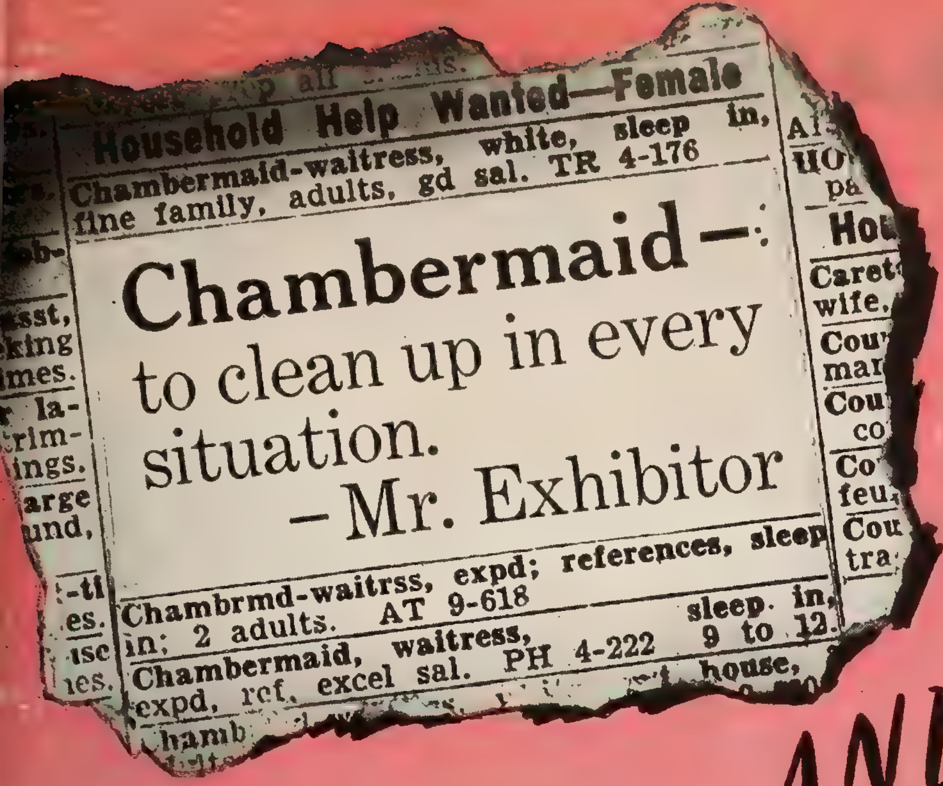
Prague has 110 theatres; 102 of these are currently in operation. Fourteen of these are first runs. The most popular film is Korda's "Jungle Book."

Television Application Withdrawn by Disney

The Federal Communications Commission was petitioned by Walt Disney Productions last week for permission to withdraw its application for a black-and-white television station in the Los Angeles territory. The company said it preferred to await the arrival of color television on a regular basis. The petition for dismissal of the application "without prejudice" was signed by Fred W. Albertson, Disney counsel, who said the company was convinced that "color television is essential for the type of television program service it proposes to render."

Retirement Plan Studied For MPAA Employees

George Borthwick, treasurer of the Motion Picture Association of America, has been directed to study the possibility of formulating a retirement pension plan for MPAA personnel, it was announced this week. When the study is completed, Mr. Borthwick will report to Eric Johnston, MPAA president. The board of directors will have final approval of the plan.



Household Help Wanted—Female

Chambermaid-waitress, white, sleep in, fine family, adults, gd sal. TR 4-176

Chambermaid—
to clean up in every situation.
—Mr. Exhibitor

Chambrmd-waitrss, expd; references, sleep in; 2 adults. AT 9-618

Chambermaid, waitress, sleep in, 9 to 12. expd, ref, excel sal. PH 4-222 house,

....AND WE'VE GOT THE "MAID" TO DO IT!

BENEDICT BOGEAUS presents
PAULETTE GODDARD
in
"Diary of a Chambermaid"
also starring
BURGESS MEREDITH · HURD HATFIELD · FRANCIS LEDERER
with
JUDITH ANDERSON · FLORENCE BATES · IRENE RYAN
and REGINALD OWEN
Produced by BENEDICT BOGEAUS and BURGESS MEREDITH
Directed by JEAN RENOIR
Adapted from the novel by OCTAVE MIRBEAU and the play by ANDRE HEUSE, ANDRE DE LORDE and THIELLY NORES
Screenplay by BURGESS MEREDITH

"MAID" FOR YOU from U.A

LAW IN AUSTRALIA CONTROLS RENTALS

State Measure Regulates Distribution; Effect on U. S. Companies Seen

by CLIFF HOLT
in Melbourne

The Queensland legislature has passed the Picture Theatres and Film Bill, which may well seriously affect American distribution in Australia, already a complex problem as Government control of the industry widens. Present difficulties facing American companies operating here may become aggravated by even more sweeping political changes, which exhibitor interests hope to sponsor before the year ends.

Although the Film Bill was strenuously resisted by distributors, it went through all stages in the Queensland legislature with only minor amendments to the original draft.

Sets Up Film Commission

The bill sets up a Films Commission three which has control over all distribution matters, including rentals. (In New York the Motion Picture Association office reported the bill was regarded as discriminatory since it gave preference to British films over all others, but, the office added, "we won't know how much we are hurt" until the bill is administered.)

Distributors consider the bill a piece of one-sided legislation. Some influential exhibitors agree with them. But there are signs that exhibitor associations in Victoria and Western Australia will press for similar legislation in their own states at an early date.

In Victoria, a sub-committee of the Cinematograph Exhibitors' Association already is working with the Government to draft theatre licensing laws.

Commission Findings Final

Extraordinary features of the three-man commission are that two members shall form a quorum and the chairman has the right to vote. They have the power to hear and determine disputes between exhibitors and distributors and their findings are final. There is no higher tribunal for appeal.

Another important clause in the act gives the Commission power over the establishment of new theatres.

When the bill went before the house for the second reading, distributor and exhibitor representatives present heard some wild and irresponsible language at trade expense.

But more important to the industry was the implied threat in the statement of the member who steered the bill through the House: "Once power is granted to enable the exhibitors to get film at a reasonable rental," he said, "the Government will have the right to say to the exhibitors that they have to give the public the benefit of that price reduction."

U. S. CANNOT PROTEST QUEENSLAND LAW

The State Department cannot act to protest the Queensland legislation which gives a price-fixing commission control of the industry, it was reported from Washington this week. However, the Motion Picture Association has protested, but it is too early yet, that office indicated, to know the exact effects of the law.

Nice words, these, for the elector to read, but not comforting to exhibitors who look to the bill to give them a full measure of long-term security.

Greater Union Theatres has acquired a controlling interest in Kings Theatres, reducing the number of independently-operated houses in the Sydney urban area by eight. Since J. Arthur Rank has acquired 50 per cent of Greater Union, the circuit has embarked on an energetic expansion program. Norman Rydge, chairman of Greater Union, reported prior to his departure for England and the Rank convention: "Greater Union has big development plans in mind. We will never stand still until we are far and away the most important exhibiting company in Australia. I know our tremendous plans will bear fruit."

Will Buy Widely

That statement is construed here to mean the circuit will buy theatres at every opportunity, and is a threat to independent operation.

With Mr. Rydge, it is believed, lies the answer to the riddle over the ultimate disposition of the United World franchise for Australia and New Zealand.

Bert Tonks, an Australian branch executive for Universal, has been appointed managing director for Universal in the Philippines.

MGM Begins 16mm Program In 14 Foreign Countries

Metro-Goldwyn-Mayer is currently shipping weekly 16mm programs to 14 countries having trained men to handle these programs in Argentina, Belgium, Brazil, Chile, Cuba, France, Great Britain, Mexico, Panama, the Philippines, Portugal, Puerto Rico, South Africa and Venezuela. Now in various stages of training in the United States are 16mm representatives from China, Colombia, Egypt, Finland, Italy, Peru and Switzerland.

Italy Veering to Free Import of Foreign Films

by ARGEO SANTUCCI
in Rome

The attitude of the Italian Government concerning picture quotas is changing. At present the authorities are no longer in favor of a quota, but, on the contrary, are for giving complete freedom to the importing countries. But this freedom, they say, must not affect the guarantees of screen time for Italian product.

Since the quota is now 140 films for the Americans, since England and France are requesting permission to import 70 films each, and since 60 films is the quota foreseen for Russia and certain other nations, it is apparent that the Italian market will be flooded by foreign production—more than this country can use.

The conclusion is that it would be better not to place any limit on importation but rather permit the Italian exhibitors to pick and choose from many selections.

The Italian producers and distributors have asked for:

1. A Government bill which will guarantee to native production screen time in all Italian theatres for 90 days a year, the product to be distributed in equal parts every three months.

2. A reciprocity agreement with those countries which have imposed limitations on the importation and exhibition of Italian films.

3. An agreement with the National Corporation of Motion Picture Industries, which is almost entirely Government-controlled, and which asks that all Italian films be shown for 120 days of the year.

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The situation here changes continually. It seems as if nobody knows what to do. Requests and replies concerning numerous film matters are made every day. The smaller theatres get emptier while the scarcity of new films is deplored. While the smaller theatres have obtained some tax relief, taxes are still heavy, there are increases in wages and for advertising. Italian production, however, is improving.

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"The Sullivans" and "Going My Way" have proved extremely popular here. Recently announced for opening are "Destry Rides Again," "The Great Waltz," "Jane Eyre," "The Major and the Minor," "Wintertime" and "The Road to Morocco."

Install Post Officers

Variety Club Post No. 945 of the American Legion will install the following officers April 29 at the Congress Hotel, New York: Max Factor, commander; Sam Berger, vice-commander; Henry Fantus, sergeant-at-arms; Leo Abramson, adjutant; Marvin Lowenthal, judge advocate; Jack Wohl, chaplain, and Sol Horwitz, historian.

TRADE SHOWS

"THE GREEN YEARS"

The Green Years
A. J. CRONIN

ALBANY	Delaware Theatre, 286-290 Delaware Ave.	THUR. 5/2	8 P.M.
ATLANTA	Garden Hills Theatre, 2827 Peachtree Road	MON. 5/6	8 P.M.
BOSTON	Fine Arts Theatre, 203 Massachusetts Ave.	THUR. 5/2	8 P.M.
BUFFALO	Mercury Theatre, 565 Main St.	MON. 5/6	8 P.M.
CHARLOTTE	Plaza Theatre, 1610 Central Ave.	THUR. 5/9	8 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 So. Wabash Ave.	WED. 5/15	1 P.M.
CINCINNATI	Ridge Theatre, 6042 Montgomery Road	TUES. 5/7	8 P.M.
CLEVELAND	Little Theatre, Public Auditorium, East Sixth and Lakeside	MON. 5/13	8 P.M.
DALLAS	Casa Linda Theatre, Buckner Blvd. & Garland Road	WED. 5/15	2:30 P.M.
DENVER	Federal Theatre, 3830 Federal Blvd.	TUES. 5/7	8 P.M.
DES MOINES	Ingersoll Theatre, 3711 Ingersoll Ave.	WED. 5/8	8 P.M.
DETROIT	Cinema Theatre, 58 East Columbia	TUES. 5/7	8 P.M.
INDIANAPOLIS	Talbott Theatre, 2145 Talbott Ave.	WED. 5/8	8 P.M.
KANSAS CITY	Kimo Theatre, 3319 Main Street	TUES. 4/30	8 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	WED. 5/8	8 P.M.
MEMPHIS	Hollywood Theatre, 2469 Chelsea St.	MON. 5/6	8 P.M.
MILWAUKEE	Downer Theatre, 2589 Downer Ave.	THUR. 5/9	8 P.M.
MINNEAPOLIS	Granada Theatre, 3022 Hennepin Ave.	TUES. 4/30	8 P.M.
NEW HAVEN	Westwood Theatre, 829 Whaley Ave.	WED. 5/29	8 P.M.
NEW ORLEANS	Cortez Theatre, Cortez and Cleveland Sts.	WED. 5/1	8 P.M.
NEW YORK NEW JERSEY		PREVIOUSLY TRADE SHOWN	
OKLA'MA CITY	Villa Theatre, 2515 N. W. 23rd St.	WED. 5/8	8 P.M.
OMAHA	Dundee Theatre, 4952 Dodge St.	THUR. 5/16	8 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer St.	TUES. 5/7	11 A.M.
PITTSBURGH	Shadyside Theatre, 5518 Walnut St.	THUR. 5/9	8 P.M.
PORTLAND	Esquire Theatre, 838 N. W. 23rd St.	TUES. 5/7	8 P.M.
ST. LOUIS	Apollo Theatre, 323 De Balvre St.	THUR. 5/2	8 P.M.
SALT LAKE CITY	Marlo Theatre, 1025 East 21 St., South	WED. 5/1	8 P.M.
S. FRANCISCO	Nob Hill Theatre, Fairmount Hotel	WED. 5/8	8 P.M.
SEATTLE	Varsity Theatre, 4329 University St.	TUES. 5/7	8 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey Ave., N. W.	WED. 5/8	1 P.M.

In my fifty years on stage and screen I have never had a better role.
—CHARLES COBURN

M-G-M
presents
A. J. Cronin's
"THE GREEN YEARS"
starring
CHARLES COBURN
with
TOM DRAKE · BEVERLY TYLER · HUME CRONYN
Gladys COOPER · Dean STOCKWELL
RICHARD HAYDN
Screen Play by Robert Ardrey and Sonya Levien
Directed by VICTOR SAVILLE
Produced by LEON GORDON
A Metro-Goldwyn-Mayer Picture

Support the Cancer Drive! Week of April 21 to 28!

France Seeking To Nationalize Film Industry

The French Government hopes to create a nationalized film industry from film properties formerly held by the Germans and now held under sequestration by the French.

It was announced from France this week that Gaston Deferre, Under-Secretary of Information, would submit such a bill to the Assembly next week. If the bill passes—and this is likely, it is reported from France—the action would establish a completely nationalized film industry, including production, distribution, exhibition and laboratory work and would bring the Government into competition with the French industry and quite possibly hinder the quota discussions current between the U. S. and French Governments.

M. Deferre, in an interview in the French publication, *Gavroche,* said, according to the New York *Times,* that his bill provided for the creation of a general commissariat of the film industry to be formed by a merger of the existing Office of Cinema with the film office in the Ministry of Information. The commissariat would function independently of the Information Ministry and the Foreign Affairs Ministry.

The confiscated property includes 45 theatres, 25 of them first runs, which belonged to Leon, Joseph and Samuel Siritzky, of Siritzky International Picture Corporation, New York.

Joseph Siritzky said in New York Tuesday that his family had begun a suit to recover the theatres which "were taken away from us by the Germans at the point of a gun" in November, 1940. "The violence we were subjected to cannot be questioned," he said, and pointed out the Siritzky circuit was the only French circuit to give playing time to "Confessions of a Nazi Spy." The Siritzky theatres have a seating capacity of between 50,000 and 60,000.

Famous Players to Redeem Mortgages on June 3

All 4½ per cent first mortgage and collateral made in favor of the Montreal Trust Company are scheduled for redemption June 3 by Famous Players Canadian Corporation, according to a recent notification to bondholders. Accrued interest and one per cent premium will be paid on the redeemed bonds, which are to be surrendered to the Royal Bank of Canada. After the redemption date, Famous Players will have capitalization only of 1,800,000 shares of common stock of no par value, of which 1,666,572 are outstanding, including 1,158,000 shares held by Paramount International Films, Inc., New York. The bond redemption is being financed from proceeds of a recent new issue of 375,000 common shares of $15, which were oversubscribed by Canadian investors.

Delay United Artists Board Meeting Until April 29

A United Artists' board of directors meeting, postponed from April 16 to April 23, has been postponed again, to April 29. The prior postponement was occasioned by the absence in Hollywood of Edward C. Raftery, UA president, who has returned to New York. At the April 29 meeting, Mr. Raftery is expected to report to the board on the lack of availability of studio space which has been affecting UA producers. A survey of various pension plans which the company is undertaking may be made to the board at the meeting. Gradwell L. Sears, UA distribution vice-president, is not expected to return to the U. S. from Europe before mid-May.

RKO-Rank to Do Film in England

London Bureau

Scott Votion, RKO producer, arrived in London this week to announce that he hopes to begin production at Denham July 16 on James Hilton's "So Well Remembered," which will be financed half by RKO and half by the Rank interests.

From here Mr. Votion goes to Paris to prepare for a series of three bi-lingual features financed half by RKO and half by Pathe to be produced at the Joinville studios.

The Hilton story will be directed by Edward Dmytryk and written by John Paxton. Final casting depends upon whether James Mason, England's leading actor, will be able to play the lead. If he can, an American actress will play opposite him. If he cannot, an American actor will play the lead opposite a British actress. Robert Wolff, RKO's managing director in England, reported that the picture would cost at least £300,000 ($1,200,000).

In regard to the French-American pictures, Mr. Votion proposes to comb Europe for new writing and acting talent and, says Mr. Wolff, these pictures will be "the biggest kind of pictures in the real international sense."

MPEA to Name Manager For Dutch East Indies

A Motion Picture Export Association manager for the Dutch East Indies will be named by a MPEA sub-committee consisting of James E. Perkins of Paramount, and Ed O'Connor, of MGM, it was decided this week at an MPEA meeting attended by representatives of the eight member companies. The organization also gave authorization to arrange for financial advances to the Amsterdam office, managed by Henry Kahn and set up last autumn.

Buys Watervliet House

Samuel Rosenblatt, owner of the Strand in Watervliet, N. Y., has taken the lease on the Family theatre there, and will take over the Grand, also in Watervliet, in September.

United World to Begin Operation Here January 1

United World Pictures, the English-American distribution company, will begin operations January 1, it was announced in New York this week at the first general press conference called by the company since it was formed last December by J. Arthur Rank, Universal and International Pictures.

At least three out of a year's minimum of 16 pictures, eight British, eight American, will be available at that time. A sales organization will be formed "almost at once," so that by October or November the company will have an eastern manager, six district managers, 31 branch managers and 62 salesmen.

To Seek MPA Membership

Within a month the company will apply for membership in the Motion Picture Association of America, Inc.

These organizational and operational plans were solidified recently in London during the convention of Mr. Rank's international salesmen. The company's plans were made known at the New York interview Tuesday by Matthew Fox, president of United World; Monroe Greenthal, director of publicity, advertising and exploitation, and William J. Heineman, sales manager.

While in London these men picked the first two Rank productions for distribution. These are "Stairway to Heaven," starring David Niven and Raymond Massey, and "London Town," produced and directed by Wesley Ruggles. Both are in Technicolor.

Mr. Greenthal, Jock Lawrence, Mr. Rank's American publicist, and John Meyers, the English equivalent of Mr. Lawrence, will set up a "trans-Atlantic funnel" to handle this two-sided promotional problem. Present publicity plans call for at least three "name" Hollywood columnists to visit England in June at UW's expense to write their columns with a London date line and for specialists from the U. S. and Canada to help the English in their promotions.

To Get American Showcases

United World will acquire American showcases only in those cities where current booking arrangements might freeze out UW product, and the company will not do any "blind" selling, but will offer for sale only those pictures which are available for screening for the exhibitor.

United World plans eventually to build exchanges in 31 key cities and already has purchased sites in 20 cities. Meanwhile, however, the company will share space with Universal for film storage, inspection and shipment.

Distribution in Canada will be through Empire Universal, but with UW's own sales manager maintaining complete control over booking and selling.

M-G-M TRADE SHOWINGS

		DAY, DATE AND HOURS OF SCREENING					
CITY	PLACE ADDRESS	BOYS' RANCH		BLUE SIERRA		LITTLE MISTER JIM	
ALBANY	20th-Fox Screen Room 1052 Broadway	MON. 4/29	8 P.M.	MON. 5/6	8 P.M.	MON. 6/10	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	MON. 4/29	10 A.M.	MON. 5/6	10:30 A.M.	MON. 6/10	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	MON. 4/29	10 A.M. Also 2:15 P.M.	MON. 5/6	10 A.M. Also 2:15 P.M.	MON. 6/10	10:30 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	MON. 4/29	2 P.M.	MON. 5/6	2:30 P.M.	MON. 6/10	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	MON. 4/29	7 P.M.	MON. 5/6	8 P.M.	MON. 6/10	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M.
DALLAS	20th-Fox Screen Room 1801 Wood Street	MON. 4/29	2:30 P.M.	MON. 5/6	2:30 P.M.	MON. 6/10	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	MON. 4/29	2 P.M.	MON. 5/6	2:30 P.M.	MON. 6/10	2:30 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	MON. 4/29	1 P.M.	MON. 5/6	2 P.M.	MON. 6/10	2 P.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	WED. 5/1	1 P.M.	MON. 5/6	2 P.M.	MON. 6/10	2 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	MON. 4/29	1 P.M.	MON. 5/6	2 P.M.	MON. 6/10	2 P.M
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	MON. 4/29	1:30 P.M.	MON. 5/6	2:30 P.M.	MON. 6/10	2:30 P.M
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M
NEW YORK } NEW JERSEY }	M-G-M Screen Room 630 Ninth Avenue	MON. 4/29	10:30 A.M. Also 2:30 P.M.	MON. 5/6	9:30 A.M. Also 1:30 P.M.	MON. 6/10	10:30 A.M Also 2:30 P.M
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
OMAHA	20th-Fox Screen Room 1502 Davenport	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	MON. 4/29	11 A.M.	MON. 5/6	11 A.M.	MON. 6/10	11 A.M
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	2 P.M
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	MON. 4/29	1:30 P.M.	MON. 5/6	1:30 P.M.	MON. 6/10	1:30 P.M
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	MON. 4/29	1 P.M.	MON. 5/6	1 P.M.	MON. 6/10	1 P.M

"BOYS' RANCH"—*Jackie "Butch" Jenkins, James Craig, Skippy Homeier, Dorothy Patrick*

"LITTLE MISTER JIM"—*Jackie "Butch" Jenkins, James Craig, Frances Gifford* • "BLUE SIERRA"—*Lassie, Elizabeth Taylor, Frank Morgan, Tom Drake*

THE *HOLLYWOOD* SCENE

Production at New High Of 54; "With Father," "Irish Rose" in Work

Hollywood Bureau

Despite the fact that the labor situation remained unsettled at the weekend, with threats and counter-threats, proposals and counterproposals clouding the issues, production forged steadily ahead. Seven films were completed, and 17 reached camera stages. At the weekend, the shooting index stood at 54, a new high for the year.

At Warners, Technicolor cameras began rolling on "Life with Father," with Michael Curtiz directing and Robert Buckner producing. William Powell and Irene Dunne are co-starred in the roles of Mr. and Mrs. Day, with Jimmy Lydon, Zasu Pitts and Edmund Gwenn in featured spots. The comedy, of course, is based on the play by Howard Lindsay and Russel Crouse, which opened on Broadway in 1939 and is still running.

Crosby Company Starts "Abie's Irish Rose"

Crosby Producers launched their film version of Anne Nichols' famous stage play, "Abie's Irish Rose." Eddie Sutherland is producing and directing the picture, which will be released through United Artists. Joanne Dru and Richard Norris, both newcomers to the screen, have been cast for the romantic leads. Michael Chekhov, George Stone, Vera Gordon, J. M. Kerrigan, Emory Parnell and David Leonard complete the cast.

Producer Edward Small launched "Bella Donna," first International picture to roll under the new International-Universal-United World releasing setup. Merle Oberon, George Brent, Charles Korvin and Paul Lucas share stellar billing in the film, which is based on Robert Hichens' well known novel. Irving Pichel is directing.

Goldwyn Begins Work On Story by Kantor

Samuel Goldwyn launched "The Best Years of Our Lives," based on MacKinlay Kantor's novel, "Glory for Me," which in turn, is based on an original idea of Goldwyn's. William Wyler is directing an all-star cast composed of Myrna Loy, Frederic March, Dana Andrews, Teresa Wright, Virginia Mayo and Hoagy Carmichael. The picture will be released through RKO Radio.

Another film scheduled for RKO release is Frank Capra's first Liberty Films production, "It's a Wonderful Life," starring James Stewart and Donna Reed, with Frank Albertson, Lionel Barrymore, Thomas Mitchell, Beulah Bondi, Ward Bond, Henry Travers, Frank Faylen, Samuel S. Hinds, H. B. Warner, Gloria Grahame and Todd Karns in supporting roles. Capra is directing as well as producing.

Twentieth-Fox Starts Two Productions

Twentieth Century-Fox trained cameras on two: "Carnival in Costa Rica," and "That's for Me." The former is a musical in Technicolor, with Dick Haymes, Celeste Holm, Cesar Romero, Vera-Ellen, Anne Revere, J. Carrol Naish, Pedro de Cordoba and Barbara Whiting in top roles. William A. Bacher produces; Gregory Ratoff directs.

Bryan Foy is producing "That's for Me," a musical with a cast composed of Vivian Blaine, Harry James, Carmen Miranda, Perry Como, Phil Silvers, Edgar Buchanan and Reed Hadley. Lewis Seiler is the director.

Universal launched "Cuban Pete," a comedy with music featuring Desi Arnaz, Ethel Smith, Joan Fulton, Don Porter, Jacqueline de Wit, Beverly Simmons, the King Sisters, Igor and Yvette. Will Cowan is the associate producer; Jean Yarbrough the director.

Pine-Thomas Place Melodrama in Work

At Paramount, work started on a new Pine-Thomas production, "Fear in the Night." It's a melodrama about a young man who commits a murder during a nightmare. DeForrest Kelley and Kay Scott have the leading roles, with Ann Doran in support. Maxwell Shane, who wrote the screenplay, will direct.

Monogram trained cameras on two: "Jade Lady," and "Roaring Range." The former is one of the studio's "Shadow" series, produced by Joe Kaufman and directed by Phil Karlson. Kane Richmond, Barbara Reed, George Chandler, Joseph Crehan and Pierre Watkin head the cast.

"Roaring Range" is a Scott Dunlap production featuring Johnny Mack Brown and Raymond Hatton. Lambert Hillyer is directing.

Three Productions Go Into Work at Columbia

Three new films went into work at Columbia. "Rio" is a musical with a Latin-American background. In the cast are Evelyn Keyes, Lee Bowman, Ann Miller, Allyn Joslyn, Veloz and Yolanda, Enric Madriguera's orchestra, and Tito Guizar. Sidney Biddell and Allen Rivkin are producing; S. Sylvan Simon directing.

"Sing While You Dance," another musical, is being produced by Leon Barsha and directed by D. Ross Lederman. The cast includes Ellen Drew, Robert Stanton, and Amanda Lane.

The third picture, "Cowboy Blues," is a Western with a cast headed by Ken Curtis, Jeff Donnell, Robert Scott, Peg La Centra and Big Boy Williams. Colbert Clark produces; Ray Nazarro directs.

There were two news films at Columbia: "G. I. Brides" and "Out California Way." The first has a cast including James Ellison, Anna Lee, William Henry and Stephanie Bachelor. George Blair is the director; Armand Schaefer the associate producer.

"Out California Way," which is being filmed in Magnacolor, is a Western featuring Monte Hale, Adrian Booth, Bobby Blake and Tom London. Lesley Selander directs; Lou Gray is the associate producer.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "Sunset Pass," "Terrors of Horseback" and "Throw a Saddle on a Star." In Class A-II, unobjectionable for adults, were "Henry the Fifth," "I Was a Criminal," "A Night in Casablanca" and "Valley of the Zombies."

Ohio Censor Finally Bans "Mom and Dad"

"Mom and Dad," produced by Hygienic Productions, Cleveland, has been banned in Ohio. The State Division of Film Censorship ordered the ban after the picture was recalled for a second review following complaints from citizens of Defiance, where the picture was shown recently. The film originally was approved by the Ohio censors in December, 1944.

Crystal Acquires Features

Melvin Hirsh, president of Crystal Pictures, Inc., New York, has acquired distribution rights to four Rex Bell Westerns.

COMPLETED

COLUMBIA
The Coffin
Blondie Knows Best
MONOGRAM
Trail to Mexico
REPUBLIC
Stagecoach to Denver
Under Nevada Skies
Earl Carroll Sketchbook
UNIVERSAL
She Meant No Harm

STARTED

COLUMBIA
Rio
Sing While You Dance
Cowboy Blues
INTERNATIONAL
Bella Donna
MONOGRAM
Roaring Range
Jade Lady
PARAMOUNT
Fear in the Night (Pine-Thomas)
PRC
Ghost of Hidden Valley
RKO RADIO
It's a Wonderful Life (Liberty Films)
Best Years of Our Lives (Goldwyn)
REPUBLIC
G.I. War Brides
Out California Way
20TH CENTURY-FOX
Carnival in Costa Rica
That's for Me
UNITED ARTISTS
Abie's Irish Rose (Crosby)
UNIVERSAL
Cuban Pete
WARNERS
Life with Father

SHOOTING

COLUMBIA
Down to Earth
The Great Highway
INDEPENDENT
Curley (Roach)
MGM
Woman of My Own
Tenth Avenue Angel
My Brother Who Talked to Horses
Undercurrent
MONOGRAM
Jumpin' Joe
PARAMOUNT
Where There's Life
Welcome Stranger
Perils of Pauline
Suddenly It's Spring
PRC
Secrets of a Sorority Girl
Missouri Hayride
RKO RADIO
Secret Life of Walter Mitty (Goldwyn)
Falcon's Adventure
Honeymoon
Sinbad the Sailor
What Nancy Wanted
REPUBLIC
Plainsman and the Lady
20TH CENTURY-FOX
My Darling Clementine
Razor's Edge
Forever Amber
Home Sweet Homicide
Claudia and David
UNITED ARTISTS
Little Iodine (Comet)
Short Happy Life of Francis Macomber (Bogeaus-Robinson)
The Bachelor's Daughters (Stone)
UNIVERSAL
Black Angel
Ghost Steps Out
The Runaround
WARNERS
Stallion Road
Cloaks and Dagger
Cheyenne
A Very Rich Man
The Sentence
Humoresque

Color Keynote of Future Pictures

Any exhibitor optimistic enough to be planning now the decoration of a theatre he may hope to get ready for opening a couple of years hence might as well proceed on the theory, reversing precedent, that the screen by then is going to be so rife with color as to suggest monochrome, old ivory, or even eggshell white for an auditorium color scheme.

Gone by then, unless technicians toiling now on the contrivances of coloration are tripped by obstacles they do not foresee, will be the last of the reasons why a picture should be produced in black-and-white, and gone with them will be, presumably, the principal reason why theatre interiors have been decorated with all the colors in the rainbow, including silver and gold. Or wasn't it, in the beginning, the idea to supply within the auditorium the warmth of the color the picture on the screen did not possess?

As matters stand at this point on the calendar, all the laboratories capable of turning out presentable color prints are pressed to capacity and booked up for more than a year in advance, which is about as far as there is disposition to accept orders. The demand upon them is virtually equivalent to the demand from Hollywood for pictures, because the word has gone around, supported by box office figures, that the addition of color to a picture—*any* picture—is equal to the addition of at least one top star to the cast.

Say Exhibitors Demand Color

This word has come to Hollywood via the sales departments of the film companies, major and minor, which maintain flatly that exhibitors are demanding color in their pictures, even the little Westerns, for the reason that so many more people will come to see them, paying so much more for the privilege if compelled to do so.

Oddly, perhaps, this testimony concerning the little pictures in color appears to have convinced producers of the merchandising value of color more conclusively than similar testimony regarding big pictures had during the years when only the big ones came out in color. In the case of the big picture in color, of course, there was always the possibility that in each case it was one or another of the big stars in it whose presence accounted for the big grosses. The case of the little picture, lacking the presence of even a single marquee personality and yet showing a distinct bulge on the gross chart, does not permit of such explanation. This doubtless is the principal reason why Hollywood producers at large have gone color-conscious with virtual unanimity.

Answers Many and Intricate

Be the case for color what it may, the case for black-and-white, if there be one, is without a champion in the production community at this time. There is not, as there was when sound came in, a bloc of dissenters holding out for retention of the old order. There were those who said of sound that it cheapened the art form, or reduced the screen to the status of a one-dimensional stage, depriving it of its artistic integrity. There are no voices raised to declare that adoption of color is a step away from any status worth defending. It is doubtful that any voices raised in protest would prevail longer than those which were raised against sound.

The answers to the superficial question, "Why not make 'em all in color?", are many and intricate, but can be broken down roughly into two. 1. There aren't enough laboratories to handle them all, and 2, nobody can build any more laboratories until nobody knows when.

There are other reasons, technological ones, some having to do with patents, and a most important one having to do with the fact that color-laboratory mechanisms have to be constructed much as fine watches were back in the days when "hand made" meant just that. Briefing all these reasons, none of which are brief in any meaning of the word, color laboratory men say flatly that it will be two years before Hollywood can turn out appreciably more color footage than it is turning out today.

The coming of that day and time, however, is a matter for showmen to have in mind when they give out those contracts for the ultimate construction of that theatre they are going to build, as if and when they can. There appears at this time no doubt that all pictures will be color pictures before the century reaches the half-way mark.

Walter Wanger Realigning Independent Interests

A reorganization of Walter Wanger Pictures, Inc., was made known this week when Robert Taplinger, vice-president, was assigned a heavy share of management. In addition to Wanger Pictures, other companies earmarked for development by Mr. Wanger are Diana Corporation, in which he is associated with Fritz Lang, Joan Bennett and Dudley Nicholas; the En Corporation, jointly operated with Ingrid Bergman; Young America Films, Inc., which will produce 16mm educational pictures, and Walter Wanger Productions, which is currently preparing two Technicolor pictures. Wanger Pictures will produce a Dorothy Parker story for Susan Hayward, and the Diana Corporation has scheduled "The Secret Beyond the Door." Young America Films, headed by Stuart Scheftel, will make 60 educational films this year.

Thomas to Coast to Set PRC Convention Plans

Harry H. Thomas, president of PRC, left New York April 19 for Hollywood for a four to six-week visit. On the coast he will confer with Reeves Espy and other studio officials concerning new product, approve arrangements for the company's annual convention and supervise the west coast premiere of the company's "The Wife of Monte Cristo." During his trip, Mr. Thomas will make trips to Portland, Seattle, Denver, Salt Lake City, Dallas, Oklahoma City, Little Rock, New Orleans and Memphis.

OUTSHINING

"Leave Her To Heaven"
at the
ROXY, New York City
and its
50 PRE-RELEASE
ENGAGEMENTS!

BRILLIANT

performance
by the
20th Century-Fox
Best-Seller!

Darryl F. Zanuck presents GENE TIERNEY in "DRAGONWYCK" · From
and Anne Revere · Spring Byington · Connie Marshall · He

DARRYL F. ZANUCK PRESENTS
GENE TIERNEY
Dragonwyck
WALTER HUSTON
VINCENT PRICE
GLENN LANGAN
WRITTEN AND DIRECTED BY JOSEPH L. MANKIEWICZ
20¢ UP
Dragonwyck
GENE TIERNEY
Dragonwyck
JACKIE MILES

ovel by Anya Seton with WALTER HUSTON · VINCENT PRICE · GLENN LANGAN
rgan · Written for the Screen and Directed by JOSEPH L. MANKIEWICZ

Wage Demands Deadlock AFM Producer Talks

Executives of the major companies and representatives of the American Federation of Musicians, headed by James Caesar Petrillo, president of the AFM, were deadlocked last weekend in New York on negotiations for new studio musicians' contracts following a meeting Friday.

Monday and Tuesday the negotiation meetings were postponed because of the illness of Nicholas M. Schenck, president of Loew's. However, discussions were to be continued Wednesday, the AFM office in New York announced, even if Mr. Schenck were unable to attend.

Deadlocked on Compensation

The deadlock developed during the negotiations last Friday when the question arose as to whether studio musicians should be compensated on a cumulative basis, as they had been under the previous contract, or whether compensation should be on a non-cumulative basis, as the AFM now demands.

With most of the other AFM proposals cleared up with both sides in substantial agreement, the main demands of the AFM dealing with wages and number of men to be employed by each studio was reached early in Friday's session. The producers are understood to have told the AFM that they could not discuss the AFM wage demands and the numbers of musicians to be employed on an annual basis by each studio—the major demands of AFM's 91 proposals—until the non-cumulative demand was eliminated.

Should the AFM agree to drop its demands for non-cumulative employment of musicians, it is understood the producers then will make a counter offer on wages and numbers of employees.

See Protest by Petrillo

Last Thursday it was announced from Washington by Joseph Padway, counsel for the AFM, that Petrillo would contest the constitutionality of the "anti-Petrillo" radio law signed last week by President Truman.

"If an employer refuses to enter into an agreement with us we shall continue to exercise our economic strength by strike, picket or boycott," Mr. Padway said.

So far the radio broadcasting industry has made no move to take advantage of the "anti-Petrillo" law, and has not, as yet, rescheduled any program originally barred by the AFM.

Sack Buys Building

Sack Amusement Enterprises has purchased a one-story brick building in Dallas. The building will be remodeled and the company's production, publicity and 16mm departments will move to the new location.

Management Not Subject to Arbitration, Says Johnston

Management should never be called upon to arbitrate as to who should manage a business. In these words, Eric A. Johnston, president of the Motion Picture Association, replied last week to the request of the Motion Picture Theatre Operating Managers and Assistant Managers Guild that Mr. Johnston urge RKO to submit dismissals to arbitration in the current contract controversy between RKO and the Guild. The union claims to represent managers and assistant managers in 41 Metropolitan New York theatres.

In his message to George Dunn, chairman of the guild, Mr. Johnston said he desired to restate his belief in the principle of voluntary mediation and arbitration. "However," he added, "I do not believe that management ever should be called upon to arbitrate who shall manage, which, in this case, means who shall manage its theatres."

The union's insistence that the dismissals be arbitrated has resulted in a new deadlock in negotiations.

Walkout Halts Detroit Product

All express shipments, including film shipments, were paralyzed in Detroit Monday when 800 American Federation of Labor employees of the Railway Express Agency walked off the job to enforce wage demands.

The union denied that a strike was in progress, declaring that the men quit to attend a "meeting" to discuss working and wage conditions.

Meanwhile, the United Press reported from Chicago Monday that representatives of 65,000 Railway and Steamship clerks, AFL, asked Grand President George M. Harrison to call a general strike against the Railway Express Agency.

The Detroit walkout held up 25,000 incoming and outgoing shipments, including films. This latest labor trouble has hit Detroit theatres hard for they have been using mail and Railway Express to obtain film since March 27, when shipping rooms of the Detroit exchanges were closed.

Distributors are serving Michigan theatres from Chicago, Milwaukee, Cleveland and Cincinnati branches following their refusal to agree to IATSE wage demands for Detroit shipping room workers.

Television Unit Plans For 1945-46 Awards

Leading radio and television executives will serve on the jury of awards of the American Television Society awards committee for 1945-46, Richard Manville, chairman of the awards committee, has announced. Serving with him on his board are Tom O'Neil, Press Association, Inc.; Philip Newson, United Press Association, and Robert Brown, International News Service.

Threat of Coast Strike Ends as Talks Resume

Threats of another Hollywood strike subsided this week as the Conference of Studio Unions resumed negotiations with the producers' labor committee. But evidently still touchy about the negotiations, Herbert K. Sorrell, CSU president, who last week walked out of the conference room, asked that press and radio representatives be permitted to attend the meetings. Whether this request was granted was not immediately made known.

Prior to the new meetings, arranged by John C. Tutt, conciliator for the Department of Labor, who arrived in Hollywood last week, Mr. Sorrell was warned by the American Federation of Labor to stop his "disruptive tactics."

Coast Unions Oppose CSU

Twenty-five AFL unions, claiming a membership of 26,000, last week bought space in west coast papers to oppose the CSU.

Said the opposition:

"The undersigned unions, representing 26,000 AFL workers, have negotiated, are now negotiating, or have completed contracts with motion picture studios. These negotiations were delayed and disrupted last year by an unauthorized strike by a rump group, the Conference of Studio Unions. We are now serving notice that we will no longer tolerate disruptive tactics by this group."

Mr. Sorrell termed this statement "fantastic" and insisted that the CSU's 7,500 members were devoted to the same objectives as the AFL unions.

The CSU attitude towards the producers' offer of almost two weeks ago of an over-all 18½ cents an hour increase for studio workers is that it represents an opening bid to which counter proposal can be made. IATSE officials have expressed the same attitude.

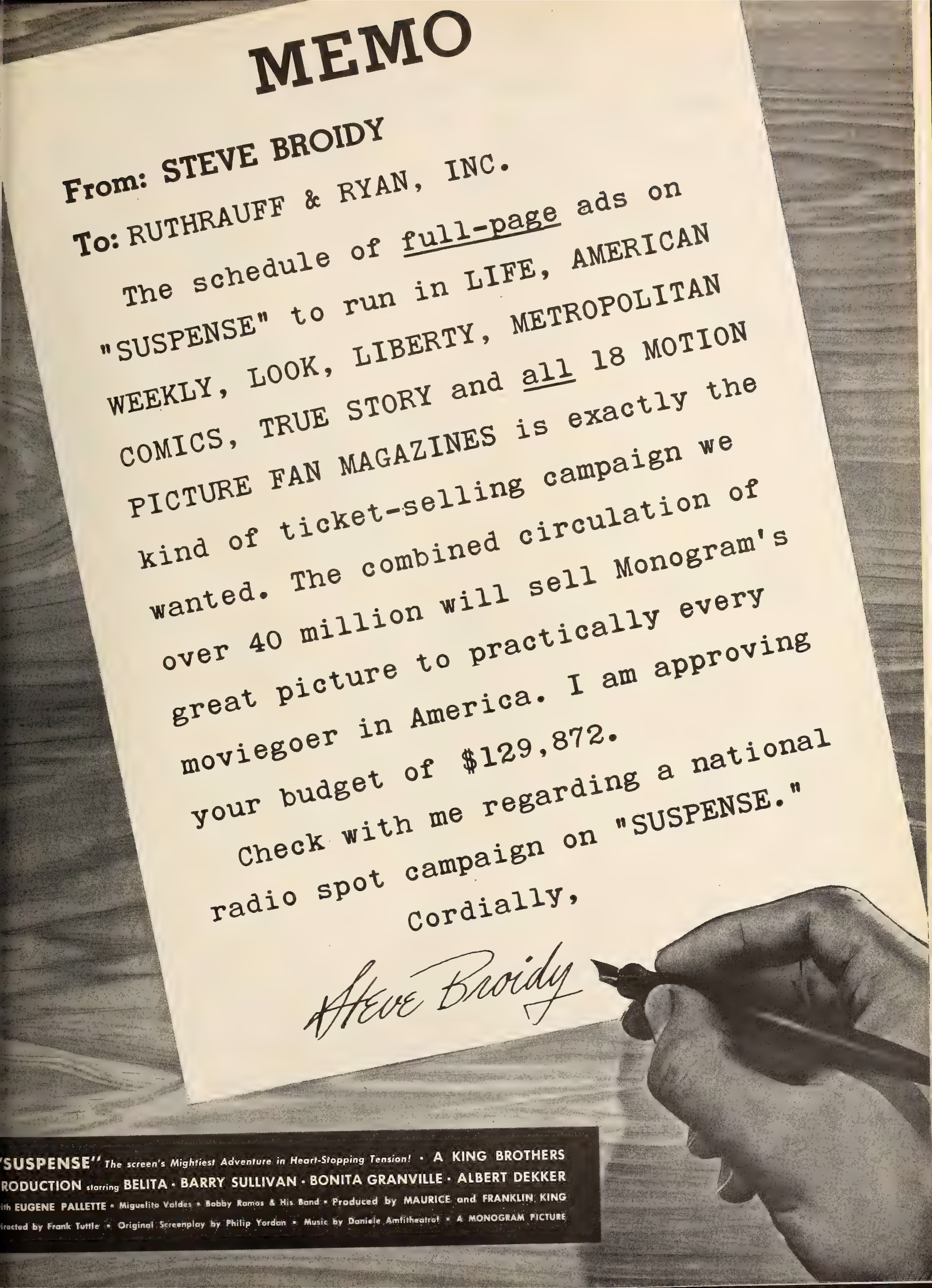
Wage Question Is Key

The discussions begun this week again will center around wage questions and the much disputed question of the machinists, some of whom are members of the AFL and some of whom belong to the International Association of Machinists, a non-AFL member.

Mr. Sorrell last week walked out over the question of a closed shop for the non-AFL group. However, Eric A. Johnston, president of the Motion Picture Association, has indicated that the studio will "do business" with both groups until legal jurisdiction is made clear.

Rothstein Forms Company

Max Rothstein, technical director for De Luxe Laboratories in New York, has resigned and organized Technical Service Film Company to provide editorial services for producers of educational and information films.



MEMO

From: STEVE BROIDY

To: RUTHRAUFF & RYAN, INC.

The schedule of full-page ads on "SUSPENSE" to run in LIFE, AMERICAN WEEKLY, LOOK, LIBERTY, METROPOLITAN COMICS, TRUE STORY and all 18 MOTION PICTURE FAN MAGAZINES is exactly the kind of ticket-selling campaign we wanted. The combined circulation of over 40 million will sell Monogram's great picture to practically every moviegoer in America. I am approving your budget of $129,872.

Check with me regarding a national radio spot campaign on "SUSPENSE."

Cordially,

Steve Broidy

'SUSPENSE'' *The screen's Mightiest Adventure in Heart-Stopping Tension!* • A KING BROTHERS
RODUCTION starring BELITA • BARRY SULLIVAN • BONITA GRANVILLE • ALBERT DEKKER
ith EUGENE PALLETTE • Miguelito Valdes • Bobby Ramos & His Band • Produced by MAURICE and FRANKLIN KING
irected by Frank Tuttle • Original Screenplay by Philip Yordan • Music by Daniele Amfitheatrof • A MONOGRAM PICTURE

Eshbaugh Cites Fifteen Years of Color Cartoons

Celebrating his fifteenth anniversary as a producer of animated color cartoons, Ted Eshbaugh, president of the Ted Eshbaugh Studios in New York, has returned to the production of entertainment and advertising short subjects after four years of making cartoon training films for the United States Navy.

Currently Mr. Eshbaugh and his staff are working on the third "Cap'n Cub" subject, having released the first, "Cap'n Cub Blasts the Japs," during the last days of the war. Film Classics, Inc., distributed that to some 3,000 accounts. He also had completed the second. Four more in the series are in various stages of planning before going on the drawing boards. The studio is also making a cartoon for Kolynos Toothpaste which, upon completion, will be translated into five languages and distributed in 102 countries. Five educational color slide subjects have also been completed in recent weeks for *Popular Science* magazine, and others will be forthcoming shortly.

Claims First Color Cartoon

Mr. Eshbaugh claims the distinction of being the first producer to complete for exhibition an animated color cartoon. In 1927 he was invited by Technicolor to continue his experiments along these lines and in 1931, a year before Walt Disney made his first "Silly Symphony" in color, Mr. Eshbaugh released "Goofy Goat" in color, for which the Los Angeles Museum issued a certificate of acknowledgment of the accomplishment and placed the original drawings on permanent exhibition.

During the following years he worked on numerous animated color subjects, and in 1934 was engaged by RKO to produce the color cartoons, "Pastry Town Wedding," "Sunshine Makers" and "The Japanese Lanterns."

The following year the Eshbaugh Studio was moved to New York to produce animated advertising subjects in color for such organizations as Borden's, Planter's Peanuts, Pepsi-Cola, National Carbon Company, Aetna Life Insurance and others.

Made Navy Subjects

Shortly after the outbreak of the war the studio was engaged to make training cartoons for the Navy Department. This work included a series on the recognition of enemy planes, for which special photographic aids were invented and developed; a series on radar-submarine attacks, and numerous others.

With the war's end, Mr. Eshbaugh returned to the field of industrial and entertainment cartoon production, and contemplating increased activity in this field, is expanding his studio facilities.

Short Product in First Run Houses

NEW YORK—Week of April 22

ASTOR: Pluto's Kid Brother .... ***RKO***
Feature: The Kid from Brooklyn .... RKO

CAPITOL: Springtime for Thomas ...... ***MGM***
Glimpses of Guatemala .... ***MGM***
Feature: Ziegfeld Follies .... MGM

CRITERION: Rasslin' Romeos .... ***Columbia***
River Ribber .... ***Columbia***
Feature: The Bandit of Sherwood Forest. . Columbia

GLOBE: Ten Pin Titans .... ***RKO***
Feature: Make Mine Music .... RKO

HOLLYWOOD: Baseball Bugs ...... ***Vitaphone***
Hitler Lives? .... ***Vitaphone***
Feature: Saratoga Trunk .... Warner Bros.

PALACE: Great Lakes .... ***RKO***
Canine Patrol .... ***RKO***
Feature: From This Day Forward .... RKO

PARAMOUNT: Testing the Experts. ***Paramount***
Service with a Guile .... ***Paramount***
Feature: The Virginian .... Paramount

RIALTO: Canine Casinova .... ***RKO***
Feature: Bedlam .... RKO

RIVOLI: College Queen .... ***Paramount***
Feature: Kitty .... Paramount

ROXY: Mighty Mouse and the Wicked Wolf ***20th Cent.-Fox***
Feature: Dragonwyck .... 20th Cent.-Fox

STRAND: Baby Bottleneck .... ***Vitaphone***
Holiday on Horseback .... ***Vitaphone***
Gem of the Ocean .... ***Vitaphone***
Feature: Devotion .... Warner Bros.

WINTER GARDEN: Cured Duck .... ***RKO***
Feature: Tomorrow Is Forever .... RKO

CHICAGO—Week of April 22

APOLLO: Hair Remover .... ***Vitaphone***
Feature: Dragonwyck .... 20th Cent.-Fox

GARRICK: Hollywood Canine Canteen ***Vitaphone***
Feature: The Bandit of Sherwood Forest. . Columbia

PALACE: Double Honeymoon .... ***RKO***
Winning Basketball .... ***RKO***
Feature: From This Day Forward .... RKO

ROOSEVELT: Naughty Nanette .... ***Paramount***
Springtime for Thomas .... ***MGM***
Feature: Sentimental Journey ...... 20th Cent.-Fox

STATE LAKE: Baseball Bugs .... ***Vitaphone***
Feature: Saratoga Trunk .... Warner Bros.

UNITED ARTISTS: Lonesome Lennie .... ***MGM***
Feature: Ziegfeld Follies .... MGM

WOODS: Daffy Duck and Egghead. ***Vitaphone***
Feature: Tomorrow Is Forever .... RKO

ORIENTAL: Maid Trouble .... ***RKO***
Feature: The Outlaw .... United Artists

Bogeaus Forms New Company in Shift

Reorganizing his interests, Benedict Bogeaus has formed General Service Studios, Inc., as a new California corporation, to acquire the land, buildings and equipment of General Service Studios. The latter will continue as a rental studio for independent releases through United Artists, with C. J. Tevlin as president; Samuel Weisenthal, secretary, and Lewis E. Pennish, treasurer.

The new corporation will be separate from General Service Corporation, which will be Mr. Bogeaus' producing company, with him as president; Mr. Tevlin, vice-president, and Mr. Weisenthal, secretary-treasurer. Its assets are in excess of $1,000,000, the company states.

Carl Leserman, UA general sales manager, will handle worldwide distribution. A. M. Botsford will be liaison between Mr. Bogeaus and his various departments.

Motion Picture Salesman's Club Formed in Cleveland

The Motion Picture Salesman's Club of Cleveland has been formed with Leonard Mishkind as first president. Other officers are: Oscar Kanner, first vice-president; Phil Harrington, second vice-president; Edward Catlin, secretary, and Manny Glick, treasurer. In addition to regular members, all of whom are film salesmen, associated membership is open to district and branch managers. Meetings are to be held monthly at the Statler Hotel in Cleveland until permanent quarters are acquired.

Cinecolor Sees Expanded Use

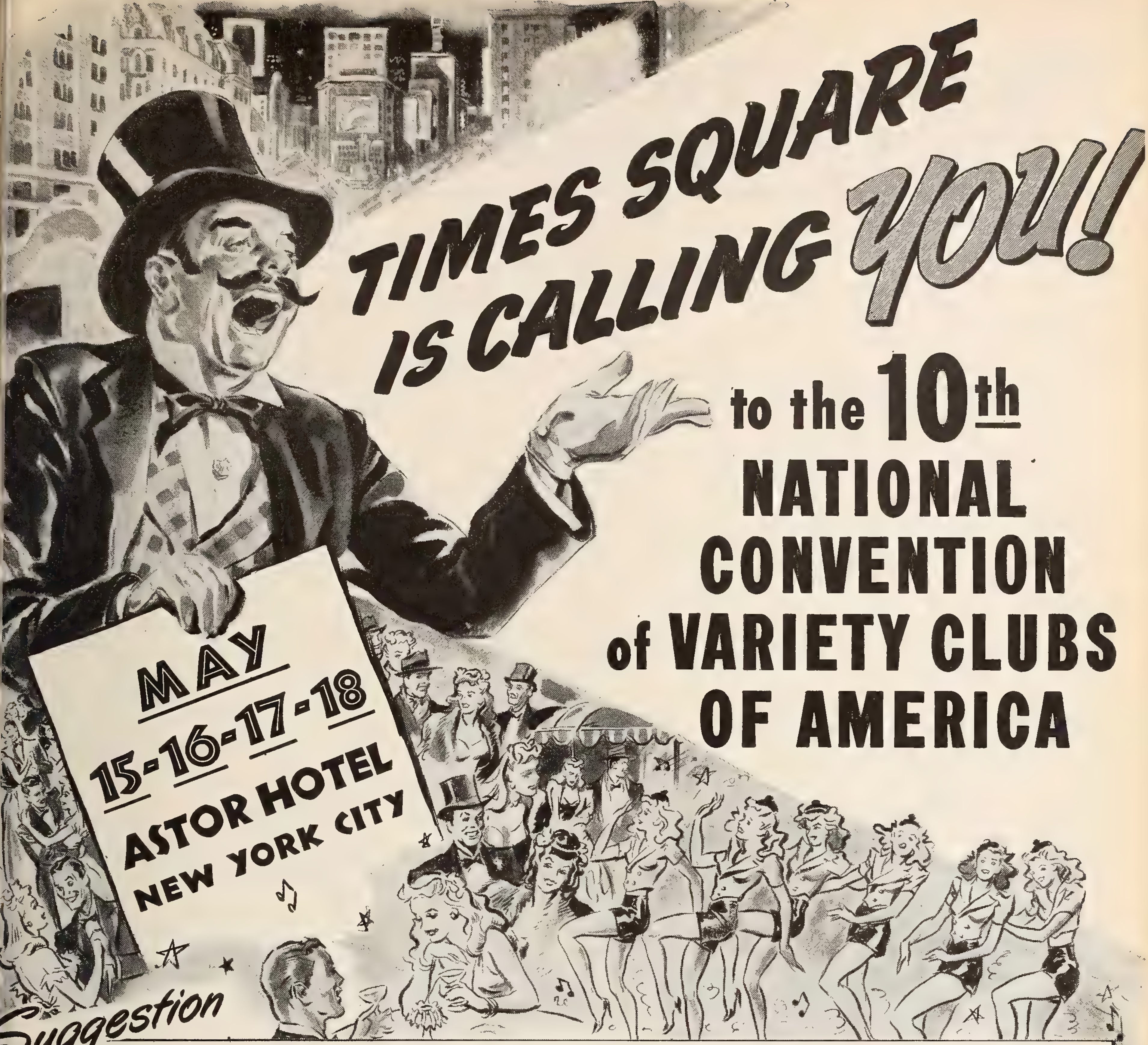
During the next year Cinecolor Corporation will process some features for MGM, Universal, Monogram, Golden Gate Films and PRC, according to William Loss, vice-president and general manager. At present, Mr. Loss reported, Cinecolor's backlog of commitments was about evenly divided between the theatrical and educational branches of the industry.

Mr. Loss said the company had just completed processing "Star from Heaven," for MGM, and was working on "Michigan Kid" for Universal, and "Black Gold" for Monogram, and shortly would begin on a series of comedies for Hal Roach. Cinecolor is endeavoring to triple the capacity of its Hollywood plant in order to handle commitments.

April 11 the company announced completion of new financing, through H. Hentz and Company, New York, by the sale of common stock to private interests. The arrangement leaves 735,000 shares of common stock outstanding.

Universal Votes Dividend

Universal Pictures has declared a quarterly dividend of $1.06¼ per share on the 4¼ per cent cumulative preferred stock of the company. The dividend is payable June 1, 1946, to stockholders of record May 15, 1946.



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to the 10th NATIONAL CONVENTION of VARIETY CLUBS OF AMERICA

Suggestion

COME ON **MAY 12TH** AND ENJOY A FULL WEEK OF NEW YORK'S FAMOUS HOSPITALITY	NIGHT CLUBS . . . THEATRES . . . MUSICALS . . . RADIO CITY . . . SIGHTSEEING . . . CONEY ISLAND . . . These and a hundred other attractions await you during the Variety Club Convention, all building up to the greatest climax of all . . . the Annual Humanitarian Award Dinner in the Grand Ballroom of the Astor Hotel at which the "great" of our nation will join with you in paying tribute to the recipient of this honor and distinction . . .

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COMES TO THE CROSSROADS OF THE WORLD

Registration fee $25.00 entitles you to all Convention activities including your luncheons on Thursday and Friday and the Humanitarian Award Banquet. All requests for hotel accommodations must be accompanied by the registration fee. Tickets for the big banquet alone are $10.00 each.

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VARIETY CLUBS OF AMERICA · 1313 PARAMOUNT BUILDING · NEW YORK 18, NEW YORK

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES OF RUSTY: Ted Donaldson, Conrad Nagel—This is a really nice picture. This a real drawing card for the children and dog fans. Drew big crowd Friday and Saturday. Just the picture for small town theatre. Played Thursday, Friday and Saturday, April 4, 5, 6.—S. M. Underhill, Flint Theatre, Gentry, Ark.

GILDA: Rita Hayworth, Glenn Ford—We opened with "Gilda" midweek and believe me, we did a whole of a business, too. Played for four days and could have held another week. Had so many people on first night we had to send them away. "Gilda" is without doubt one of the most exceptional pictures we have ever had in Lakewood. We get typical movie-goers in Lakewood and the reaction from every patron was terrific. Played Wednesday-Saturday, April 3-6.—Arnold Leapard, Strand Theatre, Lakewood, N. J.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—The only objection my patrons found to this was that it wasn't long enough. When your patrons complain that a picture isn't long enough, you know it's good. Wish the producers would make more of these old novel features. Played Friday, Saturday, April 5 and 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

KISS AND TELL: Shirley Temple, Jerome Courtland—Business very good. Some criticism regarding the story, which was not too highly regarded by parents, but the reaction on the whole was favorable. Played Sunday, Monday, March 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—Just a program picture. Not much draw at box office.—Rothneck Theatre, Macksville, Kan.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—My patrons will not come to see MacMurray. They say his pictures are rotten. Why doesn't someone give him a down-to-earth good feature, as he's certainly capable of playing them?—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

ROARING RANGERS: Charles Starrett, Smiley Burnette—Sure brought the boys out on this one. Smiley keeps them in the mood. Played Friday, Saturday, March 15, 16.—Rothneck Theatre, Macksville, Kan.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—Sure was a swell show. Don't miss it. —Rothneck Theatre, Macksville, Kan.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—A honey of a show. This man Bowman is tops. Of course, Rosalind is always good. By all means, play it. Played Sunday, Monday, April 7, 8.—Fred Flanagan, Moon Theatre, Stratton, Colo.

TARS AND SPARS: Janet Blair, Alfred Drake—Not much. Business fair.—Rothneck Theatre, Macksville, Kan.

Film Classics

ARROWSMITH: Ronald Colman, Helen Hayes—This reissue failed to register at our box office. Its recording is not up to today's standard and doesn't do justice to the picture. Played Wednesday, March 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BARBARY COAST, THE: Edward G. Robinson, Miriam Hopkins—One of those reissues about San Francisco. A foggy picture like all of its kind. It is the same kind of a picture that Cagney played in, called "Frisco Kid." Played Friday, Saturday, March 15, 16.—Fred Flanagan, Moon Theatre, Stratton, Colo.

COWBOY AND THE LADY: Gary Cooper, Merle Oberon—Nice business on this old film. A welcome relief from the gloomy, depressing over-long pictures we have been getting. Played Thursday, March 21.—William Lindenau, Arthur Theatre, Lemont, Ill.

PACK UP YOUR TROUBLES: Laurel & Hardy—Doubled this with "Empty Holsters" (Warners) to good business. Both features O.K., both reissues. Played Friday, Saturday, March 29, 30.—Fred Flanagan, Moon Theatre, Stratton, Colo.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Gloria De Haven, Van Johnson—Not the kind of picture that would would expect. Nearly the whole show takes place in a hospital. Played Sunday, Monday, March 24, 25.—Fred Flanagan, Moon Theatre, Stratton, Colo.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—By all means, play this one. Good pictures do good business. Business good. Played Friday, Saturday, March 29, 30.—J. H. and Alice B. Woods, Parkway and Rowena Theatre, Chandler, Arizona.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Good entertainment that pleased. Business average. Played Sunday-Tuesday, March 17-19.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—Believe that Metro-Goldwyn-Mayer could have done better. Top stars helped some. Played Sunday, Monday, March 31, April 1.—F. Kenyon Reed, The Shinglehouse Theatre, Shinglehouse, Pa.

MUSIC FOR MILLIONS: Margaret O'Brien, Jimmie Durante—A repeater here. Very good business. Played to capacity house about a year ago and doing well again on Bargain Night. Exhibitors, here's one you can run again. Played Tuesday, Wednesday, April 2, 3.—John E. Sophie, Rialto Theatre, Norway, Mich.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—A natural for the midwest. Advertised and exploited this one plenty, and it was my biggest grosser since I bought the theatre last year. My personal opinion is that it's the best human interest picture I've ever seen. Played Thursday, Friday, Saturday, March 7, 8, 9.—Charles L. Jones, Elma Theatre, Elma, Iowa.

SHE WENT TO THE RACES: James Craig, Frances Gifford—A good one-day picture. Many of my patrons think James Craig is another Gable as far as looks go. Business fair. Played Sunday, March 24.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—This is a very solid picture. Although the theme seemed to me to be based on considerable action it didn't quite live up to its expectations. Played this one by itself. Quantity exceeding quality. Just a fair amount of business. Played Friday, March 22.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Played this the week Life voted it the movie of the week. Comments were that Life crtainly couldn't pick a good picture. English pictures are not for this small town. Very dull. Played Sunday, April 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

WEEKEND AT THE WALDORF: Lana Turner, Ginger Rogers—Excellent. This superlative goes for story, production, cast and box office. Played Sunday, Monday, Tuesday, March 3, 4 and 5.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Very good comedy that has universal appeal. Played Monday, Tuesday, April 1 and 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—For those who like music and can't get enough of it, this should prove very satisfactory. But for those who enjoy a good story, also, this is very long and drawn out. Business off on this one. Played Tuesday, Wednesday, Thursday, March 12, 13, 14.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

Monogram

CRAZY KNIGHTS: Billy Gilbert, Maxie Rosenbloom—For a corny show, this is it, but it really keeps the house in an uproar all through the show. If you have a small theatre like this one, don't fail to book "Crazy Knights." Played Saturday, March 30.—S. M. Underhill, Flint Theatre, Gentry, Ark.

FLAME OF THE WEST: Johnny Mack Brown, Raymond Hatton—This film had the jingle of spurs, but there was no jingle of cash at the box office. A film break during the last show made it possible for a few suffering patrons to leave without making themselves too conspicuous. I stayed in the projection room to save myself a pile of embarrassment. Had the barbershop still been open, I could have gone out for a shave. Heaven knows, I needed one worse than I needed seeing this picture. Played Wednesday, April 3.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

LONESOME TRAIL: Jimmy Wakely, Lee White —Another Western with a minstrel in the picture that made it rather unique. Very good. Played Thursday, Friday, Saturday, March 28, 29, 30.—Terry Axley, New Theatre, England, Ark.

LOST TRAIL, THE: Johnny Mack Brown, Raymond Hatton—A good Western in spite of its age. Played Friday, Saturday, April 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MR. MUGGS RIDES AGAIN: East Side Kids—Just average, as are all East Side Kids pictures. Played to fair house. Children like it. Can't say much for it. Played Monday, Tuesday, Wednesday, April 1, 2 and 3.—S. M. Underhill, Flint Theatre, Gentry, Ark.

SONG OF THE RANGE: Jimmy Wakely, Dennis Moore—This Western didn't have the draw, as it lacked stars that were better known, but those who saw it seemed pleased. Always are when it's a Western weekend. Playd Friday, Saturday, March 29, 30. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

Paramount

AFFAIRS OF SUSAN: Joan Fontaine, George Brent —Exceptionally fine entertainment. A little on the high class side, but no one walked out. So it must have registered even with the lowbrows.—L. V. Bergtold, Westby Theatre, Westby, Wis.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby—Year's biggest draw (first quarter of 1946). Not my idea of an outstanding hit, or top entertainment. I must be wrong as they came in large numbers and thoroughly enjoyed it. This newcomer, Ed Gardner, took almost all the honors. Let's see him again, and often.—L. V. Bergtold, Westby Theatre, Westby, Wis.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby—This is the best drawing Sunday night show we've had in six months. It takes something unusual to get our people to come Sundays, and this one did it. Our business was double that of any other Sunday this year. Without a doubt, this is one of Paramount's best, so my opinion of the picture won't count much. However, I think they should have given Crosby a longer part in the film and some decent songs for him to sing. The "Swinging on a Star" sequence in the last reel was a slap in the face for Bing's ability, and it was so crude, it was obviously not rehearsed. Bing should have been given one of the principal roles, but instead he was crowded into the final minutes of the picture after the best parts of the picture were over. Consequently, the picture just died right there, and we could have left the last five minutes out as far as story interest was concerned. However, the film did good business for us, and in this game I guess that is all that counts. Played Sunday, April 7.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby—If you like comedy, this is it. Very funny and entertaining. Betty Hutton is a riot as well as Cass Daley. Fair business. Played Thursday, Friday and Saturday, March 21, 22, 23.—John E. Sophie, Rialto Theatre, Norway, Mich.

DUFFY'S TAVERN: Ed Gardner, Bing Crosby—A big variety show, pleased everyone. Average Sunday business. Patrons seemed already to know this wasn't a Crosby vehicle, despite the way Paramount ballyhooed Crosby's name in top billing, so no one was particularly disappointed in not seeing more of Bing. Played Sunday, Monday, March 17, 18.—Charles L. Jones, Elma Theatre, Elma, Iowa.

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DUFFY'S TAVERN: Ed Gardner, Bing Crosby—Good business the first day, but the customers went away just a little disappointed. Business way off the second and third day. Just a glimpse of the stars and a poor story. Played Sunday, Monday, Tuesday, March 31, April 1, 2.—M. W. Thompson, Roxy Theatre, Bow Bells, N. D.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—Milland tops them all in this one. Business above average both days. Played Sunday, Monday, March 17, 18.—J. H. and Alice Woods, Parkway and Rowena Theatre, Chandler, Arizona.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—A very fine production. A little on the high class side, but don't let that stop you.—L. V. Bergtold, Westby Theatre, Westby, Wis.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—This was a Sunday and Monday play and almost gave me an all time high. Can't praise it too highly. Excellent story, superb acting. Too bad this type of picture is made so seldom. Played Sunday, Monday, February 17, 18.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Excellent performances by both stars. Very proud to meet the audience on this one. Fair business, good weather. Played Thursday, Friday, Saturday, March 28, 29, 30.—John E. Sophie, Rialto Theatre, Norway, Mich.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—Not outstanding, but did fair business. Played Sunday-Tuesday, March 10-12.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

THE MAJOR AND THE MINOR: Ray Milland, Ginger Rogers—Used this in place of "A Medal for Benny." Happy choice, as this repeat did exceptional midweek business and pleased 100 per cent. They will come back after a three-year lapse for the good ones. -L. B. Bergtold, Westby Theatre, Westby, Wisconsin.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—A very low grosser and a very disappointing picture from an entertainment standpoint, although it is lavishly produced. Several walked out on it. Played Wednesday, March 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MIDNIGHT MANHUNT: Ann Savage, William Gargan—We found this satisfactory, but wouldn't like to have to depend on it by playing it alone. Played Friday and Saturday, March 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

OUT OF THIS WORLD: Eddie Bracken, Veronica Lake—Good picture to above average business. Diana Lynn did a swell job as band leader. Bing Crosby's voice made Bracken's songs worth while. Miss Lake didn't get a chance to show her talents, as her part was limited. Played Saturday-Monday, April 6-8.—O. A. Fosse, Community Theatre, Ridgeway, Iowa.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—Doubled this with a Republic "Red Ryder," and this combination gave us exceptionally good weekend business. "People Are Funny" had enough high spots to put it over in a mild sort of way. Played Thursday, Friday, Saturday, March 7, 8, 9.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash.

SCARED STIFF: Jack Haley, Ann Savage—Nice program picture. We doubled on the weekend and did very nicely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Business above average and picture pleased. It is a pleasure to hear people leaving express their enjoyment, and plenty did on this one. Played Sunday, Monday, April 7, 8.—C. W. Ritenour, Milford Theatre, Milford, Ill.

STORK CLUB: Betty Hutton, Barry Fitzgerald—This was a grand picture. Lots of patrons commented that it was the best Betty Hutton had ever played in. Roses surely to Barry Fitzgerald. He was cute. Many good comments; business good. Played Wednesday, Thursday, March 27, 28.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

STORK CLUB: Betty Hutton, Barry Fitzgerald—One hundred minutes of very good entertainment that did above average business for me. Hutton and Fitzgerald at their usual best. Played Sunday, Monday, Tuesday, March 24, 25, 26.—Princess Theatre, Odebolt, Iowa.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lake—A good reissue. Alan Ladd will bring them in. Business above average for midweek. Played Wednesday, Thursday, March 27- 28.—M. W. Thompson, Roxy Theatre, Bow Bells, N. D.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Very fine picture. It didn't have the drawing power it deserved but was still worth the playing time. Word-of-mouth helped a great deal. Played Sunday, Monday, March 24, 25.—C. W. Ritenour, Milford Theatre, Milford, Ill.

PRC

ARIZONA GANG BUSTER: Tim McCoy—This is an old Tim McCoy Western which isn't very good. My patrons saw it was old and walked out on me. It did have lots of action, though. Business average. Played Friday, Saturday, March 15, 16.—Nick Raspa, State Theatre, Rivesville, West Virginia.

DAWN EXPRESS: Michael Whalen, Anne Nagel—We played this picture at early dawn, after 12, but only express was the shipping by express. We were glad to get rid of it after such poor business. Played Sunday midnight, March 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FRONTIER FUGITIVES: Tex Ritter, Dave O'Brien—This filled my double bill program and it pleased my wekend folk who come to see a good knock-down, drag-ont affair. Played Friday, Saturday, April 5 and 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GREAT MIKE: Robert Henry, Stuart Erwin—Sure fire box office. Sure pleased them one and all. Played Tuesday, Wednesday, March 13, 14.—Rothneck Theatre, Macksville, Kan.

WHITE PONGO: Richard Fraser, Lionel Royce—Terrible; that's enough said. Played Wednesday, Thursday, April 3, 4.—Rothneck Theatre, Macksville, Kan.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—Half the draw of "Don't Fence Me In," and it was not a very good picture for Gary Cooper. Played Sunday, Monday, March 31, April 1.—C. W. Ritenour, Milford Theatre, Milford, Ill.

BACK TO BATAAN: John Wayne, Philip Ahn—Finally broke down and booked it. The people don't want them and the exhibitor is stuck. Frankly, I didn't look at it either. Business terrible. Played Friday, Saturday, April 5, 6.—C. W. Ritenour, Milford Theatre, Milford, Ill.

BACK TO BATAAN: John Wayne, Phillip Ahn—This one really fooled me. Gross was up nicely above average and because it was bought right we had a very nice net. John Wayne is popular here, and that probably helped some.—L. V. Bergtold, Westby Theatre, Westby, Wis.

THE BELLS OF ST. MARY'S: Bing Crosby, Ingrid Bergman—Biggest Sunday business in the history of the theatre, and the biggest three days in our experience. I guess it broke every record I cared to look up. Everything it is claimed to be and more. Everyone pleased, even those who were turned away the first day and had to come back the next. Played Sunday to Tuesday, March 24-26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE BELLS OF ST. MARY'S: Bing Crosby, Ingrid Bergman—A swell show. Seven days, seven matinees. Nights O.K., matinees 100 per cent flop. Business fair; not the business they claim. Played Wednesday through Tuesday, April 10-16.—Rothneck Theatre, Macksville, Kan.

DICK TRACY: Anne Jeffreys, Morgan Conway—This picture did business for me. 'Nuf said. Just another detective murder story. Played Thursday-Saturday, March 21-23.—Terry Axley, New Theatre, England, Ark.

FIRST YANK IN TOKYO: Tom Neal, Barbara Hale—Who says pictures with war backgrounds are gone? This one was a surprise, both from standpoint of business and product. Don't pass it up, especially small towns. Played Sunday, Monday, March 17, 18.—Terry Axley, New Theatre, England, Ark.

FIRST YANK IN TOKYO: Tom Neal, Barbara Hale—It did business and it's no good.—Rothneck Theatre, Macksville, Kan.

GEORGE WHITE'S SCANDALS; Joan Davis, Jack Haley—Poorest Sunday attraction I have booked for months. Even Joan Davis, very popular here, wasn't enough to save this. This type is never any good for smaller situations. Plenty of walkouts and lowest Sunday business of the year, proving my point.—L. V. Bergtold, Westby Theatre, Westby, Wis.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea—We played this late to fair business. Miss Henie always has been popular here, but this picture did not quite measure up to others she has starred in. Played Sunday, Monday, March 31, April 1.—A. C. Edwards, Winema Theatre, Scotia, Cal.

JOHNNY ANGEL: George Raft, Signe Hasso—Very poor draw. In fact, business was terrible, and no interest in the picture. Raft has no box office value here. Played Wednesday, Thursday, March 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal.

MAMA LOVES PAPA: Leon Errol, Elizabeth Risdon—Guess people like laughs, as this picture was good at the box office. Played Wednesday, March 20.—Herman Fiedler, Grand Theatre, Java, S. D.

THE SPANISH MAIN: Paul Henreid, Maureen O'Hara—Has been done several times before. No better, no worse. Played Sunday-Tuesday, April 7-9.—Rothneck Theatre, Macksville, Kan.

TARZAN AND THE AMAZONS: Johnny Weissmuller, Brenda Joyce—Played second run within six months and did SRO business. This stuff is definitely the small town exhibitor's answer to a prayer. Played Thursday, Friday, Saturday, March 28, 29, 30.—Terry Axley, New Theatre, England, Ark.

THOSE ENDEARING YOUNG CHARMS: Robert Young, Laraine Day—This picture did not go over too well here, although it is a good production. Played Saturday, Sunday, March 23, 24.—Herman Fiedler, Grand Theatre, Java, S. D.

WANDERER OF THE WASTELAND: James Warren, Audrey Long—Good Western to good business. Double billed with "Follow That Woman," Paramount. Played Friday, Saturday, April 5, 6.—Rothneck Theatre, Macksville, Kan.

WEST OF THE PECOS: Bob Mitchum, Barbara Hale—This was a better than average Western. Mitchum went over well here in his initial appearance. Played Friday and Saturday, March 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Republic

DAKOTA: John Wayne, Vera Hruba Ralston—John Wayne seemed all right. Doubled with "Snafu" from Columbia to moderately good business. Played Friday, Saturday, March 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Best draw yet of any of Rogers I have booked. It was a fine picture that pleased all the fans. Played Friday, Saturday, March 29, 30.—C. W. Ritenour, Milford Theatre, Milford, Ill.

PHANTOM OF THE PLAINS: Wild Bill Elliott, Bobby Blake—Bill Elliott is a good draw. The farmers seemed to turn out for him. We liked him, too.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SING, NEIGHBOR, SING: Ruth Terry, Brad Taylor—Republic's parade of famous radio entertainers and comedy romance is what they desire. Good business. Republic should check their prints better. Played Wednesday, Thursday, April 3, 4.—Lake Theatre, Turtle Lake, N. D.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—There will be none, if we play such pictures as these. I just came back from Florida. Thought it had gotten around that the patrons didn't want to continue to contribute to my vacation, but it was the picture. Played Monday, Tuesday, March 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—This had fair cast. The most disappointing attraction I have played in years. People who run Los Angeles theatres can't direct pictures. Played Friday, Saturday, March 15, 16.—J. H. and Alice B. Woods, Parkway and Rowena Theatre, Chandler, Arizona.

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Poor mystery show. Good attendance Sunday, but the program affected our business Monday. If you run this picture, have some good answers ready for the patrons. Played Sunday, Monday, March 24, 25.—John E. Sophie, Rialto Theatre, Norway, Mich.

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—A swell mystery if anyone has a mystery-loving patronage to draw from, and somebody must, or they wouldn't make so many. It flopped flat here. Excellent weather and farmers were planting and working late, but town people weren't, and they didn't come. Played Wednesday, Thursday, March 27, 28.—Charles L. Jones, Elma Theatre, Elma, Iowa.

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Describes the box office reports. Good picture liked by those who saw it. Double billed with "Twice Blessed." Played Friday, Saturday, April 5, 6.—F. Kenyon Reed, The Shinglehouse Theatre, Shinglehouse, Pa.

BELL FOR ADANO, A: Gene Tierney, John Hodiak—A well-acted picture and those who came liked it. Picture lacked drawing power for us. Played Sunday, Monday, March 24, 25.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

A BELL FOR ADANO: Gene Tierney, John Hodiak—The American Army takes over the administration of the town of Adano. An American major from Brooklyn and a sergeant, probably from Jersey City, are amazed to find that the mayor and other civil authorities were politically corrupt and not managing the town's affairs in the interest of the taxpayers. The sergeant even discovers that the mayor accepted "shakedowns." This he sets out to correct in the truly democratic American fashion. Business just so-so. People have had enough of war. Played Sunday, Monday, April 7, 8.—Rudy Covi, Covi Theatre, Herminie, Pa.

BELL FOR ADANO, A: Gene Tierney, John Hodiak—A good picture, but the war background didn't help business. Gross about average for midweek. Played Wednesday, Thursday, April 3, 4.—M. W. Thompson, Roxy Theatre, Bow Bells, N. D.

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CALL OF THE WILD: Clark Gable, Loretta Young—A box office magnet. They all came, from the highbrow to the hillbilly. Why don't the producers make more of this kind at the present time? Played Friday, Saturday, March 29, 30.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

CAPTAIN EDDIE: Fred MacMurray, Lynn Bari—A good picture without much pull at the box office. MacMurray does a fine job in this production. Perhaps the weak pictures he has been in up to this one hurt the box office. Played Tuesday-Thursday, March 26-28.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—Not much of a picture. Business was poor. Played Wednesday, Thursday, April 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOLLY SISTERS: Betty Grable, John Payne—This proved to be a very satisfactory musical. Did big business the first night, but not so good the second night. Should do well in most any situation. Played Monday, Tuesday, April 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DOLLY SISTERS, THE: Betty Grable, June Haver—Average Sunday business. Didn't hold up too well on Monday. Well liked by patrons. Strictly average. Played Sunday, Monday, March 10, 11.—Charles L. Jones, Elma Theatre, Elma, Iowa.

FALLEN ANGEL: Alice Faye, Dana Andrews—Very good. Played to below average business three days. All 20th-Fox pictures doing bad business here. Played Tuesday, Wednesday, Thursday, April 9, 10, 11.—J. H. and Alice B. Woods, Parkway and Rowena Theatre, Chandler, Arizona.

SPIDER, THE: Richard Conte, Faye Marlowe—Used on second half of double bill. Fairly good plot and story O.K. for small locality. Played Friday, Saturday, April 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—Set a house record here. This show has everything anyone could ask for. This is the type of entertainment the public is begging for and gets very little. Played Sunday, Monday, March 30, April 1.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

WILSON: Alexander Knox, Charles Coburn—One of the great pictures of all time. Some nitwits and some Republicans walked out, but that doesn't detract from the greatness of the picture. Every producer should make one or two like this a year. Played Tuesday, Wednesday, April 2, 3.—R. L. Nedry, El Rey Theatre, Paradise, Cal.

United Artists

GETTING GERTIE'S GARTER: Marie McDonald, Dennis O'Keefe—Another screwball comedy that gets them in. Don't ask me why. Maybe it's the good looking women in the picture. Played Sunday, Monday, March 24, 25.—Terry Axley, New Theatre, England, Ark.

IT'S IN THE BAG: Fred Allen, Binnie Barnes—This picture had nothing but radio names. Very small business, beautiful weather and no opposition. Played Tuesday, March 26.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

IT'S IN THE BAG: Fred Allen, Binnie Barnes—As so many exhibitors have reported: "Just too silly." Got by with it on a double, and not many walkouts. —L. V. Bergtold, Westby Theatre, Westby, Wis.

THE SOUTHERNER: Betty Field, Zachary Scott—Good entertainment. Dramatic without being all serious. Did average for midweek and pleased better than that.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

TOMORROW THE WORLD: Betty Field, Fredric March—After kicking this around for more than a year, I finally dated and ran and was pleasantly surprised. Business was fair in cold weather and really very good entertainment. Not at all what I thought it was going to be.—L. V. Bergtold, Westby Theatre, Westby, Wisconsin.

Universal

BECAUSE OF HIM: Deanna Durbin, Charles Laughton—Followed the pattern of the last Durbin pictures by doing much less than other pictures. Sunday's business was fair, but Monday was very low. There were no comments on the picture, which I found very dull in most places. Played Sunday, Monday, March 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, New York.

CODE OF THE LAWLESS: Kirby Grant, Poni Adams—A very good Western. Play it. Business average. Played Friday, Saturday, March 22, 23.—Nick Raspa, State Theatre, Rivesville, W. Va.

DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—Used on top half of double bill to good weekend crowd. Played Friday, Saturday, April 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal.

IN SOCIETY: Abbott & Costello — The same old money-getters. They always draw them in for us. Everyone pleased. Played Sunday, Monday, March 31, April 1.—Fred Flanagan, Moon Theatre, Stratton, Colo.

PATRICK THE GREAT: Donald O'Connor, Peggy Ryan—This one is a little old, but it makes for good entertainment. Business average. Played Sunday, Monday, April 14, 15.—F. Kenyon Reed, The Shinglehouse Theatre, Shinglehouse, Pa.

PURSUIT TO ALGIERS: Basil Rathbone, Nigel Bruce—Very good "Sherlock Holmes" feature. The two characters, Holmes and Watson, get better with each picture. Played Friday, Saturday, March 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal.

RENEGADES OF THE RIO GRANDE: Rod Cameron—A run-of-the-mill Western, doubled with "Bewitched" and returned average. Played Friday, Saturday, April 12, 13.—F. Kenyon Reed, The Shinglehouse Theatre, Shinglehouse, Pa.

RIVER GANG: Gloria Jean, John Qualen—A very good murder mystery with a story that appeals mostly to us small towners. Business was average, but everyone enjoyed the show. Played Friday, Saturday, March 15, 16.—Nick Raspa, State Theatre, Rivesville, West Virginia.

SCARLET STREET: Edward G. Robinson, Joan Bennett—This is no credit to the film industry. We barred children and I don't think this type of picture will ever build business. I didn't hear any favorable comments. I think there are better stories with more entertainment value. We did fair opening night, but the second night died. You can't fool them. I'd say pass it up. Played Wednesday, Thursday, April 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SCARLET STREET: Joan Bennett, Edwin G. Robinson—Would call it a good show with fine performances by the stars. But a light grosser in my theatre. Not a small town show. Played Sunday, Monday, Tuesday, April 7, 8, 9.—Princess Theatre, Odebolt, Iowa.

SCARLET STREET: Joan Bennett, Edward G. Robinson—I enjoyed this one, but my admission isn't "box office." Business about average; believe the picture has been over-sold. Played Sunday, Monday, April 7, 8.—F. Kenyon Reed, The Shinglehouse Theatre, Shinglehouse, Pa.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—Nicely acted, well directed and good production. Played to small town patronage and did a bood business. Played Thursday and Friday, April 4, 5.—Troy L. Canaday, Dixie Theatre, Swainsboro, Georgia.

UNCLE HARRY: George Sanders, Geraldine Fitzgerald—This is a very good mystery, but not for small towns. I did the worst business on this since I opened this theatre; that is, for a percentage picture. But if a picture of this sort is good for your theatre, play it. Played Tuesday, Wednesday, March 19, 20. — Nick Raspa, State Theatre, Rivesville, W. Va.

UNCLE HARRY: George Sanders, Geraldine Fitzgerald—I never liked Harry for a name, and after playing this picture I knew I never would. We had the poorest business of the year, so bad I thought the help must be stealing. We didn't make film rental. Pass it up. Played Wednesday, Thursday, March 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—Used this a month after Christmas to very fine business. Best to come from Warners for a long, long time. Good any time of the year. —L. V. Bergtold, Westby Theatre, Westby, Wis.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Two good stars, very poor picture. Poor business both nights. You can't fool the public all the time. Played Sunday, Monday, March 31, April 1.—John E. Sophie, Rialto Theatre, Norway, Mich.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Too long and slow. Business off. Patrons, and few they were, walked out without comment. Played Monday, Tuesday, March 25, 26.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

EMPTY HOLSTERS: Dick Foran, Patricia Walthall—This is one of the best reissues, with Dick Foran. Good singing, good action. Played Friday, Saturday, March 29, 30.—Fred Flanagan, Moon Theatre, Stratton, Colo.

MILDRED PIERCE: Joan Crawford, Jack Carson—An excellent story, superb acting. Business above average, with large second night attendance. The kids didn't come, but their seats were filled with adults. Played Sunday, Monday, March 31, April 1.—Charles L. Jones, Elma Theatre, Elma, Iowa.

MY REPUTATION: Barbara Stanwyck, George Brent—A well-made drama. The women liked it, but the men and the kids didn't. Business was average. Played Sunday, Monday, March 31, April 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY REPUTATION: Barbara Stanwyck, George Brent—Did not go so well here; star names brought in the customers but lots were displeased with the story plot. Played Sunday, Monday, April 7, 8.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—A film that should draw well in the right location, but the turnout here was below our expectations. It doesn't seem to be the small town type of picture, but most of those who came to see it were very happy about it and called it a beautiful film. But the picture actually begged for Technicolor; and, even after seeing this picture and liking it, I still think 139 minutes is too long for any feature. However, neither the length of the film nor the fact that it just doesn't seem to fit into some locations, should discourage any exhibitor. This film is one of the best and should be given every consideration. Played Wednesday, April 10.—LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

Short Features

Metro-Goldwyn-Mayer

MOUSE COMES TO DINNER: Technicolor Cartoons—Entertaining color cartoon.—E. M. Freiberger, Paramount Theatre, Dewey, Okla.

STRANGE DESTINY: Miniatures—Very interesting single reel about how important even one individual can be in this great big, big world. Went over well here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

AT THE CIRCUS: Popeye the Sailor—Average.—C. W. Ritenour, Milford Theatre, Milford, Ill.

FROM A TO ZOO: Speaking of Animals—The best talking animals I've played. When the buffalo sang "Home on the Range," my customers roared. These "Speaking of Animals" shorts go over big here. Among the few short subjects that really get a laugh from your customers any more.—Charles L. Jones, Elma Theatre, Elma, Iowa.

GOOD DOG: Sportlights—Average sport reel. Will do as a filler.—E. M. Freiberger, Paramount Theatre, Dewey, Okla.

SHE SICK SAILOR: Pop-Eye the Sailor—Good Pop-Eye in color. — O. A. Fosse, Community Theatre, Ridgeway, Iowa.

RKO Radio

DONALD'S GOLD MINE: Walt Disney Cartoons—This is a very good short and how the kids enjoyed it.—Herman Fiedler, Grand Theatre, Java, S. D.

Twentieth Century-Fox

18 MILLION ORPHANS: March of Time—A vivid picture about the Filipino people and their present struggle to get back on their feet. Includes a wonderful and not hitherto heard speech by MacArthur.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

GHOST TOWN: Terrytoons—Cartoons are about all alike any more. Entertaining, but seldom even a ripple of laughter.—Charles L. Jones, Elma Theatre, Elma, Iowa.

GIPSY LIFE: Terrytoons — Was enjoyed by all. Beautiful color.—Herman Fiedler, Grand Theatre, Java, S. D.

TALKING MAGPIES: Terrytoons—Good color cartoon.—E. M. Freiberger, Paramount Theatre, Dewey, Okla.

THE EXTERMINATOR: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

CHIMP ON THE LOOSE: Variety Views—A dandy short with the Chimp. This is O.K.—Fred Flanagan, Moon Theatre, Stratton, Colo.

FRONT LINE ARTIST: Person-Oddities—A very good short subject. Small town patronage. — Nick Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.-Vitaphone

AMERICA THE BEAUTIFUL: Technicolor Specials Very good. High priced, but well worth it, thanks to Warners. Play it.—M. W. Thompson, Roxy Theatre. Bow Bells, N. D.

ARABIANS IN THE ROCKIES: Sports Parade—A very interesting picture story about the American breed of Arabian horses on a Western ranch. The color is something to see. — LeRoy Nile, Lakeside Theatre, Rangeley, Maine.

BABY BOTTLENECK: Merrie Melodies Cartoons—Good color cartoon. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

$20,000,000 New Financing Set by National Circuit

Twentieth Century-Fox Wednesday announced its theatre subsidiary, National Theatres Corporation, had concluded arrangements for the private sale of $20,000,000 principal amount of debt obligations to the Metropolitan Life Insurance Company, the Bank of America and the Chase National Bank.

The obligations, due over a period of 20 years, have an average life of about 13 years and bear an average interest cost of about 2.82 per cent. They were sold at 100, and consist of $8,000,000 of 10 years two per cent serial notes and $12,000,000 of 20 year three per cent debentures. The Bank of America and The Chase National Bank purchased the serials in the amounts of $4,500,000 and $3,500,000, respectively, and the Metropolitan Life Insurance Company the debentures. The financing was arranged by Lehman Brothers and Hayden Stone & Company.

Approximately $7,800,000 of the proceeds will be used to purchase from present holders a like principal amount of underlying mortgage debts having an average life of about four and one-half years and carrying an average interest rate of more than 4.40 per cent. Combined average annual charges for interest and debt retirement on the new $20,000,000 of obligations are calculated to be approximately equal to the combined average annual charges on the $7,800,000 of underlying mortgage debts being refinanced. The balance of the funds will be used for general corporate purposes.

The serials are due in equal annual instalments of $800,000 to April 1, 1956, and the debentures require an annual sinking fund of $800,000 beginning April 1, 1957, the balance maturing April 1, 1966.

Fabian Committee Discusses Variety Club Dinner Plans

S. H. Fabian's Variety Club committee met April 18 at the Hotel Astor, New York, to formulate plans for the annual Humanitarian Award Dinner to be held by the Variety Clubs of America May 18 at the Hotel Astor. Present, in addition to Mr. Fabian, were Charles E. Lewis, Harry Brandt, Charles Reagan, Leonard Goldenson, Phil Harling, David Weinstock, Claude Lee, Oscar Doob, Sam Rosen, Harold Rinzler, George Odlum, John Cassidy, Winnifred Cutler and William Slater.

Blumenstock Names Three

Mort Blumenstock, vice-president in charge of advertising and publicity for Warners, has made three new appointments to his staff. Al Adams, formerly with RKO Radio, and Charles Goldschmidt are on ad copy, and Michael Mindlin has been promoted to the press book staff.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 67—MacArthur urges United Nations to renounce war. . . . Imperial family of Japan. . . . Trouble in Trieste. . . . Eight-year-old cancer victim. . . . G.I. families sail for Europe. . . . Looking for a car? . . . Baseball season opens.

MOVIETONE NEWS—Vol. 28, No. 68—Elections in Japan. . . . Appeal to America to save starving. . . . Battleship Missouri visits Greece. . . . Fires in the east. . . . Greek runner wins Boston marathon. . . . Peacetime Easter parade.

NEWS OF THE DAY—Vol. 17, No. 265—MacArthur says "abolish war." . . . Democratizing Jap royalty. . . . Young cancer sufferer. . . . Wives sail to join Yanks overseas. . . . War weapons. . . . Slalom race in Lapland. . . . Scots win soccer title. . . . White House news. . . . President buys first poppy. . . . Famine overseas.

NEWS OF THE DAY—Vol. 17, No. 266—Easter celebration. . . . Japan's first free election. . . . President Truman appeals for aid in famine. . . . Forest fires on Cape Cod. . . . Midget cars in sports spotlight. . . . Eisenhower acclaimed at Texas birthplace.

PARAMOUNT NEWS—No. 68—Home rule for India. . . . Cancer victim. . . .G.I. wives sail for overseas. 50 years on wheels . . . Japan—royal tintype. . . . Shall we waltz?

PARAMOUNT NEWS—No. 69—Japan votes. . . . Food crises. . . . Army-Navy: the switched weekend. . . . Harlan F. Stone, 1872-1946. . . . Easter parade. . . . Easter: the renewal of faith.

RKO PATHE NEWS—Vol. 17, No. 70—1946 baseball season begins. . . . Army wives sail for Europe. . . . Dreams come true for dying boy—cancer victim. . . . U.S.S. Missouri bears envoy's body. . . . The Hirohito family. . . . MacArthur asks banning of war. . . . Auto industry marks golden jubilee.

RKO PATHE NEWS—Vol. 17, No. 71—New Yorker's Easter parada. . . . Asks U. S. to conserve food. . . . Cadets and Middies in exchange. . . . Japs in first free election.

UNIVERSAL NEWSREEL—Vol. 19, No. 495—MacArthur asks war be renounced. . . . G.I. wives go overseas. . . . Mikado as a family man. . . . Dying boy aids cancer drive. . . . Auto jubilee. . . . Military millinery shown. . . . Boatmen shoot the rapids.

UNIVERSAL NEWSREEL—Vol. 19, No. 496—President Truman in food appeal. . . . Peacetime Easter celebration. . . . Jap women vote. . . . Togs for tots. . . . Five-star family in Tokyo. . . . Isaac Walton, Jr. . . . Midget racers clash.

Open Nebraska Theatre

The Midwest theatre will be formally opened in Scottsbluff, Neb., May 3, by the Midwest Amusement and Realty Company.

Color Television Transmitted via Coaxial Cable

Ultra high frequency color television has been transmitted over coaxial cable facilities between New York and Washington, proving, according to Frank Stanton, president of Columbia Broadcasting System, "that color networks can be formed as rapidly as black-and-white networks" without modification of the present coaxial cable system.

The test, made last Friday by CBS, consisted of color motion pictures and slides sent to Washington and back over the coaxial loop set up by the American Telephone & Telegraph Company.

Mr. Stanton said, "the feasibility of using existing and future cables brings all known means of 'networking' color television into the realm of fact."

The test was made prior to removal from service of the New York-Washington cable by American Telephone & Telegraph for technical revision. When the facility is again available, public demonstrations will be made, it is planned.

Ray Mathis Dies

Ray Mathis, 50, theatre owner of Granby, Mo., and former mayor of the city, died there April 16 of a heart attack. He owned theatres at Seneca, Neol and Anderson, Mo., and had only recently sold his theatre at Commerce, Mo.

Lord Southwood

Viscount Southwood, 73, chairman of Odhams Press, London, publishers of *Kinematograph Weekly* and *Kinematograph Yearbook*, died in London last week.

"The Green Years is a wonderful motion picture."

WALTER WINCHELL also says it!

(M-G-M of course!)

WORLD PREMIERE NOW AT RADIO CITY MUSIC HALL

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TOMORROW IS FOREVER (RKO)

Final Report:

Total Gross Tabulated	$964,800
Comparative Average Gross	812,200
Over-all Performance	118.7%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	128.3%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	90.9%
BOSTON—Keith's Memorial, 1st week	167.3%
BOSTON—Keith's Memorial, 2nd week	97.0%
BOSTON—Keith's Memorial, 3rd week	82.8%
BUFFALO—20th Century, 1st week	183.3%
BUFFALO—20th Century, 2nd week	133.3%
BUFFALO—20th Century, 3rd week	79.1%
CINCINNATI—RKO Capitol, 1st week	163.6%
CINCINNATI—RKO Capitol, 2nd week	118.1%
CINCINNATI—RKO Capitol, 3rd week	63.6%
CLEVELAND—RKO Palace, 1st week	104.5%
CLEVELAND—RKO Palace, 2nd week	80.1%
DENVER—Orpheum, 1st week	118.1%
DENVER—Orpheum, 2nd week	75.7%
KANSAS CITY—Orpheum, 1st week	150.0%
KANSAS CITY—Orpheum, 2nd week	100.0%
KANSAS CITY—Orpheum, 3rd week	70.8%
LOS ANGELES—Hillstreet, 1st week	150.6%
LOS ANGELES—Hillstreet, 2nd week	86.7%
LOS ANGELES—Pantages, 1st week	142.1%
LOS ANGELES—Pantages, 2nd week	142.1%
LOS ANGELES—Pantages, 2nd week	75.8%
MILWAUKEE—Riverside, 1st week	99.3%
MILWAUKEE—Riverside, 2nd week	90.3%
MILWAUKEE—Riverside, 3rd week	78.3%
MINNEAPOLIS—Orpheum, 1st week	109.7%
MINNEAPOLIS—Orpheum, 2nd week	77.2%
NEW YORK—Winter Garden, 1st week	284.9%
NEW YORK—Winter Garden, 2nd week	191.7%
NEW YORK—Winter Garden, 3rd week	165.8%
NEW YORK—Winter Garden, 4th week	165.8%
NEW YORK—Winter Garden, 5th week	155.4%
NEW YORK—Winter Garden, 6th week	155.4%
NEW YORK—Winter Garden, 7th week	131.0%
NEW YORK—Winter Garden, 8th week	119.1%
PROVIDENCE—Albee, 1st week	93.5%
PROVIDENCE—Albee, 2nd week	86.4%
SALT LAKE CITY—Rialto, 1st week	187.1%
SALT LAKE CITY—Rialto, 2nd week	153.8%
SALT LAKE CITY—Uptown, 1st week	232.1%
SALT LAKE CITY—Uptown, 2nd week	198.2%
SAN FRANCISCO—Warfield, 1st week	135.2%
SAN FRANCISCO—Warfield, 2nd week	88.9%
SAN FRANCISCO—Warfield, 3rd week	50.0%
SAN FRANCISCO—State, MO 1st week	76.0%
WASHINGTON—Keith's, 1st week	137.4%
WASHINGTON—Keith's, 2nd week	102.3%
WASHINGTON—Keith's, 3rd week	84.7%

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THREE STRANGERS (WB)

Final Report:

Total Gross Tabulated	$507,300
Comparative Average Gross	526,700
Over-all Performance	96.3%

ATLANTA—Paramount	117.5%
BALTIMORE—Stanley	97.0%
BOSTON—Fenway (DB) Live Wires (Mono.)	127.3%
BOSTON—Paramount (DB) Live Wires (Mono.)	119.7%
BUFFALO—Buffalo (DB) Life With Blondie (Col.)	91.5%
CHICAGO—Garrick, 1st week	128.2%
CHICAGO—Garrick, 2nd week	85.4%
CLEVELAND—RKO Allen	106.3%
CLEVELAND—Warner's Lake, MO 1st week	90.9%
INDIANAPOLIS—Circle (DB) Love, Honor and Goodbye (Rep.)	88.9%
KANSAS CITY—Orpheum (DB) Danger Signal (WB)	70.8%
LOS ANGELES—Warner's Downtown, 1st week	116.7%
LOS ANGELES—Warner's Downtown, 2nd week	76.1%
LOS ANGELES—Warner's Hollywood, 1st week	130.4%
LOS ANGELES—Warner's Hollywood, 2nd week	62.3%
LOS ANGELES—Warner's Wiltern, 1st week	130.9%
LOS ANGELES—Warner's Wiltern, 2nd week	63.4%
NEW YORK—Strand, 1st week (SA) Jack Carson, Art Mooney's Orchestra	132.8%
NEW YORK—Strand, 2nd week (SA) Jack Carson, Art Mooney's Orchestra	80.0%
NEW YORK—Strand, 3rd week (SA) Jack Carson, Art Mooney's Orchestra	76.6%
PHILADELPHIA—Stanton, 1st week	121.2%
PHILADELPHIA—Stanton, 2nd week	90.5%
PHILADELPHIA—Stanton, 3rd week	77.1%
PITTSBURGH—Penn	80.6%
PROVIDENCE—Carlton, 1st week (DB) Romance of the West (PRC)	153.8%
PROVIDENCE—Carlton, 2nd week (DB) Romance of the West (PRC)	102.5%
SAN FRANCISCO—Fox (DB) Behind Green Lights (20th-Fox)	88.8%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Behind Green Lights (20th-Fox)	84.6%
SEATTLE—Orpheum (DB) Idea Girl (Univ.)	73.8%
WASHINGTON—Metropolitan	123.7%

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ZIEGFELD FOLLIES OF 1946 (MGM)

First Report:

Total Gross Tabulated	$567,900
Comparative Average Gross	419,800
Over-all Performance	135.2%

CINCINNATI—RKO Capitol	190.9%
LOS ANGELES—Egyptian	165.5%
LOS ANGELES—Los Angeles	167.9%
LOS ANGELES—Ritz	157.5%
MILWAUKEE—Winconsin (DB) Mysterious Intruder (Col.)	96.5%
NEW YORK—Capitol, 1st week (SA) Xavier Cugat's Orchestra	145.1%
NEW YORK—Capitol, 2nd week (SA) Xavier Cugat's Orchestra	143.4%
NEW YORK—Capitol, 3nd week (SA) Xavier Cugat's Orchestra	128.5%
NEW YORK—Capitol, 4th week (SA) Xavier Cugat's Orchestra	108.2%
PHILADELPHIA—Stanley, 1st week	151.8%
PHILADELPHIA—Stanley, 2nd week	96.8%

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THE VIRGINIAN (Para.)

First Report:

Total Gross Tabulated	$237,100
Comparative Average Gross	228,100
Over-all Performance	103.9%

ATLANTA—Fox	92.4%
BALTIMORE—Keith's, 1st week	113.9%
BALTIMORE—Keith's, 2nd week	80.9%
BUFFALO—Buffalo	101.6%
BUFFALO—Hippodrome, MO 1st week	106.3%
CINCINNATI—RKO Allen	112.4%
CINCINNATI—RKO Shubert, MO 1st week	103.7%
KANSAS CITY—Newman, 1st week	101.3%
KANSAS CITY—Newman, 2nd week	81.0%
OMAHA—Paramount	134.8%
SALT LAKE CITY—Centre	102.9%
SALT LAKE CITY—Capitol, MO 1st week	110.3%
SAN FRANCISCO—Warfield, 1st week (DB) Tokyo Rose (Para.)	124.5%
SAN FRANCISCO—Warfield, 2nd week (DB) Tokyo Rose (Para.)	71.1%
WASHINGTON—Palace	128.3%

Philadelphia Studies Tax

Political observers in Philadelphia report that the City Council is expressing interest in doubling the present city amusement tax. A levy on tickets of admission to theatres and other places of entertainment would return an estimated additional $1,700,000 to the city treasury.

Sells Imperial Exchange

Max M. Jacobs has sold his Imperial Pictures exchange, Cleveland, distributing independent product in the northern Ohio territory, to Bernard Rubin and John Urbansky, Jr. Mr. Rubin, former PRC local branch manager, recently was released from service.

POSTPONED!

M·G·M TRADE SHOWS

"TWO SMART PEOPLE"

Previously Announced In All Territories
April 29 And Los Angeles May 1

WATCH FOR NEW DATES!

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Opportunity Knocks

Last week, in Ohio, Columbus theatremen withdrew their newspaper advertisements from the *Columbus Citizen* to protest an increase of approximately 20 per cent in space rates. A few of the downtown houses continued with space reduced to conform to the budget.

At the same time, first run and circuit operators were increasing their admission prices in Cleveland.

When we visited these two cities last year, we were surprised at how ridiculously low theatre admissions were by comparison with New York and other eastern cities. Having maintained low levels during the lush war period, it is easy to understand why the exhibitors are cautious and hesitant about raising the prices now.

Strained relations between newspapers and theatres have not been uncommon in past years. They are usually costly to both sides and serve mainly to inconvenience the news reader who is at the same time the theatre patron.

Right now, operating costs in all industries are continuing to rise. It might be well to check theatre admission prices to see that they are in line with this trend.

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Going to Extremes

Louis Nye, manager of the Manta & Rose Hoosier theatre in Whiting, Ind., is one of those determined theatre managers.

The circuit is presently in the midst of a business drive. Mr. Nye promised himself he would win first honors or break a leg trying.

In his enthusiasm he was doing considerably more than a manager might reasonably be expected to do. Recently he was installing a sign on the canopy to ballyhoo his current attraction, "Weekend at the Waldorf". He fell off. Lying in the street with a broken leg, his determination to win grew stronger. Looking up at the large crowd which had gathered, he forgot his pain enough to call out as loudly as he could: "See 'Weekend at the Waldorf'. It's a great picture."

Mr. Nye apparently meant he would win a prize AND break a leg trying.

Hat in the Ring

"About six weeks ago I was appointed district manager of Schine Theatres, coming here from the city managership of Amsterdam, N. Y.

"About the first thing I noticed about this territory is the lack of representation on the part of our managers in the pages of the Round Table. I am taking steps to correct this. You may look forward, in the very near future, to contributions from each of our theatres, as we have some excellent showmen who have been hiding their light under a bushel, so to speak."

NORMAN T. PRAGER
Salisbury, Md.

Hoorah for Dixie

How much a theatre benefits local tradesmen and the community generally is forcefully emphasized since the Dixie theatre, Benton, Mo., reopened its doors. Fire destroyed the town's only movie theatre last year.

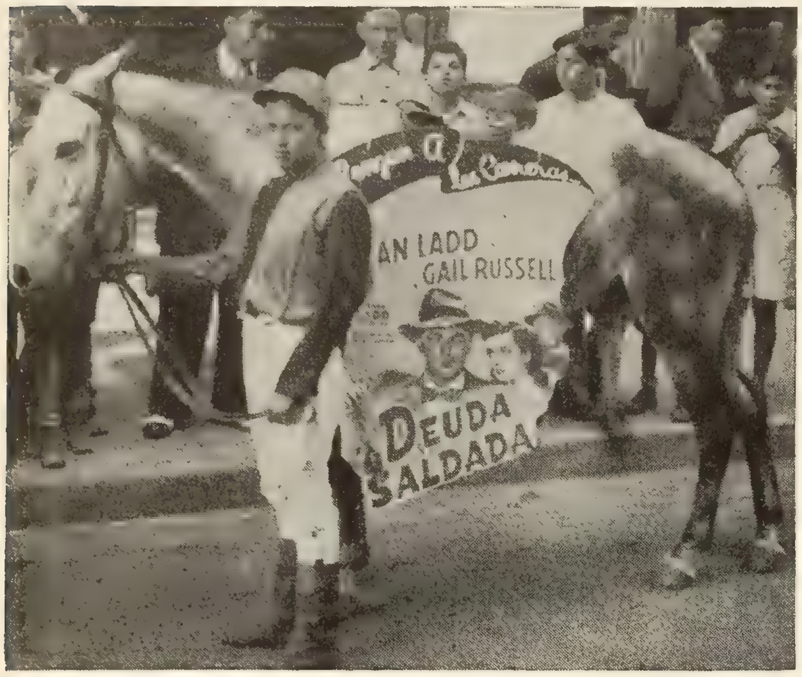
Benton merchants are joyfully celebrating a wave of prosperity because farmers from the surrounding areas are again coming to town on shopping nights. While the Dixie was closed, they shopped in other nearby towns where they visited a theatre in addition to attending to their purchases.

△ △ △

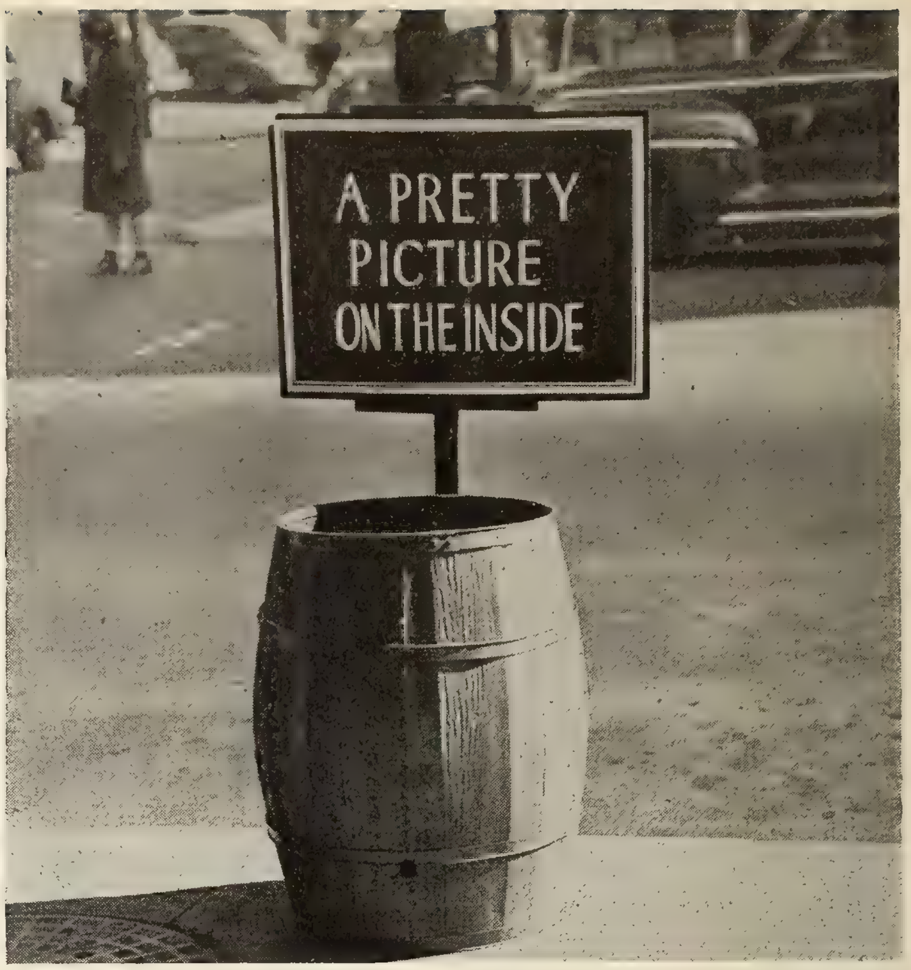
Any week when we can help to entertain the winners of the Quigley Showmanship Awards must be a pleasant experience. P. E. McCoy and Harry Boesel, making their first visit to New York, had the advantage of our metropolitan experience as we guided them about. And while we were thus busily engaged seeing that no one took undue advantage of our distinguished guests, some one slipped up quietly behind and relieved us of ***my*** wallet.

—CHESTER FRIEDMAN

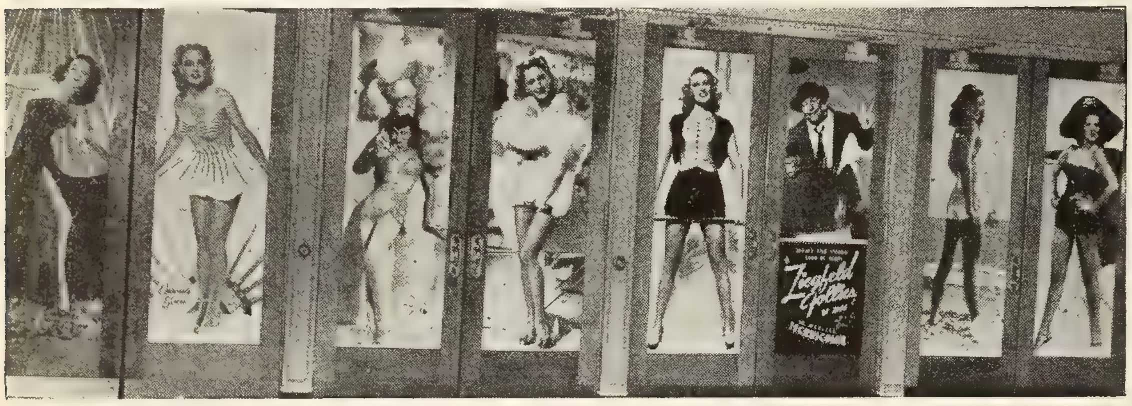
IDEAS SELL TICKETS

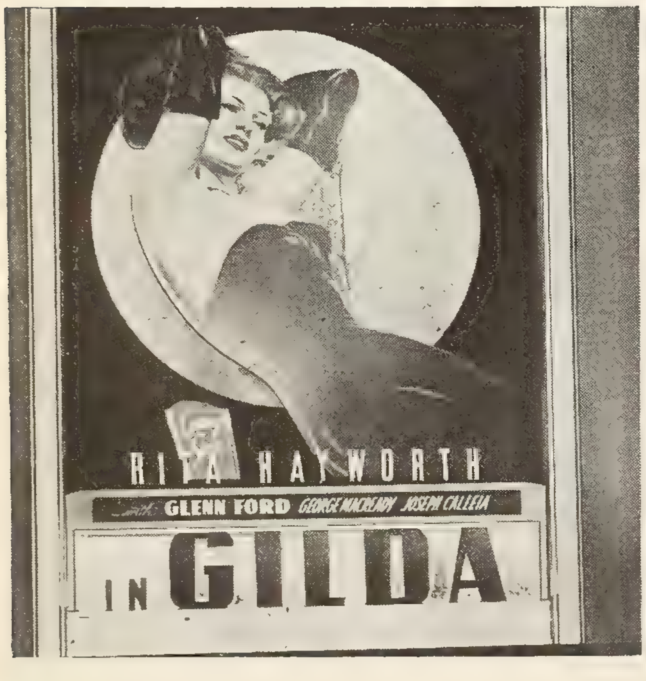

AN LADD
GAIL RUSSELL
DEUDA SALDADA

COLOMBIA, S. A., patrons were attracted to the "Salty O'Rourke" playdate by means of this street ballyhoo employed by Carl Flint, manager of the Metro Theatres. Picture did excellent business at the Cine Metro Avenida.


A PRETTY PICTURE ON THE INSIDE

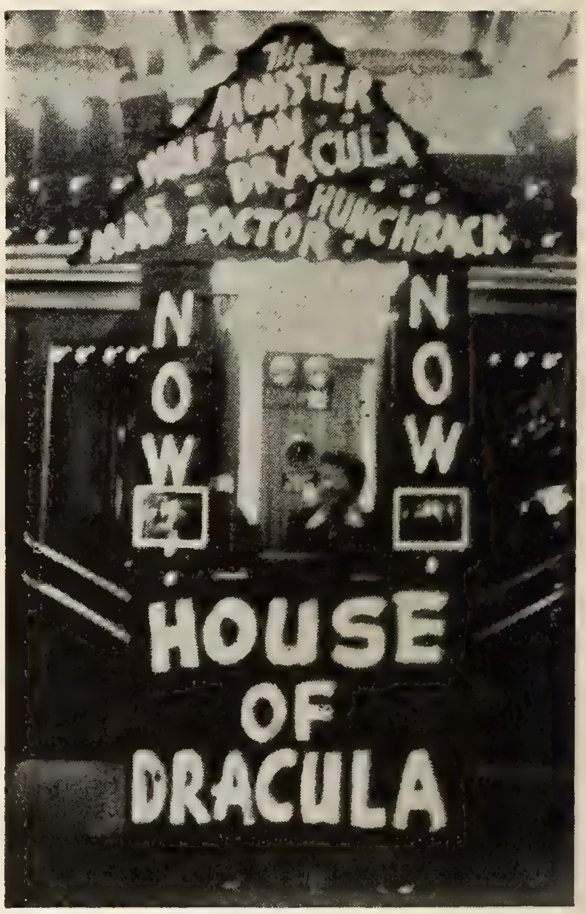
Demonstrating that old exploitation ideas are still effective, Mollie Stickels, manager of the Palace, Meriden, Conn., recently revived this "oldie". Passersby, who stopped to look, found message informing them that "Enchanted Forest" was current at the Palace. Mollie also used a peanut-guessing contest in conjunction with a local confectioner, book tieups and a lobby exhibit of mounted birds.




RITA HAYWORTH
GLENN FORD GEORGE MACREADY JOSEPH CALLEIA
IN GILDA

Above are the entrance doors at the Majestic theatre, Dallas, Texas, where manager Forrest Thompson posted these full-color blowups heralding his date on "Ziegfeld Follies". Device was a very effective flash.

Manager Norman Wrobel and his house artist, George Wilson, were responsible for this eye-filling advance display at the RKO Orpheum theatre, St. Paul, Minn. The piece was placed in the lobby three weeks before the picture's opening date and aroused unusual attention because of its simplicity and attractiveness.


THE MONSTER
WOLF MAN
DRACULA
MAD DOCTOR
HUNCHBACK
NOW
NOW
HOUSE OF DRACULA

For his recent date on "House of Dracula", L. C. Clark, manager of the Bucklen theatre, Elkhart, Ind., converted the box office into a miniature house of terror. The results proved worthy of the effort, with many extra ticket sales.

Radio Quiz Plugs Latest Version Of "Virginian"

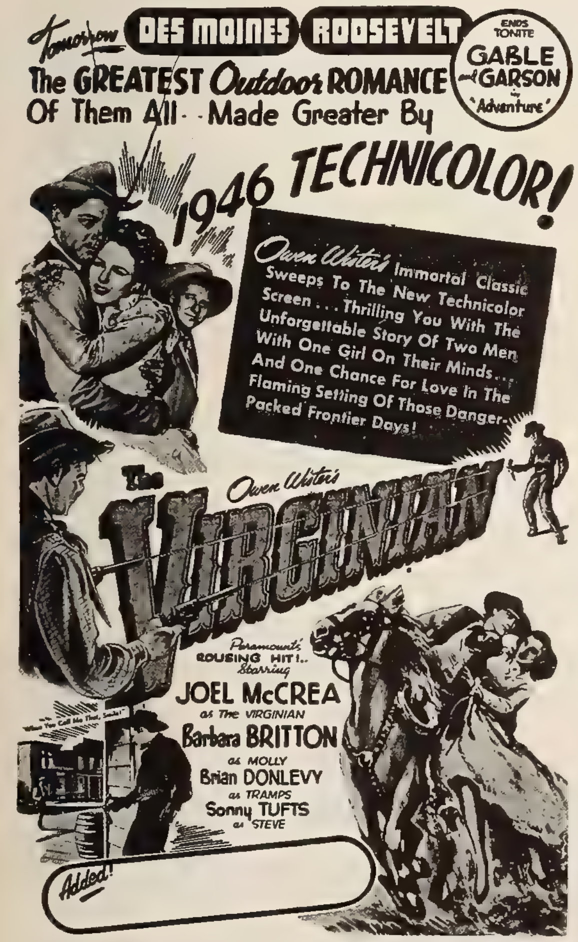
Mort Berman, manager of the Orpheum, Springfield, Ill., recognized a selling problem for his date on "The Virginian" because patrons might be confused with the earlier film productions.

Berman started his campaign off with a radio contest offering guest tickets to the first 25 listeners who wrote in the correct answers to the question, "Who is the 'Virginian' and who is the author of the book?" Additional promotion on the air included paid spot announcements and 40 free plugs.

Cowboys Parade Streets

The Army Day parade was staged coincidental with the opening of the film. Berman arranged for three mounted cowboys to bring up the rear of the demonstration wearing picturesque costumes and banners announcing the picture's engagement. Before the parade started, the cowboys rode up and down the main streets where thousands of people had taken up places from which to view the parade. The Illinois State *Journal-Register* ran a three-column picture of the ballyhoo with a story.

Book tieups were made with the public libraries, the state travelling library and several local shops.



Tomorrow DES MOINES ROOSEVELT

The GREATEST Outdoor ROMANCE Of Them All - - Made Greater By

1946 TECHNICOLOR!

ENDS TONITE GABLE and GARSON in "Adventure"

Owen Wister's Immortal Classic Sweeps To The New Technicolor Screen . . . Thrilling You With The Unforgettable Story Of Two Men With One Girl On Their Minds . . . And One Chance For Love In The Flaming Setting Of Those Danger-Packed Frontier Days!

Owen Wister's The VIRGINIAN

Paramount's ROUSING HIT!.. Starring

JOEL McCREA as The VIRGINIAN

Barbara BRITTON as MOLLY

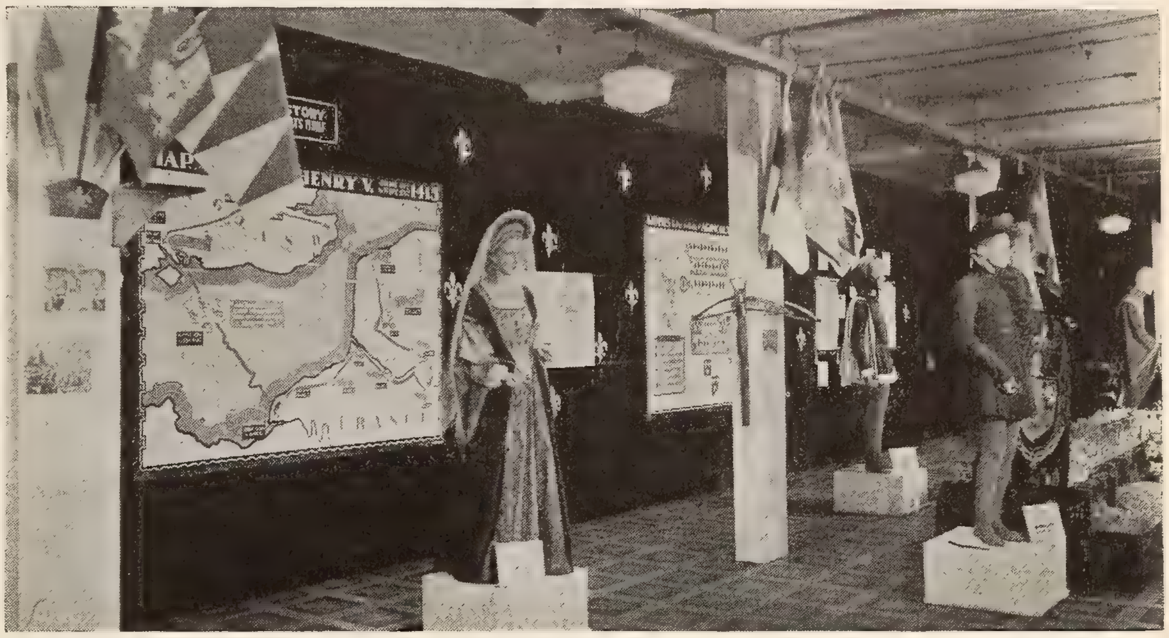
Brian DONLEVY as TRAMPS

Sonny TUFTS as STEVE

Added!

Special newspaper advertisement designed by Harold Lyons, manager, Des Moines theatre, Des Moines, for "The Virginian".

Nobility Joins Citizenry to View Wilmot's "Henry V" Exhibition



Considering extraordinary methods of exploitation necessary to exploit the opening of "Henry V" at the Odeon theatre, Newcastle-on-the-Tyne, England, manager R. C. Sidney-Wilmot arranged an elaborate and historically accurate exhibition through a tieup with the Bainbridge department store.

The exhibition consisted of a miniature film set, costumes and models used in the filming. Special maps showing the route of the 1415 invasion of France and the battlefield of Agincourt lined the walls. The opening ceremony was performed by the Viscountess Allendale, representing one of the oldest landed families in England.

Over 25,000 people visited the exhibition. Collections amassed during the showing were divided equally between the Cinematograph Trade Benevolent Fund and the Soldiers', Sailors' and Airmen's Association.

Wilmot additionally canvassed the Newcastle Education Committee and the Committees in the Northumberland County Council with the result that parties of school children daily attended the theatre. Hospitals and institutions also were contacted. Special transportation was arranged for the sick and infirm.

An attractive display consisting of crests, battle flags and stills from the picture was devised for the theatre lobby. Shields were prepared for the front of the house. A replica of the crest of Henry V placed over the marquee was flanked by banners.

A

dance hall

queen

ruled

the

thrill-blazing

nights!

WHERE?

Graefe Indorses Ads For "House"

Newspaper display ads incorporating personal indorsements and statements from local citizens aided manager Herb Graefe's campaign for "The House on 92nd Street" at the Wisconsin theatre, Wisconsin Rapids, Wis.

Among those who indorsed the picture through newspaper ads were the chief of police, a former special agent of the FBI and the manager of the local Western Union office.

The police chief and the FBI agent also were interviewed over the local radio station tying-in with the picture. Graefe promoted a four-day serial based on the picture for another radio tieup.

Newspapers Print Special Editions for Weis Opening

For the opening of the new Weis theatre in Savannah, Ga., manager Jack Van Lloyd garnered extensive newspaper publicity by promoting special editions of the *Morning News* and *Evening Press*. The editions contained numerous stories concerning the opening; cuts, biographies of theatre personnel and cooperative ads. Lloyd sold the ads and wrote all copy himself.

Blieden Uses Street Ballyhoo

A young woman and her escort carrying suitcases lettered "I am on my way to see 'Weekend at the Waldorf'" was a street ballyhoo stunt used by manager Mel Blieden for his playdate of the picture at the Voge, East Chicago, Ind. Mel also distributed imprinted bookmarks.

IF THE SHOE FITS—

A free pair of shoes to every woman in Plainsville, Conn., whose foot matched the size of the mythical Cinderella was the tie-up which manager Al Montefalco arranged to exploit "Cinderella Jones" at the Strand theatre in that town. Mundy's, a shoe shop, provided the free footwear and displayed a small glass slipper in the window. Montefalco publicized the offer in newspaper advertisements and gave guest tickets to those who were able to wear the tiny footgear.

Press Plays Up Date On Harvey

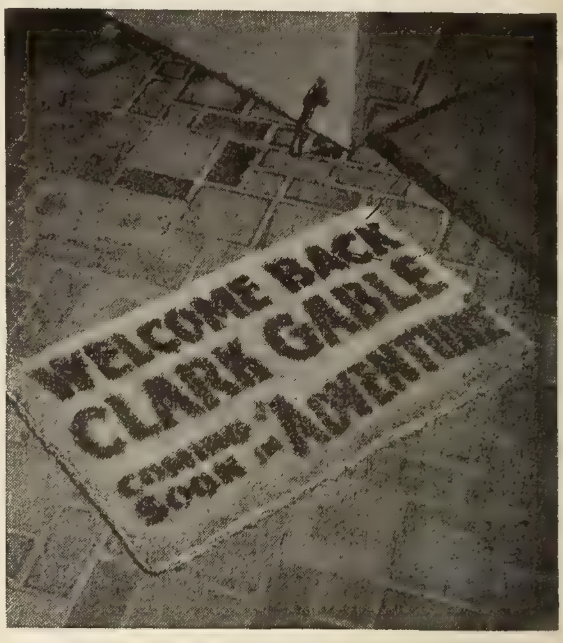
Daily and weekly newspapers gave abundant space to the playdate of "Harvey Girls" at Loew's Century, Baltimore, Md. Publicity director Gertrude Bunchez netted five two-column story breaks in the dailies and planted stories with the *Home News, Jewish Times* and *Catholic Review,* all weeklies.

Radio was used extensively to boost the picture. Spot announcements, recording programs, Hollywood gossip broadcasts and sponsored weekly shows contributed to the publicity for the picture.

Attractively worded cards were distributed to leading hotels, restaurants and apartment houses telling of the film's engagement at the Century. Three merchants cooperated with window displays featuring stills and blow-ups from the picture.

The
adventurers
of the
world
battled
for love
and loot!

Drops Circulars From Airplane On "Adventure"



"Welcome Back" mat in the lobby of J. J. Parker's Broadway theatre served as reminder to patrons that Clark Gable would be seen in his initial performance since leaving the Army.

One hundred thousand heralds were dropped from an airplane over Portland, Ore., after the populace had been primed for the event, through newspaper ads placed by publicist Jack Matlack to exploit "Adventure" at the United Artists theatre. Because of a city ordinance against dropping leaflets from the sky, Jack tied-in the copy on the heralds with the recent Red Cross drive, gaining the acquiescence of local officials.

Through a tieup with the Mary Elizabeth Beauty Salon, cooperative ads were run in both Portland newspapers on two successive Sundays. The ads featured a head study of Greer Garson, star of the picture with theatre credit. Mary Elizabeth also used a display in the shop and in the foyer of the building housing the salon.

Magazine Features Star Photo

Jack promoted a photo of Greer Garson on the cover of *Let's Go,* local amusement guide which usually runs only photos of Portlandites on its cover. A floor mat with "Welcome Back, Clark Gable" copy was displayed in front of the theatre three weeks in advance.

The playdate was well publicized in the local press with stories and cuts. Newspaper ads carried the catch line "Gable's back and Garson's got him!"

A lobby set piece also carried the catch line topped by blow-ups of the two stars of the picture.

Window displays were arranged with J. K. Gill Company, Meier and Frank, Lipman Wolf, Olds-King, Julius Zell, Tommy Luke, Powers and Fred Meyer.

Contests Direct Strong Publicity To "Tomorrow"

Contests conducted in newspapers, school publications and over the radio combined to give extensive publicity for the engagement of "Tomorrow Is Forever" at Loew's Poli theatre, Hartford, Conn. The promotions were arranged by manager Lou Cohen and assistant manager Sam Horwitz.

A sketching contest ran in the *Parade of Youth* section of the Hartford *Courant*. Youngsters were asked to sketch a dress on a drawing of Claudette Colbert, star of the picture. Winners submitting the best sketches received guest tickets. The newspaper also awarded free theatre tickets to the first 15 persons who submitted letters naming the four motion pictures in which Orson Welles has appeared.

Through a tieup with "Joe Girand's Music Hall" program over WTHT theatre passes were offered to listeners submitting the largest lists of song titles containing the word "forever." A title guessing game was used over WDRC's "Hayloft Hoedown" program.

School Tieup Set

A poetry contest was used in all high school publications in the city. The winning contestants received guest tickets.

Jane Carter, book reviewer for Sage-Allen department store, discussed the picture on a 15-minute noon broadcast. The film received plugs on a "Man in the Street" broadcast. The Whalen Jewelry store also plugged the picture on its radio program.

On opening day a broadcast emanated from the theatre lobby through a tieup with WTHT in which patrons were asked their opinions of the picture.

Specialty shops bought co-op ads. Numerous two-column cuts and stories ran in local dailies. News bulletins distributed by the Hartford *Times* ahead of newspaper deliveries to office buildings and newsstands carried a line on the opening of the picture at the Poli.

A tieup was arranged with the Chesterfield cigarette distributor to place streamers across the company's blowups which feature Claudette Colbert.

The Hartford Public Library carried theatre and playdate copy on bulletin boards in 10 branches. 3,000 bookmarks were distributed with copy reading: "Great books make great pictures."

SPECIAL TRAILERS
SAME DAY SERVICE
TRY US AND SEE
FAST
WHEN YOU USE
FILMACK
1325 S. WABASH CHICAGO 5, ILL.

THE GREEN YEARS

New York stores have been cooperating to exploit "The Green Years", current screen attraction at Radio City Music Hall. Scribner's Fifth Avenue window is using this book tie-in which was arranged by Fred Lynch, publicity manager for the Music Hall.

Teaser Ads Start Bell's "Ziegfeld Follies" Campaign

Teaser ads starting a week in advance followed by three-column display ads were used by manager James G. Bell for the opening of "Ziegfeld Follies" at the Penn theatre, New Castle, Pa.

Bell promoted a cooperative newspaper ad with the Strouss Hirshberg Store on "Ziegfeld Girl" plastic compacts. Several window tieups also were arranged with music stores.

Ames Uses Ideas From the Herald

Using ideas taken exclusively from the Selling Approach of MOTION PICTURE HERALD, manager Ted Ames proved that an effective and workable campaign gleaned from that source could be utilized for his "Bandit of Sherwood Forest" date at the Opera House, Millinocket, Me.

Ames contacted the principal of the local high school, promoting an essay contest among the students. English teachers acting as judges selected the three best essays in each of the six grades. A boy and girl from this group adjudged the top winners were awarded 30-day theatre passes while guest tickets were given to the others as consolation prizes.

The playdate fell on St. Patrick's Day so Ames used the color green in the lobby, on window cards, programs, bookmarks and for other exploitations tying-in the date with the picture.

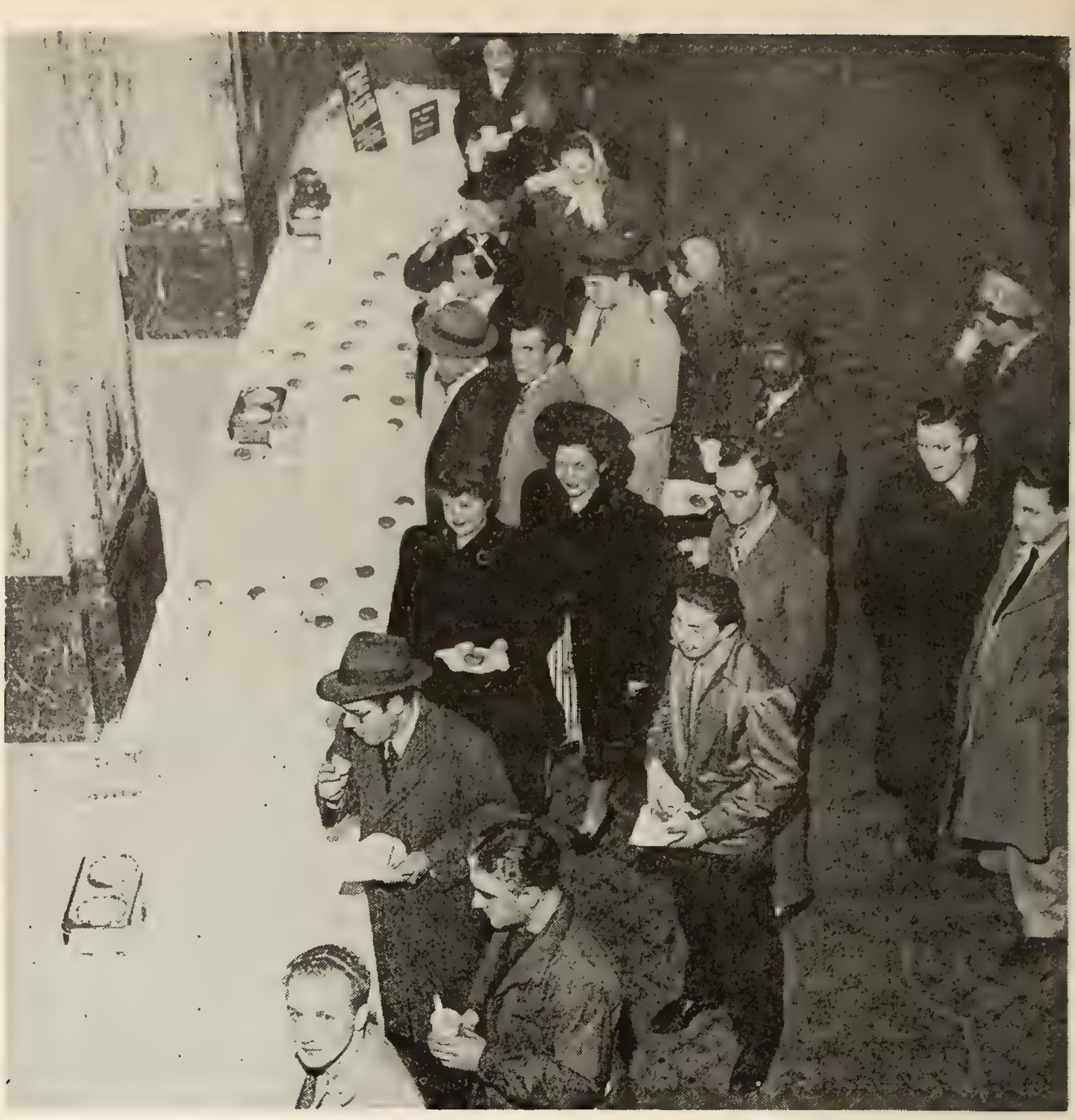
Stalcup Issues String to Remind Patrons of Date

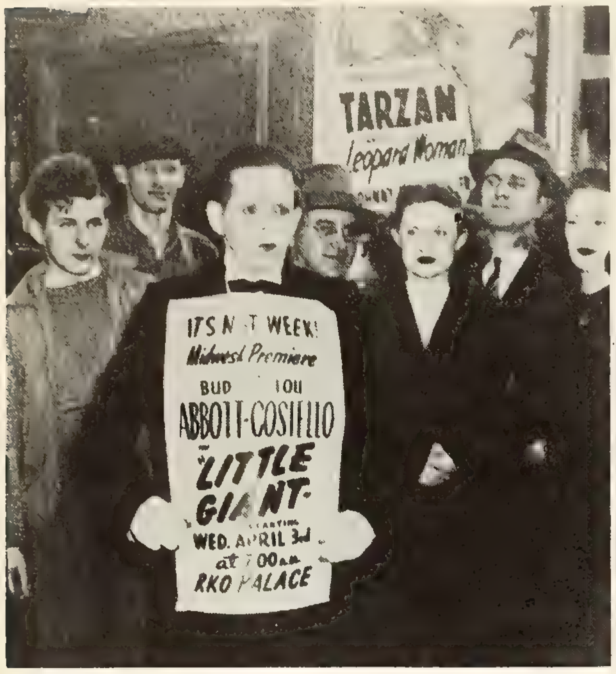
A novel stunt involving a special trailer and pieces of string was used by manager D. T. Stalcup to stimulate interest for his playdate of "The Lost Weekend" at the Gem theatre, Etowah, Tenn. A week prior to the opening, patrons entering the theatre received a piece of string. The trailer copy read: "When you entered this theatre you were given a small piece of string; remove it from your pocket or purse and tie it around the index finger of your right hand; this is to remind you to be sure and not miss seeing, etc."

A
fabulous
love was
born in
the shadow
of the
gallows!
WHERE?

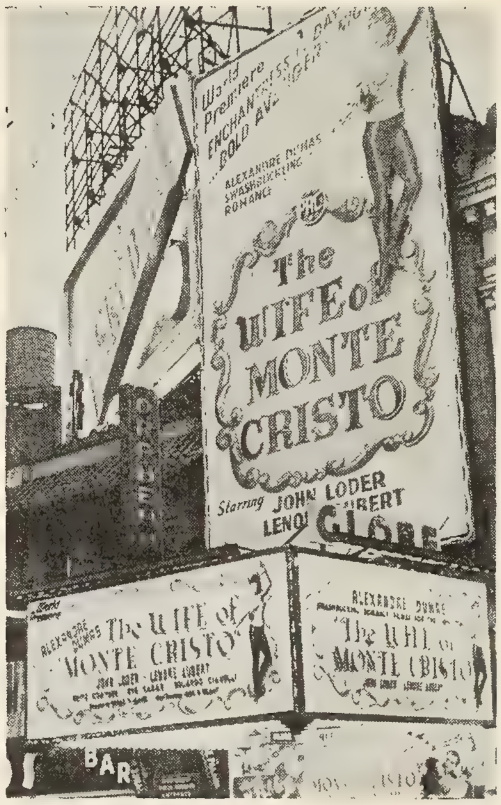
COME AND GET IT

—was the invitation manager Lou Mayer of the Palace, Chicago, extended to theatregoers at a special "Breakfast Matinee" at 7:00 A. M. to promote the opening of "Little Giant". Early morning patrons take advantage of the offer as they line up here for free doughnuts and coffee. Below is one of the street ballyhoos which focused attention to the picture on the outside. Mayer used the mechanical-man, clowns and a stilt-walker.



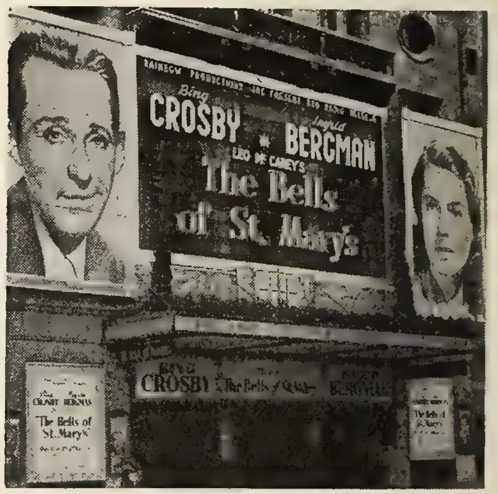

TARZAN
Leopard Woman
IT'S N T WEEK!
Midwest Premiere
BUD LOU
ABBOTT-COSTELLO
LITTLE GIANT
STARTING
WED. APRIL 3rd
at 7:00 A.M.
RKO PALACE

As part of his over-all campaign on "Lost Weekend", publicist Henry Spiegel of the Paramount theatre, Brooklyn, N. Y., arranged with the Loeser department store for this striking window display.


World Premiere
ALEXANDRE DUMAS SWASHBUCKLING ROMANCE
The WIFE of MONTE CRISTO
Starring JOHN LODER
GLOBE

In Times Square, New York, huge crowds are being attracted by these mammoth signs announcing "Wife of Monte Cristo" which had its world premiere at the Globe theatre.

At right, this window display not only helped business with "Because of Him" for manager Norton Shapiro at the Rivoli, Roxbury, Mass., but it also won admission from the merchant that his business was stimulated.


CROSBY
BERGMAN
The Bells of St. Mary's

Captain Fred Fryer, manager of the Carlton, Haymarket, England, decorated the theatre facade with these 30-ft. blowups for "The Bells of St. Mary's".

Because of Him

By the Herald

HONEYMOONERS from New Orleans, Mr. and Mrs. I. Roy Calamia make the rounds of New York's points of interest, which includes a stop at the Managers' Round Table. Mr. Calamia owns and manages the Gentilly theatre in the Delta City.

"Sentimental Journey" Stunt Launches Midwestern Dates

A spectacular promotion launched the mid-continent premiere of "Sentimental Journey" at the Uptown, Esquire and Fairway theatres, Kansas City, Mo. A contest open only to veterans' wives whereby the winner and her husband received a "Sentimental Journey" by airline to New Orleans was arranged by H. D. Carroll, advertising director of the theatres, in cooperation with Seymour Freedman, 20th Century-Fox exploiteer. Mid-Continent Airlines sponsored the contest and named one of their main liners, "Sentimental Journey."

By the Herald

IN NEW YORK for the Easter holidays, Dan Krendel, supervisor of Toronto suburban theatres for Famous Players Canadian, visits at the Round Table.

SHOWMEN PERSONALS

In New Posts: William Wyatt, Virginia, Fairmont, W. Va. Joe Moser, Art Cinema, Pittsburgh, Pa. Leo A. Lajoie, Capital, Worcester, Mass. George Mullare, Warwick; B. M. Montee, Plaza; Hugh Siverd, Isis; all in Kansas City for Fox Midwest Theatres.

Martin A. Woods, Dal-Sec, Dallas, Texas. Charles Snyder, city manager, Texas Consolidated Theatres, Dallas. John Byos, Alabama, Houston, Texas. William Hemphill, Majestic, Houston. Larry Waters, Colony, Raleigh, N. C. Ted Kraft, Orpheum, Terre Haute, Ind.

Johnny Nirenberg, Richmond, Philadelphia, Pa. Paul Dunlay, West End, Chicago, Ill. Bob Nelson, Uptown, San Antonio, Texas. Max Schreiber, Irving, Detroit, Mich. Stanley Thomatos, Alpine, Denver, Colo. Bill Huffman, Keystone, Philadelphia.

Assistant Managers: William White, Sunnyside, Long Island, N. Y. Ed Lovett, United Artists, Chicago, Ill. Herman Boas, Loew's State, Syracuse, N. Y. Albert Healy, Rialto; William Hester, Luxor; William Davis, Newsreel; Kenneth Tower, State; all in Newark, N. J.

Returned Servicemen: Raymond Williams, Levelland, Dallas, Texas. Roger Ruddick, Brookside, Kansas City, Mo. Harold E. Old, Madison, Mansfield, Ohio. L. B. Couch, Texas and Azteca, Mathis, Texas. Norman Schwartz, Empire, San Antonio.

Jimmy Burge, Municipal Auditorium, Oklahoma City. Bill Haver, Le Claire, Moline, Ill. William M. Palmer, Iris, Detroit, Mich. Edward Goletz, Moran and Courtesy, Detroit. Milt Troehler, Orpheum, Minneapolis. F. F. Chenoweth, Palace, Vinton, Iowa.

Birthday Greetings: Ray H. Meyer, Keith Chambers, Rupert C. Hendry, Henry Silverman, Boris Bernardi, Gerald J. Novak, Herrwood E. Hobbs, Edwin P. Dalton, Carroll L. Hannah, Fred E. Forry, Catron Jackson, Kurt Stevens, Natalie Tolman.

John F. Power, Charles E. Payne, Jack Murray, Millard Lee. Mort Margolius, Alfred A. Simon, Armand Champagne, Raymond Klein, J. R. MacEachron, Albert F. Badeau, Henry R. Tobin, Duncan Campbell, Ray W. Bowman, Robert A. Gilmore, Paul Epstein, Ferdinand De Peyster.

Norman W. Lofthus, John C. Musclow, Harry Murray, Homer Herman, Joseph H. Feulner, Gilbert L. Higgins, Leroy Kenneth, Angelo Bozonelis, H. W. Evans, Archie O. Dainwood, John H. Wisdom, Tom Ward.

Showmen's Calendar: June 1st: Kentucky admitted to Union—1792; Tennessee admitted to Union—1796. 9th: John Howard Payne (author of "Home Sweet Home") born—1791. 10th: Benjamin Franklin drew lightning from clouds—1752. 14th: Flag Day. 15th: Pioneer Day in Idaho; Charter of Boy Scouts of America granted—1916; Arkansas admitted to Union—1836. 16th: Father's Day. 17th: Bunker Hill—1775. 20th: West Virginia admitted—1863. 21st: First day of Summer. 25th: Battle of Big Horn (Montana); General Custer's defeat by Indians—1876.

Honors Devoted Couples

Waco, Texas, couples who proved their devotion to each other by being married 25 years or more were signally honored recently by manager Buster Scott of the Waco theater. The couples whose span of married life exceeds a quarter of a century were guests of honor at a dinner in the Roosevelt Hotel, in addition to being congratulated on a radio program and taken to see "Devotion" at the Waco.

Stranger Plants Story in Weekly Shopping Guide

Taking advantage of a new weekly shopping guide which had an initial distribution of 11,000 copies, manager Michael Stranger planted a two-column story with art for his date on "What Next, Corporal Hargrove?" at the State theatre, White Plains, N. Y. Five additional Westchester newspapers ran mat scenes and stories.

Spanish

Jack was

the roughest

... toughest

two-fisted

terror

of all!

Walking Book is Good Ballyhoo For "Harvey"

A walking book street ballyhoo was used by manager H. S. Mortin for "The Harvey Girls" date at Loew's State, Syracuse, N. Y. 100 jumbo balloons imprinted with theatre and playdate copy were hung at important spots in the city.

Two hundred processed cards were spotted in windows throughout the downtown and suburban sections of Syracuse. 10,000 cocktail napkins with "Harvey Girls" copy were distributed to restaurants. Several restaurants also cooperated with special menus.

An inquiring photographer passed out 500 cards imprinted with copy: "If your picture is posted on the display board in front of Loew's theatre, you will be admitted as the guest of the management. 5,000 heralds also were distributed in downtown area.

Orchestras in night clubs and hotels were furnished with orchestrations of music from the picture. Several stores had window displays tying-in sheet music and records. Peg Kimball, house organist, featured music from the film a month in advance. Radio stations WOLF, WAGE, WFBL and WSYR played "Harvey Girls" tunes on morning and afternoon musical programs.

YES!!
IT WAS
FUN and BOX-OFFICE
AT
Loew's Metropolitan N. Y. Circuit
Schine Circuit's 105 Theatres
Warner Bros. Theatres
R.K.O. and Other Big Circuits

A 2½ HOUR JOURNEY into the ROMANCE... and GAYETY of YESTERDAY!!
The GOOD OLD DAYS
COME ONE - COME ALL TO SEE
"10 NIGHTS IN A BARROOM"
"THE GREAT TRAIN ROBBERY"
The First Feature Ever Made
WM. S. HART "EVERY INCH A MAN"
DEMPSEY - WILLARD FIGHT
SNUB POLLARD COMEDY
COME. SING THE GOOD OLD SONGS

YOU OWE THIS SHOW TO YOUR PATRONS
It's a Showman's Dream!
Book It from Your Nearest Exchange
NOW!!

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JACK ALGER
Majestic, La Salle, Ill.

TED AMES
Opera House, Millinocket, Me.

BOB BACHMAN
Indiana, Indiana Harbor, Ind.

JOHNNY BARCROFT
RKO Grand, Columbus, Ohio

JIM BARNES
Warner, Memphis, Tenn.

MORT BERMAN
Orpheum, Springfield, Ill.

WILLIAM J. BEYTAGH, JR.
Lucas, Savannah, Ga.

MEL BLIEDEN
Voge, East Chicago, Ind.

BOB BOWMAN
Latonia, Oil City, Pa.

JOSEPH BOYLE
Poli, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

LEW BREYER
Broadway, Springfield, Mass.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

W. D. BUTLER
Lyric, Salt Lake City, Utah

LESTER V. CAMPBELL
Strand, Trail, B. C.

LOUIE CHARNINSKY
Rialto, Dallas, Texas

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Poli, Hartford, Conn.

DAVE DALLAS
State, Manhattan, Kans.

GEORGE DARANSOLL
Granby, Norfolk, Va.

BOB DEITCH
DeWitt, Bayonne, N. J.

KENNETH ELMORE
Howard, Monon, Ind.

MICHAEL EVAN
Elco, Elkhart, Ind.

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, N. Y.

ED FITZPATRICK
Poli, Waterbury, Conn.

CARL FLINT
Metro Avenida, Colombia, S. A.

FRANCIS C. GILLON
Esquire, Davenport, Ia.

W. RAY GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

SAM GOULD
Strand, Greensburg, Pa.

ARTHUR GROOM
Loew's, Evansville, Ind.

LEO HANEY
Lido, Maywood, Ill.

LOU HART
Glove, Gloversville, N. Y.

ROBERT HARVEY
Broadway, Timmins, Ont., Canada

BILL HOYLE
Republic, Washington, D. C.

ELLIOTT L. JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

PHIL KATZ
Kenyon, Pittsburgh, Pa.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

ANTON KOTL
Fox, La Porte, Ind.

W. RAY McCORMACK
Roxy, La Porte, Ind.

AURIEL MACFIE
Music Hall, Los Angeles, Calif.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

JOHN MISAVICE
Ritz, Berwyn, Ill.

HARRY MURRAY
Odeon, Liverpool, England

LOUIS NYE
Hoosier, Whiting, Ind.

HAROLD E. OLD
Madison, Mansfield, Ohio

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

FRANK L. PRATT
Paramount, Portland, Ore.

HARLAND RANKIN
Plaza, Chatham, Ont., Canada

F. M. ROBINSON
Jefferson, Goshen, Ind.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

REGINALD SOWDEN
Odeon, Essex, England

HENRY SPIEGEL
Paramount, Brooklyn, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

W. P. STONE
Sunset, Asheboro, N. C.

W. J. STRAUB
Empire, Glens Falls, N. Y.

TED TESCHNER
Valentine, Toledo, Ohio

HERB THACHER
Hamilton, Lancaster, Pa.

TED THOMAS
Smoot, Parkersburg, W. Va.

RALPH G. TIEDE
Community, Welland, Ont., Canada

ABE VALLET
Laurelton, Laurelton, N. Y.

HELEN WINGEARD
Forsythe, East Chicago, Ind.

GERRY WOLLASTON
State, Harrisburg, Pa.

FRED WALTON
Loop, Detroit, Mich.

JAY WREN
Paramount, Newark, N. J.

NORMAN WROBEL
Orpheum, St. Paul, Minn.

Uses French Fold Circular To Exploit "Julia Ross"

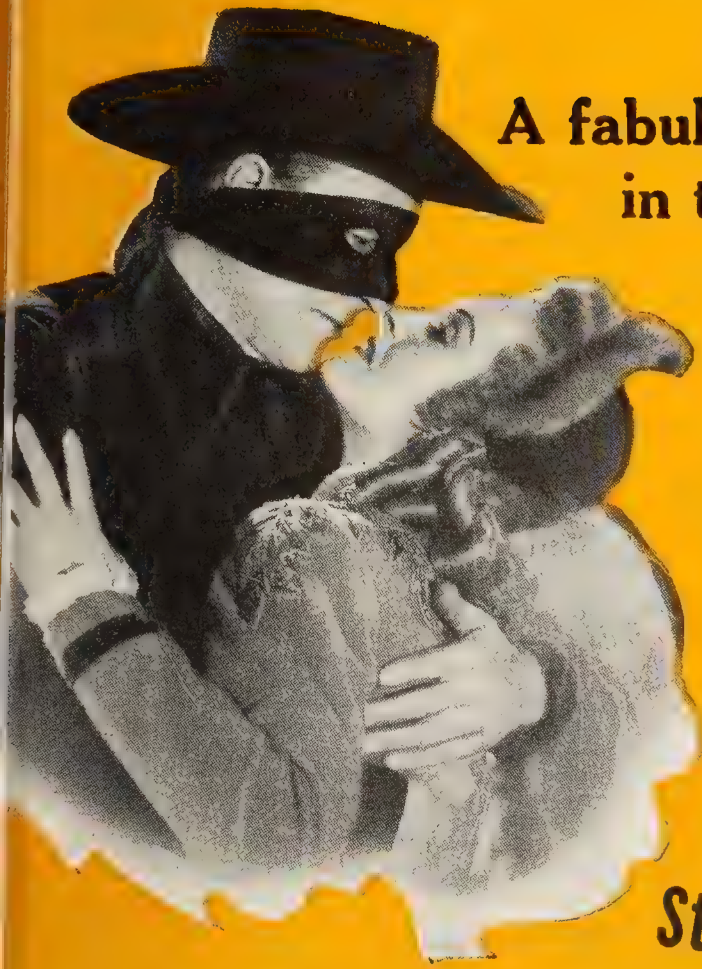
Several thousand attractively worded circulars distributed at parking stations, drug and news stand counters highlighted manager Edward C. May's campaign on "My Name Is Julia Ross" at the Rosetta theatre, Miami, Fla. The first page of the circular, which was of the French fold type, read: "Help Wanted: Young girl to work as secretary. Must be unmarried, attractive. High salary, apply Rosetta theatre." The fold opened to copy: ". . . and the girl who answered went to sleep as a secretary and woke up a madman's bride! Year's most amazing crime story! 'My Name Is Julia Ross.'"

WHERE . . .

The adventurers of the world
battled for love and loot!

A dance hall queen ruled
the thrill-blazing nights!

Spanish Jack was the roughest
. . . toughest two-fisted
terror of all!



A fabulous love was born
in the shadow of the gallows!

IN OLD SACRAMENTO

Starring WILLIAM ELLIOTT and CONSTANCE MOOR

A REPUBLIC PICTURE

SMASH WORLD PREMIERE at the
CAPITOL and HIPPODROME Theatres in Sacrament

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTRUE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER, PROJECTIONIST. NOW IN SOUTH Carolina. Ten years' experience. Veteran, married, good references. Go anywhere. Box 1980, MOTION PICTURE HERALD.

PROJECTIONIST, LICENSED, VETERAN. 14 years' experience. Will go anywhere. Single. Good references. BOX 1982, MOTION PICTURE HERALD.

VETERAN. TEN YEARS' EXPERIENCE. Theatre manager; publicity director. PEARCE PARKHURST, 29A Elm, Gloucester, Mass.

PROJECTIONIST, 8 YEARS' EXPERIENCE; CAN handle sound and projector repairs. Honorably discharged veteran. Will answer inquiries. VICTOR H. BRYANT, 4027 Ibis Street, San Diego, Calif.

PROJECTIONIST, 6 YEARS' EXPERIENCE. Veteran. Age 33. Married. References. Middle West preferred. BOX 1987, MOTION PICTURE HERALD.

THEATRE MANAGER — INDIVIDUAL HOUSE or city managership; aggressive showman, trained, capable, long-experienced in first-class operation (combination-stage; straight pictures; legitimate), including all angles promotion and advertising, wants association where finest operational standards only are policy. Size city or organization immaterial. Strictly sober and dependable. Reliable reference. BOX 1985, MOTION PICTURE HERALD.

ACCOUNTANT, 40, 13 YEARS EXPERIENCE film distribution. Speak Spanish. Go anywhere. BOX 1990, MOTION PICTURE HERALD.

HELP WANTED

ASSISTANT MANAGERS TO START IMMEDIATELY. State experience, salary expected and reference in application. WEIR COVE THEATRES, Weirton, W. Va.

OPERATOR - MANAGER. POSITION OPEN April 28. Salary $40. Give all details in first letter. HAL LYON, Franklin, Va.

MANAGER — PERMANENT POSITION. THEAtre in Northern Illinois. State salary and full particulars. BOX 1986, MOTION PICTURE HERALD.

USED EQUIPMENT

TWO SIMPLEX MACHINES COMPLETE; TWO low Peerless lamps; Hertner generator; all perfect condition; now in use. Available about thirty days: $1,200. SPARTA THEATRES, Sparta, Wis.

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OBITUARIES

Mae Busch, Leading Star Of Silent Days, Dies

Mae Busch, 49, one of the brightest lights during the silent era, died last Friday in a San Fernando Valley hospital, in California, after an illness of five months. Her film career began in the early Keystone comedies and rose to a peak about 20 years ago. Born in Australia, she was a member of a musical family and first appeared in stage roles and vaudeville. During her Hollywood career, she appeared with Thomas Meighan, Francis X. Bushman, and other idols of early film days. She returned to films in 1945 and appeared in two recent pictures, "Masquerade in Mexico" and "Stork Club." Her husband, Thomas C. Tate, civil engineer, survives.

Herbert C. Hoagland, 66, Was Industry Veteran

Herbert C. Hoagland, 66, connected with the motion picture industry for many years, died at the Lutheran Deaconess Hospital in Chicago, Monday, following a long illness. Mr. Hoagland was formerly general manager of the Selig Polyscope Company, and later was general manager of Pathe Freres in France. Mr. Hoagland was also associated in the establishment of Pathe Weekly, the first newsreel in the United States. Surviving are his widow, Claire; two daughters, and a brother.

Lionel Atwill, Had Long Stage and Screen Career

Lionel Atwill, 61, stage and screen actor, died at his home in Hollywood Monday night of pneumonia. Born in Croydon, England, he was educated at Mercer's School in London and started his stage career in the legitimate theatre in 1904. After a successful stage career he went to Hollywood in 1932. He appeared in such motion pictures as "The Silent Witness," "Mystery of the Wax Museum," "Song of Songs," "Nana," Firebird," "Captain Blood," "The Hound of the Baskervilles," "Secret of Dr. Kildare" and "Sherlock Holmes." Mr. Atwill is survived by his wife, Paula, and a son.

Margaret Rose Johnson

Margaret Rose Johnson, head of film inspectors for Republic in St. Louis, died April 18 after a long illness. She was one of the oldest members in Film Exchange Employes Union, Local B1.

Paul A. Chase

Paul A. Chase, 68, who retired in 1938 after having been comptroller of Warners' studio for more than 25 years, died April 17 at his North Hollywood home.

Charles M. Rowe

Charles M. Rowe, 72, a pioneer in the field of industrial motion pictures, died April 16 at his home in Rochester, N. Y.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Cluny Brown

Twentieth Century-Fox—Whimsey and Plumbing

Producer-director Ernest Lubitsch has light-handedly returned to the spirit of his earlier productions and offers in "Cluny Brown" an unusually attractive picture that is deft, different and witty.

Samuel Hoffenstein and Elizabeth Reinhardt, basing their script on the novel by Margery Sharp, have written the love-life history of Cluny Brown, who never knew her place. An unihibited gamin of a girl, Cluny is overly-fond of the art of practice of plumbing and will fix a faulty pipe at the first gurgle. She meets, under a sink, a Czech refugee who is as unihibited as she is and who thoroughly approves of her passion for faulty plumbing.

Now since these two characters are blithly and sensitively played by Charles Boyer and Jennifer Jones and since they meet in the first reel the normal audience reaction would be to settle back to await the promised love scenes. But this isn't the usual story. While Boyer would like to get those love scenes underway immediately, Miss Jones refuses to go along.

The scene changes to an English manor house where plumber Jones is now a maid and eager Mr. Boyer, a guest is forced to watch Miss Jones fall in love with a prudish village chemist. In the final reels, the prude finds he doesn't approve of a woman who would leave a tea party to fix a drain and Miss Jones goes back to Boyer. The film ends on an hilarious note that should set audiences howling.

This story, and various other slight complicating factors, is acted on exactly the right note as both producer and director Lubitsch has been so lavish with his use of top character actors that he has been able to relegate Reginald Gardiner and C. Aubrey Smith to bit parts and still have enough talent left over to give the impression of an all-star cast.

Richard Haydn, as the chemist, almost walks off with the show with his longish comedy role. Ernest Cossart and Sara Allgood, as butler and housekeeper, team perfectly as super-correct servants. Una O'Conner is splendid in a nonspeaking role which calls only for her to clear her throat at strategic intervals. And for others, there are Peter Lawford, Helen Walker and Reginald Owen, all very good indeed.

Although the time and place of the story is given as England, 1938, it is the English victorian atmosphere of the piece that gives the picture much of its humor. The film sparkles and bubbles with good fun, is filled with chuckles, if not belly-laughs, and is practically guaranteed to delight. Congratulatory backslapping is in order all around.

Seen at the home office. Reviewer's Rating, Excellent. RAY LANNING

Release date, June, 1946. Running time, 100 min. PCA No. 11436. General audience classification.

Adam Belinski..............................Charles Boyer
Cluny Brown..............................Jennifer Jones
Andrew Carmel..............................Peter Lawford
Betty Cream..............................Helen Walker
Reginald Gardiner, Reginald Owen, C. Aubrey Smith, Richard Haydn, Margaret Bannerman.., Sara Allgood, Ernest Cossart, Florence Bates, Una O'Connor.

Heartbeat

RKO Radio - Hakim-Wood—Drawing Room Comedy

Gingers Rogers' millions of admirers may be assured by showmen offering this picture that she is to be seen here at the peak of her proficiency in a role as smartly tailored to her measure as the wardrobe she wears. It is in essence a drawing room comedy, with emotional undertones, and she in its performance the expert and exploitable assistance of Jean Pierre Aumont, extremely able in the romantic role opposite her; Adolphe Menjou, Basil Rathbone, Melville Cooper, Eduardo Ciannelli and a finely balanced supporting cast.

It's a splendidly and lavishly staged picture, produced by Robert and Raymond Hakim and directed with masterly effectiveness by Sam Wood, and is a fit match for the strongest competition the exhibitor down the block can muster against it.

An adaptation by Morrie Ryskind of an original screenplay by Hana Wilhelm, Max Kolpe and Michel Duran, the script opens and dwells for a delightful spell upon a class in pocket-picking conducted, earnestly but amusingly, by Rathbone. To the place comes Miss Rogers, fresh out of a reform school but innately honest, and on her first mission of mischief, following instruction by Rathbone, she is caught in the act of stealing a scarf-pin and taken in tow by her victim, an ambassador (this is prewar Paris) who has his own uses for her talent. He introduces her to official society as the niece of a friend and commissions her to steal a watch from a young man he suspects of being overinterested in his wife. She achieves her mission, but falls in love with the young man, who falls in love with her also, and this leads to complications which engage attention steadily thereafter.

The picture differs from most current offerings in a number of important respects. For instance, it doesn't try to throw the audience into the aisles in stitches of laughter, nor to put their emotions through a wringer. It doesn't knock itself and the audience out with over-striving, but contents itself with telling an unique and amusing story pleasantly and in good time. It sends its beholders away smiling, rather than depressed from long tussling with psychological or moralistic equations, and it leaves no strings untied. The matter of the pocket-picking is disposed of without accentuation when its usefulness to the main story has been served, and its handling is rather too patently for purposes of entertainment to suggest emulation.

Previewed at the Pantages theatre, Hollywood, where it was received with evident relish. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 101 min. PCA No. 11317. General audience classification.

Arlette..............................Ginger Rogers
Pierre..............................Jean Pierre Aumont
Adolphe Menjou, Melville Cooper, Mikhail Rasummy, Eduardo Ciannelli, Mona Maris, Henry Stephenson, Basil Rathbone.

Her Kind of Man

Warners—Underworld and Guns

The Roaring '30s, New York, night clubs, big-time gambling and a throwback to a murder committed by Zachary Scott in self-defense are the high spots of this melodrama, as lurid as any Warners made in the days when they turned them out with a frequency interrupted by the war. In its category, "Her Kind of Man" is a fast-moving show and in the duck soup division for those who like to have guns spout and bodies hit the deck.

Charles Hoffman and James V. Kern wrote the original, thereafter welded into script form by Gordon Kahn and Leopold Atlas. They tell a yarn about Taylor, small town crap shooter who rolls himself into the big dough. Janis Page, night club chanteuse, is stuck on him and, in his own way, he's stuck on her as ultimate marriage demonstrates. Dane Clark, New York columnist, also falls for the gal and is in the open all through in his effort to get her and her affections away from Scott. Even after the marriage, Clark keeps on hoping and stays that way until Scott is shot to death by a vengeful brother-in-law.

George Tobias is the one who fells Scott in retaliation for killing his wife who was Scott's sister. The night club background provides authentic reason for the introduction of several numbers sung in standard equipment manner by Miss Paige. The atmosphere of the prohibition era has been captured with authenticity by director Frederick de Cordova.

Performances are good. Scott delivers another of his understatement roles with the authority he usually conveys. Clark is rough with his hands on occasion and wise-cracking, too. Others include Faye Emerson, Howard Smith, who makes a believable detective, Harry Lewis, as a baby-type gangster, and Sheldon Leonard. Alex Gottlieb produced.

Seen in home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, May 11, 1946. Running time, 78 min. PCA No. 11294. Adult audience classification.
Don Corwin..Dane Clark
Georgia King..Janis Paige
Steve Maddox..Zachary Scott
Ruby Marino..Faye Emerson
George Tobias, Howard Smith, Harry Lewis, Sheldon Leonard.

Dark Alibi

Monogram—Charlie Chan

This is one of the liveliest and most ingenious of the "Charlie Chan" series to come from Monogram for some time. Nowhere in George Callahan's original screenplay is credibility stretched too far, and competent direction by Phil Karlson gets the best out of both story and cast.

Sidney Toler, in his familiar characterization of the Chinese detective, becomes interested in a series of bank robberies and murders which, while seemingly unrelated, all lead to the conviction of men who loudly protest their innocence, and all involve fingerprints as evidence. Chan devises the somewhat startling theory that fingerprints can be forged, and then proceeds to demonstrate how it can be done.

Mantan Moreland, Ben Carter and Benson Fong contribute some hilarious routines, while Teala Loring carries off the romantic lead with charm. Janet Shaw and Edna Holland, in brief appearances, perform effectively.

James S. Burkett's production is a careful and craftsmanlike job.

Seen at the studio. Reviewer's Rating: Good.
—THALIA BELL.

Release date, May 25, 1946. Running time, 61 min. PCA No. 11408. General audience classification.
Charlie Chan..Sidney Toler
Birmingham..Mantan Moreland
Ben Carter, Benson Fong, Teala Loring, George Holmes, Joyce Compton, John Eldredge, Russell Hicks, Tim Ryan, Janet Shaw.

Gunning for Vengeance

Columbia—Western

Charles Starrett, in his dual role of the law-abiding marshal and the daredevil Durango Kid, goes through his usual series of quick costume changes, while Smiley Burnette and the Trailsmen provide diversion in the form of comedy and song.

The screenplay by Louise Rousseau and Ed Earl Repp, based on a story by the former, is familiar enough, concerning as it does Starrett's efforts to bring law and order to the town of Rim Rock, in opposition to an unscrupulous element which prefers the place wide open. There's a girl in the piece, a dance-hall damsel played by Phyllis Adair. But her function is not romance, for she is shot midway in the proceedings, while attempting to save the life of little Marjean Neville. The villains employ the latter as a decoy to trap Durango. The plot fails, however, and the villains go down to defeat.

Colbert Clark produced, and Ray Nazarro directed.

Previewed at Hollywood's Hitching Post theatre, where an audience composed chiefly of youngsters on vacation enjoyed themselves immensely. Reviewer's Rating: Average.—T. B.

Release date, March 21, 1946. Running time, 53 min. General audience classification.
Durango .... Charles Starrett
Smiley Burnette, Marjean Neville, Robert Kortman, George Chesebro, Frank LaRue, Lane Chandler, Phyllis Adair, Robert Williams.

Without Dowry

Artkino — Marriage Under the Tzar

The latest film to arrive from Russia mocks the dowry system of marrying daughters which existed under the Tzars in past centuries. It offers an interesting study of the time and its customs.

Technically, the film is not up to par, and some of the acting seems exaggerated according to our standards. However, it has strong dramatic points, balanced by rare bits of comedy, and all told, should please most Russian film fans.

Nina Alisova, remembered here for her role in "The Rainbow," has the lead. The film is based on the play of the same name by Alexander Nikolayevitch Ostrovsky. The story concerns a daughter, who, unlike her sisters, refuses to obey her scheming mother's wish that she marry a wealthy old man. She falls in love with a dashing scoundrel who eventually betrays her. The waters of the Volga turn out to be her only solution.

Yuri Protozanov directed, using the melodies of Tchaikovsky as the musical background. English subtitles are furnished.

Seen at the Stanley theatre, New York, where the audience seemed to enjoy it. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, April 6, 1946. Running time, 81 min. General audience classification.
Ogudolova ....Olga Pyshova
Larisa ....Nina Alisova
Vassili Popov, Misha Klimov, Boris Tenin, Victor Balikhin, Valentina Pyzhova.

Make Mine Music

RKO Radio-Disney—It's a Pleasure

"Fantasia" and its great music off his chest, Walt Disney displays his apparently limitless talents in a "poor man's version" and succeeds brilliantly in "Make Mine Music." In design, his new feature-length cartoon bears general resemblance to its noted predecessor. Actually, "Make Mine Music" is a series of shorts, unrelated one to the other but joined by a common denominator—diversity in entertainment. Its ten numbers, of course, will carry a varying appeal and, no doubt, were fabricated by Disney, the maestro, and his distinguished staff with such an eventuality in mind. They range from comedy to popular music, to ballad and a dash of opera peppered, as usual, with gently satirical pokes at the ways and habits of mere humans.

In each instance the talents of well-known performers are employed as background and sometimes as motivation. Thus, the voice of Nelson Eddy is heard in song and in dialogue in one number; Dinah Shore sings to the ballet of Riabouchinska and Lichine in another. This is how it goes:

1. "The Martins and the Coys," a picturization of Ted Weem's song about mountain feudists with the King's Men providing amusing vocalizing as Disney cartoonists interpret action suggested by the lyrics. In the producer's best cartoon manner.

2. "Blue Bayou," described as a tone poem "reflecting the mystery and brilliance of a bayou scene." The Ken Darby Chorus sings against calmly beautiful animation and splendid camera work.

3. "All the Cats Join In," a Benny Goodman recording with animation attuned to the subject matter. For rug-cutters and others; chiefly a bobby socker's delight.

4. "Without You," lyrics by Ray Gilbert and vocals by Andy Russell. A telling combination of "blues" number and exceedingly effective pictorial interpretation.

5. "Casey at the Bat," based on Ernest Lawrence Thayer's famous poem. Jerry Colonna delivers the recitation. Slapstick — riotous and funny.

6. "Two Silhouettes," music by Charles Wolcott and Ray Gilbert. Dinah Shore sings as Riabouchinska and Lichine dance against, and amidst, lyrically breath-taking background. A high spot.

7. "Peter and the Wolf," the orchestral fable by Prokofieff and a delight of children, young and old. Sterling Holloway is the narrator in a version keyed to Disney's eyes.

8. "After You're Gone," the old favorite interpreted musically by the Benny Goodman Quartet and supported by some of Disney's most imaginative and ingenious motion picture animation.

9. "Johnny Fedora and Alice Bluebonnet," a musical fantasy by Ray Gilbert and Allie Wrubel about a male and a female hat that fall in love. The Andrews Sisters sing. Charming and delightful.

10. "The Whale Who Wanted to Sing at the Met," music and all the voices by Nelson Eddy. This is operatic in its serious moments and satirical in others. In all moments, it is refreshing and frequently hilarious.

In conception, new approaches, and production values, "Make Mine Music" is a knockout of a job and ranks easily with Disney's best foot forward. Its five directors—Jack Kinney, Clyde Geronimi, Hamilton Luske, Bob Cormack, Josh Meador—under the production supervision of Joe Grant—deserve kudos which ought to be generous enough to embrace the dozens of other craftsmen accredited to this attraction.

Previewed at trade showing at the Normandie theatre, New York, where mostly women and children obviously enjoyed it. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 74 min. PCA No. 10562. General audience classification.

(*Review reprinted from last week's* HERALD)

Bedlam

RKO-Radio—Study in Insanity

As if wearied of pictures which nibble at the topic of dementia, executive producer Jack J. Gross and producer Val Lewton have gone all out here in a straightaway depiction of insanity and have come up with a powerful, manifestly painstaking account of conditions which prevailed in England's famous Bedlam in 1773 and led to the reforms in treatment of the mentally ill which date from that place and time. Prepared with great care for historical accuracy, and using a skillfully written script by Carlos Keith and Mark Robson, who also directed, the film is not to be confused with the routine horror picture, but possesses more impact than any of them.

Boris Karloff, the top name, has this time an assignment which gives him scope for the fine acting talent he seldom gets a chance to display. It is a subject inappropriate for children, but has genuine appeal for earnest adults. Karloff portrays the keeper of Bedlam, obsequious to social superiors and cruel to his charges, and Anna Lee portrays the favorite of a lord responsible for Karloff's placement. When she turns against the lord and attempts to bring about reform in the treatment of the insane, Karloff manages to get her committed to the asylum, where she achieves some improvement of conditions before escaping and bringing official intervention.

There is much more to the story, emotional and melodramatic, but the central subject is dominant. It is not easy to categorize the attraction, since nothing quite like it has been seen. It can be billed as a melodrama, and doubtless will be, but it has more of the historical and the documentary about it to set it apart from the regular flow of product. Offered under whatever billing, it will make itself remembered as a powerful use of the camera to tell a story of importance.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date not set. Running time, 80 min. PCA No. 11077. Adult audience classification.
Master Sims..Boris Karloff
Nell Bowen..Anna Lee
Lord Mortimer..Billy House
Hannay..Richard Fraser
Glenn Vernon, Ian Wolfe, Jason Robards, Leland Hodgson, Joan Newton, Elizabeth Russell.

(*Review reprinted from last week's* HERALD)

ADVANCE SYNOPSES
and information

SWAMP FIRE
(Paramount - Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: William Pine. PLAYERS: Johnny Weissmuller, Virginia Grey, Buster Crabbe, Carol Thurston, Edwin Maxwell, Pedro De Cordoba, Pierre Watkin, Marcelle Corday.

ACTION DRAMA. Two girls are rivals for the affections of a river pilot. A trapper who is in love with one of the girls is jealous of the pilot, and makes several attempts to kill him. In his final attempt, he wounds the girl. A battle ensues between trapper and pilot. The former is jailed; the latter marries the girl.

THE GENTLEMAN FROM TEXAS
(Monogram)

PRODUCER: Scott Dunlap. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Claudia Drake, Raymond Hatton, Reno Blair, Christine McLntyre, Tristram Coffin.

WESTERN. Wells-Fargo sends an agent to the small western town of Rimrock to stop stage hold-ups and general lawlessness. He finds that the trouble is caused by a saloon owner and his henchmen. In a showdown gunbattle, the saloonkeeper and his men are wiped out, and law is restored to Rimrock.

LITTLE MISS BIG
(Universal)

ASSOCIATE PRODUCER: Stanley Rubin. DIRECTOR: Erle Kenton. PLAYERS: Fay Holden, Beverly Simmons, Mary Morris, Fred Brady, Frank McHugh, Milburn Stone, Jeff York, Samuel S. Hinds, John Eldredge.

DOMESTIC DRAMA. A wealthy woman names her cocker spaniel as her heir, in order to thwart scheming relatives. Upon learning of her action, her nephew institutes sanity hearings, hoping to have her committed to an asylum. The wealthy woman is thereafter befriended by a barber and his family. Through one of his acquaintances, the sanity hearing is proved illegal.

DEADLINE FOR MURDER
(20th-Fox - Wurtzel Prods.)

PRODUCER: Sol M. Wurtzel. DIRECTOR: James Tinling. PLAYERS: Paul Kelly, Kent Taylor, Sheila Ryan, Jerome Cowan.

MELODRAMA. A gambler becomes involved in a series of murders. He is eventually able to prove that the murders were committed by foreign agents anxious to obtain vital information about oil fields in the Middle East.

IT SHOULDN'T HAPPEN TO A DOG
(20th Century-Fox)

PRODUCER: Bryan Foy. DIRECTOR: Herbert I. Leeds. PLAYERS: Carole Landis, Allyn Joslyn, Henry Morgan, Margo Woods, Reed Hadley, John Ireland, Roy Roberts, Patricia Knight.

COMEDY-DRAMA. A veteran, returning to the newspaper by which he was employed before the war, is discouraged when he is given the science beat rather than the police beat. In order to get back on the police beat, he tracks down the missing witness in a murder case, and traps a thief who has been using a discharged war dog to help him rob cocktail bars.

TILL THE CLOUDS ROLL BY
(MGM)

PRODUCER: Arthur Freed. DIRECTOR: Richard Whorf. PLAYERS: Robert Walker, Judy Garland, Frank Sinatra, Kathryn Grayson, Van Johnson, Jeannette MacDonald, June Allyson, Lucille Bremer, Van Heflin, Angela Lansbury, Lena Horne, Gloria De Haven, Jacqueline White.

MUSICAL. Filmed in Technicolor, this musical is based on incidents in the life of the late Jerome Kern. It opens with the premiere of "Show Boat," and then flashes back to his earlier life and his struggle for recognition. Many of Kern's most popular songs are included in the picture.

DANGEROUS BUSINESS
(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: D. Ross Lederman. PLAYERS: Forrest Tucker, Lynn Merrick, Gus Schilling, Shemp Howard, Frank Sully.

MELODRAMA. Two young lawyers, a man and a woman, open an office together. They are engaged to defend a utilities magnate who has been framed. Gangsters kidnap the magnate, and a battle ensues when the lawyers attempt to rescue him. Police arrive in the nick of time and arrest the gangsters. The lawyers then prove the magnate's innocence.

THE WALLS CAME TUMBLING DOWN
(Columbia)

PRODUCER: Albert J. Cohen. DIRECTOR: Lothar Mendes. PLAYERS: Lee Bowman, Marguerite Chapman, Ludwig Donath, Lee Patrick, George Macready.

SOPHISTICATED MELODRAMA. A Broadway gossip columnist learns that his best friend, a priest, has been murdered. One of the suspects is a young girl. In one of the priest's Bibles the columnist discovers a code which leads him to the hiding-place of a valuable painting, presumed to be the work of Leonardo da Vinci. The columnist learns that the murder was committed by persons anxious to obtain the painting. The girl is cleared of suspicion, and she and the columnist are married.

A LIKELY STORY
(RKO Radio)

PRODUCER: Richard Berger. DIRECTOR: H. C. Potter. PLAYERS: Bill Williams, Barbara Hale, Lanny Reese, Dan Tobin, Selmer Jackson.

ROMANTIC DRAMA. A young man, who mistakenly believes that he has only six months to live, plans suicide. As he is about to jump off a bridge he meets a girl who is also planning suicide. They talk each other out of the idea, and decide to face life together.

GAY CAVALIER
(Monogram)

PRODUCER: Scott R. Dunlap. DIRECTOR: William Nigh. PLAYERS: Gilbert Roland, Martin Garralaga, Nacho Galinda, Ramsay Ames, Helen Gerald, Drew Allen.

WESTERN. Because her family are land-poor, a young girl decides to marry a man she believes to be wealthy. Instead, he turns out to be a bandit operating under the name of the Cisco Kid. When the real Cisco Kid learns of the situation, he tracks down and exposes the bandit, later challenging him to a duel in which the bandit is killed.

O.S.S.
(Paramount)

PRODUCER: Richard Maibaum. DIRECTOR: Irving Pichel. PLAYERS: Alan Ladd, Geraldine Fitzgerald, Patric Knowles, Richard Benedict, Richard Webb, Don Beddoe, Onslow Stevens.

WAR DRAMA. A group of agents of the Office of Strategic Services is sent to France to knock out the French railroad system. In attempting to accomplish this mission, nearly all members of the group are killed.

MAN FROM RAINBOW VALLEY
(Republic)

ASSOCIATE PRODUCER: Lou Gray. DIRECTOR: R. G. Springsteen. PLAYERS: Monte Hale, Adrian Booth, Jo Ann Marlowe.

WESTERN. Influenced by her uncle, a girl steals a wild horse from a cartoonist in order that she may ride it in a rodeo and win a large cash prize. The horse is recognized, and the artist, coming to claim the animal, decides to ride the horse in the rodeo himself. Meanwhile, he falls in love with the girl, and she with him. She recognizes the mistake she has made in stealing the horse, and all ends well.

CRIMINAL COURT
(RKO Radio)

PRODUCER: Martin Mooney. DIRECTOR: Robert Wise. PLAYERS: Tom Conway, Martha O'Driscoll, Robert Armstrong, June Clayworth, Phil Warren, Robert Warwick, Pat Gleason.

MELODRAMA. A lawyer who is running for district attorney sets out to clean up a vice ring headed by a night-club owner. Accidentally, he kills the owner. The lawyer's story is not believed, and his fiancee, a singer at the night-club, is indicted for the murder. She is exonerated when the lawyer locates a witness.

THE MANDARIN'S SECRET
(Monogram)

PRODUCER: James S. Burkett. DIRECTOR: Terry Morse. PLAYERS: Sidney Toler, Sen Yung, Tanis Chandler, Ruth Kellogg.

MELODRAMA. Charlie Chan, the Chinese detective, is on his way to San Francisco to take over a torso murder when he meets a woman who is looking for her missing daughter, and a young man who is looking for his fiancee, also missing. Investigation discloses that they are both looking for the same girl. Chan uncovers a murder ring, which has been collecting the life insurance of its victims.

LARCENY IN HER HEART
(PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Hugh Beaumont, Cheryl Walker, Ralph Dunn, Paul Bryar, Charles Wilson, Douglas Fowley, Gordon Richards.

MELODRAMA. A civic crusader employs a private detective to locate the former's missing step-daughter. After many adventures, the detective discovers that the crusader has had his step-daughter confined in an asylum in order to obtain her money. He is forced to commit several murders to keep the matter quiet, and is eventually exposed and brought to justice by the detective.

[*More synopses on page 2972*]

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2966. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945, issue.

COLUMBIA

SPECIAL

Prod. No.	*Title*	*Release Date*
	Kiss and Tell	Oct. 18,'45

●

Prod. No.	*Title*	*Release Date*
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
7010	Snafu	Nov. 22,'45
7023	My Name Is Julia Ross	Nov. 27,'45
7018	Hit the Hay	Nov. 29,'43
6005	She Woudn't Say Yes (1944-45)	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
7012	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
7005	Pardon My Past	Dec. 25,'45
7035	Out of the Depths	Dec. 27,'45
7014	Meet Me on Broadway	Jan. 3, 46
7007	Tars and Spars	Jan. 10,'43
7030	A Close Call for Boston Blackie	Jan. 24,'46
7204	Frontier Gunlaw	Jan. 31,'44
7028	The Notorious Lone Wolf	Feb. 14,'46
7205	Roaring Rangers	Feb. 14,'46
7004	The Bandit of Sherwood Forest	Feb. 21,'46
7034	The Gentleman Misbehaves	Feb. 28,'46
7021	Just Before Dawn	Mar. 7,'46
7221	Throw a Saddle on a Star	Mar. 14,'46
7206	Gunning for Vengeance	Mar. 21,'46
7008	Perilous Holiday	Mar. 21,'46
....	Talk About a Lady	Mar. 28,'46
....	So Dark the Night	Apr. 2,'46
7020	Blondie's Lucky Day	Apr. 4,'46
....	Mysterious Intruder	Apr. 11,'46
7023	Night Editor	Apr. 18,'46
....	Galloping Thunder	Apr. 25,'46
7001	Gilda	Apr. 25,'46
....	The Phantom Thief	May 2,'46
....	That Texas Jamboree	May 16,'46
....	The Devil's Mask	May 23,'46
....	The Man Who Dared	May 30,'46
....	Two Fisted Stranger	May 30,'46
....	Blondie Knows Best	Not Set
....	The Coffin	Not Set
....	Dangerous Business	Not Set
....	Desert Horseman	Not Set
....	Heading West	Not Set
....	Galloping Thunder	Not Set
....	The Jolson Story	Not Set
....	Landrush	Not Set
....	Phantom of the Desert	Not Set
....	Renegades	Not Set
....	Return of Rusty	Not Set
....	So Dark the Night	Not Set
....	Terror Trail	Not Set
....	Walls Came Tumblin' down	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	Cowboy Blues	
....	Down to Earth	
....	The Great Highway	
....	Rio	
....	Sing While You Dance	

FILM CLASSICS

(Reissues)

Prod. No.	*Title*	*Release Date*
....	Kid Millions	Nov. 1,'45
....	Lady of Fortune	Dec. 15,'45
....	Adventures of Marco Polo	Dec. 29,'45
....	Hurricane	Jan. 15,'46
....	These Three	Feb. 15,'46
....	Condensed to Devil's Island	Mar. 15,'46
....	Beloved Enemy	Apr. 15,'46
....	Come and Get It	May 15,'46
....	Strike Me Pink	May 15,'46
....	Splendor	June 15,'46
....	Wedding Night	June 15,'46

MGM

SPECIAL

Prod. No.	*Title*	*Release Date*
505	Weekend at the Waldorf	Oct.,'45
518	Adventure	Mar.,'46
617	Ziegfeld Follies of 1946	Mar.,'46

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BLOCK 14

Prod. No.	*Title*	*Release Date*
606	What Next, Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage	Nov.-Dec.
609	They Were Expendable	Nov.-Dec.
610	Yolanda and the Thief	No.v-Dec.

●

BLOCK 15

Prod. No.	*Title*	*Release Date*
611	The Harvey Girls	Jan.-Feb.
612	Portrait of Maria	Jan.-Feb.
613	Up Goes Maisie	Jan.-Feb.
614	A Letter for Evie	Jan.-Feb.
615	Sailor Takes a Wife	Jan.-Feb.

●

BLOCK 16

Prod. No.	*Title*	*Release Date*
618	The Hoodlum Saint	Apr.-May
619	Bad Bascomb	Apr.-May
620	Postman Always Ring Twice	Apr.-May
621	The Last Chance	Apr.-May
622	Two Sisters from Boston	Apr.-May

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Prod. No.	*Title*	*Release Date*
....	Blue Sierra	Not Set
....	Boys' Ranch	Not Set
....	But Not Goodbye	Not Set
....	Easy to Wed	Not Set
....	Faithful In My Fashion	Not Set
....	Fiesta	Not Set
....	The Green Years	Not Set
....	Holiday in Mexico	Not Set
....	It Happened at the Inn	Not Set
....	Little Mr. Jim	Not Set
....	No Leave, No Love	Not Set
....	The Show-Off	Not Set
....	Star from Heaven	Not Set
....	Two Smart People	Not Set
....	Till the Clouds Roll By	Not Set
....	The Yearling	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	My Brother Who Talked to Horses	
....	Tenth Avenue Angel	
....	Undercurrent	
....	Woman of My Own	

MONOGRAM

Prod. No.	*Title*	*Release Date*
464	Riders of the Dawn (144-45)	Nov. 3,'46
458	Frontier Feud (1944-45)	Nov. 24,'45
571	Lonesome Trail	Dec. 2,'45
501	Sunbonet Sue	Dec. 8,'45
505	Allotment Wives, Inc.	Dec. 29,'45
504	Black Market Babies	Jan. 5,'45
509	Live Wires	Jan. 12,'46
516	Strange Mr. Gregory	Jan. 12,'46
565	Border Bandits	Jan. 12,'46
452	Drifting Along (1944-45)	Jan. 26,'46
513	Red Dragon	Feb. 2,'46
528	Face of Marble	Feb. 2,'46
527	The Shadow Returns	Feb. 16,'45
572	Moon Over Montana	Feb. 23,'46
507	Fear	Mar. 2,'46
566	The Haunted Mine	Mar. 2,'46
503	Swing Parade of 1946	Mar. 16,'46
529	Gay Cavalier	Mar. 30,'46
573	West of the Alamo	Apr. 20,'46
561	Under Arizona Skies	Apr. 27,'46
514	Junior Prom	May 11,'46
...	Gentleman from Texas	June 8,'46
519	Dark Alibi	May 25,'46
506	Joe Palooka, Champ	May 28,'46
...	Suspense	June 15,'46
526	Behind the Mask	Not Set
...	Bowery Bombshell	Not Set
...	Don't Gamble With Strangers	Not Set
...	Freddie Steps Out	Not Set
510	In Fast Company	Not Set
...	Mandarin's Secret	Not Set
...	Romance of the Rancho	Not Set
...	The Shadow Strikes	Not Set
521	Strange Voyage	Not Set
...	Trail of the Yukon	Not Set
...	Trail to Mexico	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
...	Jade Lady	
...	Jumpin' Joe	
...	Roaring Rangers	

PARAMOUNT

BLOCK 1

Prod. No.	*Title*	*Release Date*
4501	Duffy's Tavern	Sept. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Nov. 16,'45
4504	Follow That Woman	Dec. 14,'45

●

BLOCK 2

Prod. No.	*Title*	*Release Date*
4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46

●

BLOCK 3

Prod. No.	*Title*	*Release Date*
4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46
4531	Road to Utopia (Special)	Mar. 22,'46

●

BLOCK 4

Prod. No.	*Title*	*Release Date*
4516	The Virginian	Apr. 5,'46
4517	The Blue Dahila	Apr. 19,'46
4518	They Made Me a Killer	May 3,'46
4519	The Well-Groomed Bride	May 17,'46

●

BLOCK 5

Prod. No.	*Title*	*Release Date*
4521	The Bride Wore Boots	May 31,'46
4522	Our Hearts Were Growing Up	June 14,'46
4523	Hot Cargo	June 28,'46
4524	To Each His Own	July 5,'46

●

BLOCK 6

Prod. No.	*Title*	*Release Date*
....	O. S. S.	
....	The Searching Wind	
....	Swamp Fire	
....	Strange Love of Martha Ivers	
....	Monsieur Beaucaire	

●

Prod. No.	*Title*	*Release Date*
....	Big Town	Not Set
....	Blue Skies	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Danger Street	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	The Perfect Marriage	Not Set
....	Seven Were Saved	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	Fear in the Night	
....	Perils of Pauline	
....	Suddenly It's Spring	
....	Welcome Stranger	
....	Where There's Life	

PRC PICTURES

Prod. No.	*Title*	*Release Date*
....	Club Havana	Oct. 23,'46
....	White Pongo (1944-45)	Nov. 2,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Romance of the West	Mar. 20,'46
....	Gentlemen with Guns	Mar. 27,'46
....	Mask of Diljon	Apr. 9,'45
....	Murder Is My Business	Apr. 10,'46
....	Thunder Town	Apr. 10,'46
....	Devil Bat's Daughter	Apr. 15,'45
....	The Caravan Trail	Apr. 20,'46
....	Wife of Monte Cristo	Apr. 23,'45
..	Terrors on Horseback	May 1,'46
....	Avalanche	June 20,'46
....	Colorado Serenade	June 30,'46
....	Bombshell from Brazil	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
....	Heritage	Not Set
....	I'm From Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Larceny in Her Heart	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	Missouri Hayride	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Once and For All	Not Set
....	Quebec	Not Set
....	Queen of Burlesque	Not Set
....	Queen of Diamonds	Not Set
....	Secrets of a Sorority Girl	Not Set
....	Valley of Lonely Women	Not Set
....	The Vanishing Gangster	Not Set

IN PRODUCTION

Prod. No.	*Title*	*Release Date*
....	Ghost of Hidden Valley	

RKO

SPECIAL

Prod. No.	*Title*	*Release Date*
582	Woman in the Window	
681	Along Came Jones	
651	Wonder Man	
691	Pinocchio (R.)	
652	The Kid from Brooklyn	
661	Bells of St. Mary's	
682	Tomorrow Is Forever	
692	Make Mine Music	

●

BLOCK 1

Prod. No.	*Title*	*Release Date*
601	Mama Loves Papa	
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	

BLOCK 2

Prod. No.	*Title*	*Release Date*
606	Man Alive	
607	First Yank into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	

●

BLOCK 3

Prod. No.	*Title*	*Release Date*
611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

●

BLOCK 4

Prod. No.	*Title*	*Release Date*
616	From This Day Forward	
617	Deadline at Dawn	

Prod. No.	Title	Release Date
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	

●

BLOCK 5

Prod. No.	Title	Release Date
621	Without Reservations	
622	Badman's Territory	
623	Ding Dong Williams	
624	The Truth About Murder	
625	Partners in Time	

●

Prod. No.	Title	Release Date
....	The Bamboo Blonde	Not Set
....	Bedlam	Not Set
....	The Bishop's Wife	Not Set
....	Child of Divorce	Not Set
....	Crack-Up	Not Set
....	Criminal Court	Not Set
....	Desirable Woman	Not Set
....	Dick Tracy versus Cueball	Not Set
....	Earth and High Heaven	Not Set
....	Falcon's Alibi	Not Set
....	Galveston	Not Set
....	Genius at Work	Not Set
....	Heartbeat	Not Set
....	It's a Wonderful Life	Not Set
....	Lady Luck	Not Set
....	A Likely Story	Not Set
....	Notorious	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	The Stranger	Not Set
....	Sunset Pass	Not Set
....	Till the End of Time	Not Set
....	Up Front with Mauldin	Not Set
....	Vacation in Reno	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Best Years of Our Lives	
....	Falcon's Adventure	
....	Honeymoon	
....	It's a Wonderful Life	
....	Secret Life of Walter Mitty	
....	Sinbad the Sailor	
....	What Nancy Wanted	

REPUBLIC

Prod. No.	Title	Release Date
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
583	Colorado Pioneers	Nov. 14,'45
431	Mexicana (1944-45)	Nov. 15,'45
430	Tiger Woman (1944-45)	Nov. 16,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
446	Along the avajo Trail (1944-45)	Dec. 15,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
509	Gay Blades	Jan. 25,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
447	Song of Arizona (1944-45)	Mar. 9,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
514	Catman of Paris	Apr. 20,'46
515	Undercover Woman	Apr. 11,'46
555	Alias Billy the Kid	Apr. 17,'46
5501	Home on the Range	Apr. 18,'46
516	The Glass Alibi	Apr. 27,'46
....	Calendar Girl	Not Set
....	Conquest of Cheyenne	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll Sketchbook	Not Set
....	El Paso Kid	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The French Key	Not Set
....	The Gentleman from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	The Inner Circle	Not Set
517	In Old Sacramento	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	The Man from Rainbow Valley	Not Set
....	My Pal Trigger	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Night Train to Memphis	Not Set
....	One Exciting Week	Not Set
....	Passkey to Danger	Not Set
....	The Pilgrim Lady	Not Set
....	Red River Renegades	Not Set
....	Rendezvous With Annie	Not Set
....	Rainbow Over Texas	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Rose of Juarez	Not Set
....	Santa Fe Uprising	Not Set
....	Shine on Texas Moon	Not Set
....	Song of the Golden West	Not Set
....	Spector of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Stagecoach to Denver	Not Set
....	Sun Valley Cyclone	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Traffic in Crime	Not Set
....	Under Nevada Skies	Not Set
....	Valley of the Zombies	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	G.I. War Brides	
....	Out California Way	
....	Plainsman with the Lady	
....	Under Nevada Skies	

20TH-FOX

SPECIAL

Prod. No.	Title	Release Date
402	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

●

Prod. No.	Title	Release Date
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
623	Dragowyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
625	The Dark Corner	May,'46
626	Do You Love Me?	May,'46
627	Rendezvous 24	May,'46
628	Cluny Brown	June,'46
629	Somewhere in the Night	June,'46
630	Strange Triangle	June,'46
....	American Guerilla	Not Set
....	Anna and the King of Siam	Not Set
....	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Centennial Summer	Not Set
....	Chicken Every Sunday	Not Set
....	Deadline for Murder	Not Set
....	It Shouldn't Happen to a Dog	Not Set
....	Margie	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Smoky	Not Set
....	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set
....	Wanted for Murder	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Carnival in Costa Rica	
....	Claudia and David	
....	Forever Amber	
....	Home Sweet Homicide	
....	My Darling Clementine	
....	Razor's Edge	
....	That's For Me	

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Rebecca (R)	Apr. 26,'46
....	A Night in Casablanca	May 10,'46
....	Angel on My Shoulder	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry V.	Not Set
....	Mr. Ace	Not Set
....	A Scandal in Paris	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	Strange Woman	Not Set
....	This Happy Breed	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Abie's Irish Rose	
....	The Bachelor's Daughters	
....	Little Iodine	
....	Short Happy Life of Francis Macomber	

UNIVERSAL

Prod. No.	Title	Release Date
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29,'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
629	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
533	She Wrote the Book	May 31,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Canyon Passage	Not Set
....	Claude's Wife	Not Set
....	Down by the Border	Not Set
....	Dressed to Kill	Not Set
....	Fandango	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Inside Job	Not Set
....	Johnnie Anselmo	Not Set
....	Kelly Is My Name	Not Set
....	Letters of an Unknown Woman	Not Set
....	Little Miss Big	Not Set
....	Lover Come Back	Not Set
....	She Mean't No Harm	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Black Angel	
....	Cuban Pete	
....	The Ghost Steps Out	
....	The Runaround	

WARNER BROTHERS

Prod. No.	Title	Release Date
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
500	Appointment in Tokyo	Dec. 8,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
518	Her Kind of Man	May 11,'46
519	One More Tomorrow	June 1,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Escape Me Never	Not Set
....	Janie Gets Married	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
....	Night and Day	Not Set
..	Nobody Lives Forever	Not Set
....	Of Human Bondage	Not Set
....	One Woman's Secret	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Two Guys from Milwaukee	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

IN PRODUCTION

Prod. No.	Title	Release Date
....	Cheyenne	
....	Cloak and Dagger	
....	Humoresque	
....	Life With Father	
....	The Sentence	
....	Stallion Road	
....	A Very Rich Man	

BRITISH

(Distribution in U. S. Not Set)

Title	Release Date
The Rake's Progress (Eagle-Lion)	Dec. 7,'45
The Agitator (Natl.-Anglo)	Not Set
The Capitive Heart (Ealing-Eagle-Lion)	Not Set
Brief Encounter (Eagle-Lion)	Not Set
I Know Where I'm Going (GFD)	Not Set
I'll Be Your Sweetheart (GFD)	Not Set
Johnny Frenchman (Ealing-Eagle-Lion)	Not Set
Lisbon Story (Natl.-Anglo)	Not Set
Loyal Heart (Strand-Anglo)	Not Set
Night Boat to Dublin ..(ABPC-Pathe)	Not Set
Pink String and Sealing Wax (Eagle-Lion)	Not Set
Strange Holiday (Elite)	Not Set
They Were Sisters (Gains.-GFD)	Not Set
2,000 Women (Gains.-GFD)	Not Set
Waltz Time (Natl.-Anglo)	Not Set
The Wicked Lady (Eagle-Lion)	Not Set
The Years Between (GFD)	Not Set

MISCELLANEOUS

Title	Release Date
Battle for Music (Four Continents)	Oct. 13,'45
Marie Louise (Mayer-Burstyn)	Nov. 12,'45
Once There Was a Girl (Artkino)	Dec. 22,'45
Fedora (Variety)	Jan. 14,'46
Amami Alfredo (Grand)	Jan. 18,'46
Six P.M. (Artkino)	Jan. 26,'46
Whirlwind of Paris (Hoffberg)	Feb. 9,'46
Four Hearts (Artkino)	Feb. 23,'46
Turn of the Century (Scandia)	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
Symphonie D'Amour (Algazy)	Mar. 9,'46
The Gay Intruders (4 Continents)	Mar. 15,'46
Dark Is the Night (Artkino)	Mar. 16,'46
Without Dowry (Artkino)	Apr. 6,'46
Adventure for Two (Two Cities	Not Set
Bella Donna (Intl.)	Not Set
A Boy, A Girl and a Dog (Frank)	Not Set
Curley (Independent)	Not Set
Dark Mirror (UW)	Not Set
Dear Octopus (English)	Not Set
The Fall of Berlin (Artkino)	Not Set
It Happened One Sunday (English)	Not Set
On Approval (English)	Not Set
Open City (Mayer Burstyn)	Not Set
Scared to Death (Screen Guild)	Not Set
Secret Mission (English)	Not Set
Sheepdog of the Hills (English)	Not Set
They Met in the Dark (English)	Not Set
Thunder Rock (English)	Not Set
Thursday's Child (English)	Not Set
Warn Than Man (English)	Not Set
Western Approaches (English)	Not Set
You Will Remember (English)	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(●) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data, page 2930, issue of April 6, 1946, for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2952 and 2953, issue of April 20, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2964 and 2965, issue of April 27, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABILENE Town (formerly Abilene)	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	2930
† Adventure (Special) (formerly The Big Shore Leave)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2930
Adventure for Two	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	....	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	107m	Feb. 19,'38	....	....	....
●Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	....	....	...	2951	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2627	2278	2719
●Along the Navajo Trail	Rep.	446	Roy Rogers-George "Gabby" Hayes	Dec. 15,'45	66m	Dec. 15,'45	2757	2748	
Amami Alfredo	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	.
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	...	
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Not Set	....	....	....	2859	
Anna and the King of Siam	20th-Fox	....	Irene Dunne-Rex Harrison	Not Set	....	....	....	2907	
Appointment in Tokyo	WB	500	War Documentary	Dec. 8,'45	....	....	....	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	....	....	....	2963	....
BAD Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	
Badman's Territory	RKO	..622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	....
Bamboo Blonde	RKO	....	Frances Langford-Russell Wade	Not Set	....	....	....	2784	...
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2930
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	...
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2930
Bedlam	RKO	....	Boris Karloff-Anna Lee	Not Set	80m	Apr. 27,'46	2962	2951	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	Not Set	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2930
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	
Big Town	Para.	....	Philip Reed-Hillary Brooke	Not Set	..	....	...	2776	
Black Beauty	20th-Fox	....	Mona Freeman-Richard Denning	Not Set	....	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	..
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	....	....	....	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Sierra (color)	MGM	....	Elizabeth Taylor-"Lassie"-Edmund Guenn	Not Set	....	....	....	2926	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	...	....	....	2884	
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boy, a Girl and a Dog, A	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Boy's Ranch	MGM	....	James Craig-"Butch" Jenkins	Not Set	....	....	....	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2930
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
But Not Goodbye	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	....	....	2883	....
CAESAR and Cleopatra (color)	UA	....	Claude Rains-Vivian Leigh	Not Set	136m	Dec. 22,'45	2766	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	...
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	....	....	....	2818	..

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Canyon Passage (color)	Univ.	....	Dana Andrews-Susan Hayward	Not Set	....	....	....	2883	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	60m	Mar. 30,'46	2918	2884	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	..
Centennial Summar (color)	20th-Fox	....	Jeanne Craine-Cornel Wilde	Not Set	....	....	....	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	82m	Feb. 16,'46	2849	2838	2930
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	....	....	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2859	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	....	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	....	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	....	....	....	2963	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	2930
Crack-Up	RKO	....	Pat O'Brien-Claire Trevor	Not Set	....	....	....	2951	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	....	Forrest Tucker-Lynn Merrick	Not Set	....	....	....	2963	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	2898
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danny Boy	PRC	....	Buz Henry-Eva March	Jan. 8,'46	64m	Nov. 3,'45	2701	2667	....
Dark Alibi (formerly Fatal Fingerprints)	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	....
Dark Is the Night	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	...	....
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	...
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	....	....	....	2838	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2858	2776	2930
Deadline for Murder	20th-Fox	....	Paul Kelly-Kent Taylor	Not Set	....	....	....	2963	....
Dear Octopus (British) (formerly The Randolph Family)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Desirable Woman	RKO	....	Joan Bennett-Robert Ryan	Not Set	...	....	....	2883	..
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	...	....
Devil's Mask, The	Col.	....	Anita Louise-Jim Bannon	May 23,'46	....	....	....	2926	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	....
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2929	2748	2930
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2930
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2930
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble with Strangers	Mono.	....	Kane Richmond-Bernadene Hayes	Not Set	....	....	....	....	....
Do You Love Me? (color) (formerly Kitten on the Keys)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	....
Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	..
Dressed to Kill	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	....	....
● Drifting Along	Mono.	452	Johnny Mack Brown-Raymond Hatton	Jan. 26,'46	60m	Feb. 23,'46	2858	2744	...
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	...
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	....	....	2939	....
Easy to Wed (color)	MGM	....	Esther Williams-Van Johnson	Not Set	111m	Apr. 13,'46	2937	2366	...
El Paso Kid	Rep.	....	Sunset Carson-Marie Harmon	Not Set	....	....	....	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	...
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	...
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	...
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion	MGM	....	Tom Drake-Donna Reed	Not Set	....	....	....	2951	....
Falcon's Alibi, The	RKO	....	Tom Conway-Rita Corday	Not Set	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
† Fallen Angel	20th-Fox	612	Alice Faye-Dane Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fall of Berlin, The	Artkino	....	Documentary	Not Set	70m	Sept. 15,'45	2645	....	....
Fandango (color)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	....
Fear (formerly Suspense)	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
● Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	51m	Sept. 1,'45	2625	2543	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flying Serpent	PRC		George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Forever Amber (color)	20th-Fox	....	Peggy Cummins-Cornel Wilde	Not Set	....	....	....	2939	....
Four Hearts	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	....
●Frontier Feud	Mono.	458	Johnny Mack Brown-Raymond Hatton	Nov. 24,'45	54m	Jan. 5,'46	2786	2628	....
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2898
Frontier Gunlaw (formerly Prairie Raiders)	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	...
GALLOPING Thunder	Col.	....	Charles Starrett-Smiley Burnette	Apr. 25,'46	....	....	....	2778	....
Game of Death, A (formerly Most Dangerous Game)	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	....	....	....	2963	....
Gay Intruders, The	Four Continenta	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	...
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	....	....	....	2792	...
Gentleman from Texas, The (formerly Fighting Texan)	Mono.	....	Johnny Mack Brown-Claudia Drake	June 8,'46	....	....	....	2963	....
Gentlemen with Guns (formerly Colorado Serenade)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	...	Dennis O'Keefe-Marie McDonald	Nov 30 '45	72m	Dec. 1,'45	2734		2898
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost Steps Out, The	Univ.	....	Bud Abbott-Lou Costello	Not Set	....	....	....	2939	....
Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	....	....	....	2792	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....		....
Great Highway, The	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	....
Green Years, The	MGM	....	Charles Coburn-Tom Drake	Not Set	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	....	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	..
† HARVEY Girls, The (color) (Block 15)	MGM	....	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2930
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heartbeat	RKO	....	Ginger Rogers-Jean Pierre Aumont	Not Set	101m	Apr. 27,'46	2961	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	....	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	....
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The (formerly Now It Can Be Told)	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
IDEA Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
I Know Where I'm Going	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
In Fast Company	Mono.	....	Leo Gorcey-Huntz Hall	Not Set	....	....	....	2972	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'45	64m	Jan. 5,'46	2786	2785	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It Happened at the Inn	MGM-Intl.	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	....	Carole Landis-Allyn Joslyn	Not Set	....	....	....	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
JANIE Gets Married	WB	....	Joan Leslie-Robt. Hutton	Not Set	....	....	....	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	506	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (British) (formerly The Way to the Stars)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....

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Journey Together	English	....	Edward G. Robinson-Bessie Love	Mar 2,'46	80m	Mar. 9,'46	2881	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	....	....	....	2756	....
(formerly Exposed by the Crime Doctor)									
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
† Kiss and Tell (Special)	Col.	....	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	....
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	....
Lady of Fortune (Reissue)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
(formerly Becky Sharp)									
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	Not Set	....	....	....	2963	....
Last Chance, The (Block 16)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
†Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan. '46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	2930
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	....	....	2963	....
Little Mr. Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	....	....	....	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849		
●Lone Texas Ranger	Rep.	3318	"Wild" Bill Elliott-Alice Fleming	Nov. 20,'45	56m	June 9,'45	2485	2403	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Nov. 16,'45	101m	Aug. 18,'45	2639	2242	2930
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Lover Come Back	Univ.	....	George Brent-Lucille Ball	Not Set	....	....	....	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2962	....	....
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
(formerly The Amorous Ghost)									
Mandarin's Secret, The	Mono.	....	Sidney Toler-Sen Yung	Not Set	....	....	....	2963	....
Man from Rainbow Valley	Rep.	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2963	....
Man I Love, The	WB	....	Monte Hale-Adrian Booth	Not Set	...	....	....	2784	....
Man from Rainbow Valley	Rep.	..	Monte Hale-Adrian Booth	Not Set	....	....	....	2963	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	
Man Who Dared, The	Col.	....	Leslie Brooks-George Macready	May 30,'46	....	....	....	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	.	....		2884	.
Marie Louise	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	....
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	....
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
●Mexicana	Rep.	431	Constance Moore-Tito Guizar	Nov. 15,'45	83m	Nov. 24,'45	2726	2499	2898
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Mr. Ace	UA	....	George Raft-Sylvia Sidney	Not Set	....	....	....	2926	....
Monsieur Beaucaire	Para.	....	Bob Hope-Joan Caulfield	Block 6	....	....	...	2883	..
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	.
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	..
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	....
(formerly Woman in Red)									
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2898
Mysterious Intruder	Col.	....	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	....	Cary Grant-Alexis Smith	Not Set	....	....	....	2838	..
Night Boat to Dublin	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	...
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	....
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	....
Night Train to Memphis	Rep.	....	Roy Acuff-Adele Mara	Not Set	....	....	....	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	..	.
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Not Set	....	....	....	2870	..
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once There Was a Girl	Artkino	....	Nina Ivanava-Natasha Zachipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	....	Al Pearce-Arline Harris	Not Set	....	....	....	2809	....

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One More Tomorrow	WB	519	Ann Sheridan-Alexis Smith	June 1,'46	....	....	....	2838	....
(formerly Animal Kingdom)									
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S.	Para.	....	Alan Ladd-Geraldine Fitzgerald	Block 6	....	....	....	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	....	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
Outlaw, The	UA	...	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905		...
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
(formerly Strange Voyage)									
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	....	Pat O'Brien-Ruth Warrick	Mar. 21,'46	....	....	....	2776	....
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Phantom Thief, The	Col.	....	Chester Morris-Jeff Donnell	May 2,'46	....	....	....	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Block 15)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Rustlers	PRC	....	Buster Crabbe	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
(formerly The Fugitive)									
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2631	....	....
Rainbow Over Texas	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2883	....
Rake's Progress, The	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	....	....	....	2951	....
Renegades (Color)	Col.		Evelyn Keyes-Willard Parker	Not Set	....	....	....	2776	....
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	..
●Riders of the Dawn	Mono.	464	Jimmy Wakely-Lee "Lasses" White	Nov. 3,'45	58m	Oct. 20,'45	2685	2655	
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Bl. 3) (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	2862
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	...
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	...
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	
SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 25,'45	2725	1431	2930
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	May 10,'46	....	....	....	2764	.
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Searching Wind, The	Para.	....	Robert Young-Ann Richards	Block 6	....	....	....	2884	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	..	
Sentence, The	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	...	2883	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2930
Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
Shadow of a Woman	WB	...	Andrea King-Helmut Dantine	Not Set	64m	Oct. 13,'45	2677	2467	
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	.
†●She Would'nt Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	....	....	....	2870	.
(formerly Love Takes a Holiday)									
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	...
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	Not Set	....	....	....	2951	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	. .
Sin of Harold Diddleback, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	...
(formerly Six Gun for Hire)									
Six P. M.	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Smoky (color)	20th-Fox	....	Fred MacMurray-Anne Baxter	Not Set	....	....	...	2628	...
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	.
(formerly Notorious Gentleman)									
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.		Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	.. .	....	.	2859	..
●Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	....	....	....	....	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
(formerly In Old Wyoming)									

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† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	....	....	....	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2898
(formerly House of Dr. Edwardes)									
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
The Spiral Staircase	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
(formerly Silence of Helen McCord)									
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	....	....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
Star from Heaven	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life	WB	....	Bette Davis-Glenn Ford	Not Set	....	....	....	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers	Para.	....	Barbara Stanwyck-Van Heflin	Block 6	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	...
Stranger, The	RKO	....	Edw. G. Robinson-Loretta Young	Not Set	....	....	....	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	....	....	....	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	Not Set	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	95m	Jan. 25,'36	....	....	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	2695	....
(formerly Belle of the Bowery)									
Suspense	Mono.	....	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	....
Swamp Fire	Para.	....	Johnny Weissmuller-Virginia Grey	Block 6	....	....	....	2963	....
Sweet Sixteen	Mono.	....	Freddie Stewart-June Preisser	Not Set	....	....	....	2926	....
(formerly Freddie Steps Out)									
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2629	....
Symphonie D'Amour	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	....	Jinx Falkenburg-Joe Besser	Mar. 28,'46	....	....	....	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	....
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2808	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-D. Joyce	Block 4	72m	Feb. 16,'46	2849	2688	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	...
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Texas Jamboree	Col.	....	Ken Curtis-Jeff Donnell	May 16,'46	....	....	....	2786	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools	MGM	....	Margaret O'Brien-Lionel Barrymore	Not Set	....	....	....	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	2927	....
● Tiger Woman, The	Rep.	430	Adele Mara-Kane Richmond	Nov. 16,'45	57m	Mar. 23,'46	2906	2467	....
Till the Clouds Roll By	MGM	....	Robert Walker-Judy Garland	Not Set	....	....	....	2963	....
Till the End of Time	RKO	....	Dorothy McGuire-Guy Madison	Not Set	....	....	....	2784	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	..
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2930
Too Good to Be True	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
(formerly Easy Come, Easy Go)									
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	....	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
(formerly All Men Are Liars)									
Turn of the Century	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	....	Charles Starrett-Smiley Burnette	May 30,'46	....	....	....	2951	....
Two Guys from Milwaukee	WB	....	Dennis Morgan-Joan Leslie	Not Set	....	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	....	....	....	2748	....
(formerly Time for Two)									
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Arizona Skies	Mono.	567	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	....	....	....	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	....	....	....	2748	....
(formerly Passkey to Danger)									
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Date Page*
VACATION from Marriage (Block 14)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	....
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (color) (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	...
Walls Came Tumbling Down, The	Col.	....	Lee Bowman-Marguerite Chapman	Not Set	....	....	....	2963	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	90m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	2862
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	...
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	....	....	....	2883	....
What Nancy Wanted	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2862
Whirlwind of Paris	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	...
Whistle Stop	UA		George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
● White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Nov. 2,'45	73m	July 14,'45	2541	2418	....
Wicked Lady, The	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	...
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	....	....	....	2884	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
Wonder Man (color)	RKO	651	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2738
YANK in London, A (formerly I Live in Grosvenor Square)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	....
ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	2663

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2964 and 2965.

ADVANCE SYNOPSES

IN FAST COMPANY
(Monogram)

PRODUCER: Jan Grippo. DIRECTOR: Del Lord. PLAYERS: Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict, Judy Clark, Paul Harvey.

COMEDY-DRAMA. The manager of a large taxicab company is seeking to run independent driver-owners out of business by unfair and illegal tactics which bring him into contact with the 'Bowery Boys.' The owner of the company is unaware of his manager's skulduggery until it is made clear to him by one of the 'boys.' Thereafter, matters are cleared up.

DANGER STREET
(Paramount - Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: Lew Landers. PLAYERS: Jane Withers, Robert Lowery, Gloria Saunders.

MELODRAMA. A group of young people are associated in the publication of a picture magazine. The publisher of a rival magazine is murdered, whereupon the young people solve the mystery, and bring the murderer to justice.

SEVEN WERE SAVED
(Paramount - Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: William Pine. PLAYERS: Richard Denning, Catherine Craig, Russell Hayden, Byron Barr, Ann Doran.

MELODRAMA. En route to Manila, a plane is forced down in the Pacific, off course. Among those aboard are an Army captain, a Japanese colonel, a nurse who is engaged to an officer in the AAF Air-Sea Rescue Service, and a woman, who, believing her first husband dead, has married again, only to discover that her first husband, suffering from amnesia, is also aboard the ill-fated plane. After many days at sea, and the death of the first husband, the group is rescued by the Air-Sea Rescue Service, led by the young officer who is engaged to the nurse.

EL PASO KID
(Republic)

PRODUCER: Bennett Cohen. DIRECTOR: Thomas Carr. PLAYERS: Sunset Carson, Marie Harmon.

WESTERN. A young man, who has been enticed into joining a band of robbers by the prospect of easy money, comes under the influence of a young woman of higher moral character than himself. He reforms, quits the band, and eventually vindicates himself.

THE GHOST GOES WILD
(Republic)

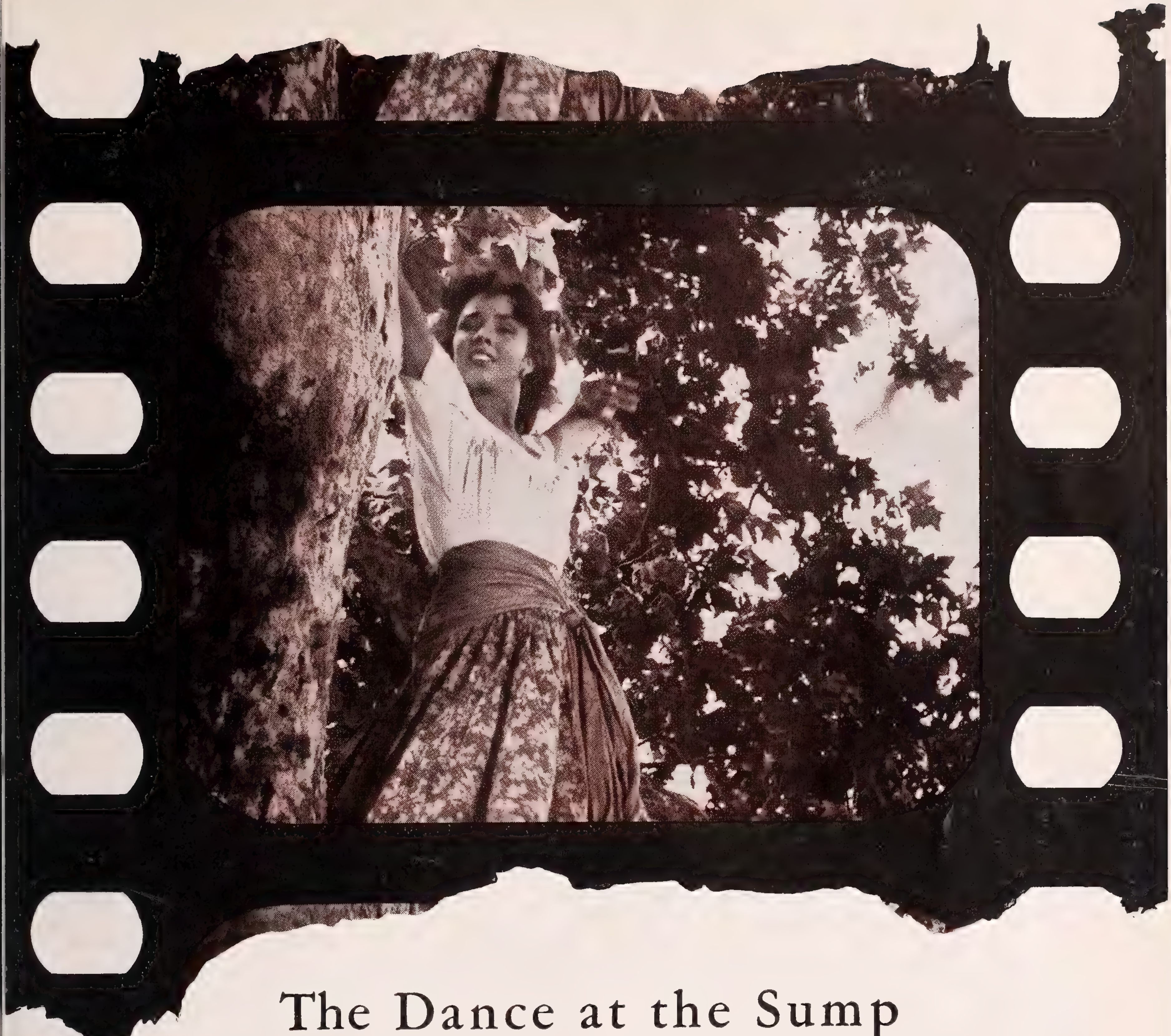
ASSOCIATE PRODUCER: Armand Schaefer. DIRECTOR: George Blair. PLAYERS: James Ellison, Anne Gwynne, Ruth Donnelly, Edward Everett Horton.

COMEDY-DRAMA. A painter pretends to be his own ghost in order to avoid a lawsuit brought against him by a woman whose portrait he has painted. He meets a real ghost, the spirit of the woman's departed husband, who gives the painter sufficient information about her to permit the painter to persuade her to withdraw the lawsuit.

CHILD OF DIVORCE
(RKO Radio)

PRODUCER: Sid Rogell. DIRECTOR: Richard Fleischer. PLAYERS: Sharyn Moffett, Regis Toomey, Madge Meredith, Walter Reed.

DOMESTIC DRAMA. An eight-year-old child is the unwilling witness of parental quarrels. When the home finally breaks up, and a divorce ensues, the court decrees that the child shall live with her mother for eight months of the year, and with her father for four. This divided way of life has an adverse effect upon the child, both physically and emotionally, and only after she is sent to boarding school does she begin to adjust herself to the fact of her parents' divorce.



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